

Shakespeare Promptbooks in
The Harvard Theatre Collection:
A Catalogue

Jeanne T. Newlin
with the assistance of
Martha R. Mahard Robin L. Baker



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Introduction

Where are Shakespeare's manuscripts? Where are the drafts of the plays in his own hand? There is little likelihood of recovering the world's most famous missing manuscripts, manuscripts which became the working texts for Richard Burbage and his fellow actors. The mortality rate of theatrical documents, then as well as now, inevitably is high. Regrettably, they are the casualties of hectic theatre practice during production.

Even today, the working text of a new play enters into rehearsals in a fragile copy. Perhaps the only improvement on its condition over a seventeenth-century manuscript counterpart is its typed or word-processed format and the easy availability of photoduplication. Printed and bound copies of a play come much later, and only if the first production was successful. Except for an established author, the risky financial stakes of the late-twentieth-century theatre make it almost more difficult than ever before to achieve professional performance of a new work, and consequently a standard published version, even though producers have always complained that not enough new plays are generated to satisfy the market. Because plays are published after production, theatre historians must expect the first performance date to be as much as a year earlier than the date in the printed text.

Once rehearsals begin, the playwright knows the text will undergo "the changes," developed through an exhaustive process of revision and rearrangement of lines, scenes, and, indeed, plot, all distilled through the extraordinary collaboration that is the theatre company. Actors will refuse certain lines as inappropriate when they hear them read aloud and will suggest alternatives. Whole scenes will be moved or reconstrued for reasons of logic or practicality, or they may be deleted altogether, as was the deposition scene in the original *Richard II*, which was censored for its political overtones. Nor are playwrights spared efforts by the company to alter their very intent and meaning as the process of enactment sheds new light on effect and interpretation. During rehearsals for the first production of *'night*, *Mother* at the American Repertory Theatre at Harvard, stimulating debate

raged on the effect of the planned ending should the threatened suicide be realized; Tennessee Williams over many years wrote at least three different versions of the ending to *Cat on a Hot Tin Roof*.

Gradually threshing out a performance and transforming a bare text into the fully realized play on the stage is a creative process — and one that is documented. The pristine paper copy received at the outset by the director or manager will be covered with handwritten marginal notes and virtually demolished by the splicing of pages, excising of speeches, and interpolating of lines, some of which may even be handed out on opening night for last-minute memorization. The most notorious dramatist in history for last-minute changing must be Richard Brinsley Sheridan; he was actually in his office during the much-postponed opening-night performance of his spectacle, *Pizarro*, in 1799, at work on the last act while the suspenseful actors, Sarah Siddons and John Philip Kemble among them, already were on stage performing the first acts. In Shakespeare's day, the text could not even have solidified through repeated performances, since the practice was to change the bill daily. The first one-hundred night successive performance of *Hamlet* in 1864–65 was a landmark, signaling that long runs could be possible commercially.

During production, the crucial master copy containing the rewriting and all the final directions was held traditionally by the prompter, now the stage manager. In Shakespeare's case, his texts most certainly were used in production, especially if, as often has been suggested, he staged his plays himself. His manuscripts became the "prompt-books," the operating texts of the performances. By the end of a run or a season, the promptbook, probably ragged with wear, can reveal with its layers of notes the evolution of the production. It indicates the actors' positions and cues, the scenic, costume, and lighting changes, the use of props, sound effects, and music; it may record other directorial instructions as well. It tells us what the company thought would work in the theatre. It may tell us what actually succeeded in the presentation. From that perspective, it incorporates the audience by documenting popular taste.

When the play closes, the promptbook, as the valued record of choices made, would be kept for future revivals and provincial tours, a repository of stage tradition to be drawn upon again. Though valued, promptbooks do not easily survive. The great fire at Covent

Garden Theatre in 1808, remembered and lamented to this day, is known to have destroyed the extensive library of such scripts and production papers. In a vengeful attack, all of the public theatres of the Elizabethan age and after were deliberately destroyed by the Puritans during the Commonwealth, eliminating the theatrical stock of a great era of drama as systematically as possible. Even without such major disasters, typical production use and the vicissitudes of tours mitigate against survival.

Sometimes the prompt copies functioned usefully in the publishing of a play. Thanks to a number of Shakespeare's production copies, his colleagues, John Heminge and Henry Condell, were able to compile and publish the First Folio edition of his work in 1623. Thus, many production details remained in evidence in the First Folio. The earliest publications of the Shakespearean plays before that also were necessarily associated with production, "As it hath beene sundry times publickely acted, by the Right honourable, the Lord Chamberlaine his seruants"; certain quartos were pirated directly from the first performances. The tradition of theatrical derivation continued and, until well into the nineteenth century, was a proven commercial advantage.

During the Restoration and later, playwrights and major actors published their revisions of Shakespeare in separate issues, such as Otway's version of *Romeo and Juliet*, *The History and Fall of Caius Marius*, and Garrick's *Catherine and Petruchio*, his abbreviated version of *The Taming of the Shrew*. From the 1770s on, several series of Shakespearean editions, capitalizing on the continued popularity and success of his plays in the theatre, provided versions of the texts that were advertised as based specifically on the promptbooks at the major London theatres. Occasionally, they were issued by the theatre itself and sold there. These "acting" editions were quite different from the scholarly editions being published by Pope, Johnson, and Steevens. The texts of the acting editions reflect what the audience saw on stage at the time, often versions with major alterations that affected interpretation. No change was more drastic than the now-familiar revision of *King Lear*. The price Shakespeare paid for changing the happy ending of his sources so that his play culminated in the hanging of the good daughter, Cordelia, and the death of the heart-broken, aged king, was resistance on the part of his audiences. The tragic violence

of the ending repelled them for a century and a half. Responding to taste, the theatre followed the late seventeenth-century adaptation by Nahum Tate which treated audiences to Lear surviving happily ever after with Cordelia, and she was awarded the virtuous Edgar as her husband, considered a better alternative for her than Shakespeare's choice, the King of France. Promptbooks and acting editions through the mid-nineteenth century record the continuing effort to reinstate passages and scenes from the original play, despite audiences' clinging to a sentimental ending over Shakespeare's. In modern times, of course, *King Lear* has been called Shakespeare's most contemporary play precisely because of its violence and cruelty.

Although it theoretically may have been possible for the professional prompter or manager or actor outside of Covent Garden Theatre and Drury Lane to gather production notes and staging details from the prompt copies of those two companies, the acting editions series brought the theatre to a wide public, even in other countries. Along with notes, observations, stage business, and the prevailing text thought suitable for the stage, the acting editions carried the cachet of sophisticated London performance. In turn, a new layer of annotations by a producer or actor using such an edition would show the innovations of the more recent production. The small, portable books were frequently interleaved with blank sheets for the purpose of these notes and diagrams; in the process, the title page and any other pages considered disposable usually were removed, a physical sign of the stripping away of the authority of the printed edition.

The first important series of acting editions was Bell's Shakespeare, edited by the "Authors of the *Dramatic Censor*," prepared (and "regulated") from the promptbooks of the two major London theatres in 1773. John Bell was the publisher, and Francis Gentleman, a one-time actor, occasional playwright, and the author of a theatrical commentary, was the editor. These versions of the most frequently acted plays documented as never before what transpired on stage at the close of the age of Garrick. Most announce that they are drawn from the promptbooks held by Mr. Hopkins, prompter at Drury Lane Theatre; the balance are from Mr. Younger, prompter of Covent Garden. The editions, just as they proclaim themselves to be, are accurate reflections of the productions. Some plays, although in the series, were not in the repertoires of performance, so their inclusion

as part of the series is somewhat misleading. In these cases, lacking the judgment of the theatre itself, Gentleman recommended the changes he himself considered appropriate for performance through typographic means of his own devising in the edition. He put quotation marks around words or speeches in the text that he expected to be deleted, in addition to explanatory footnotes. Only twenty-four of the Shakespearean plays were issued in this series; the others were considered too indifferent for publication.

Contemporary theatre practice recorded in the notes on stage business plus ingenuous opinions provided by the editor report the immediate theatre as it was beheld by its spectators. The proliferation of Bell's popular series, each volume of which was attractively offered with a frontispiece showing a contemporary actor in a role (whether or not the actor had ever appeared as the character), is thought to have contributed to the growing standardization of Shakespearean texts. (The 1785 series by Bell is different from the acting editions and is based on standard eighteenth-century texts.)

Other acting editions followed Bell's success, notably that edited by the most scholarly of Shakespearean actors, John Philip Kemble, who published some quite different editions of his own productions in 1814–15 and sold them in his theatre. Charles Kean and other stars later did the same. Among the longer series of prominent theatrical editions were Mrs. Elizabeth Inchbald's *British Theatre* (1808) and especially Oxberry's ("The only edition existing which is faithfully marked with the stage business, and stage directions, as it is performed at the Theatres Royal. By W. Oxberry, Comedian," 1818–23; Boston reissue, 1822). Both series relied heavily on Kemble's productions. A series published by Cumberland was edited by George Daniel and issued from 1826 to 1840, advertised as "printed from the acting copy, with remarks, biographical and critical, by D.-G. [George Daniel] To which are added, a description of the costume, — cast of characters, — exits and entrances, — relative positions of the performers on the stage — and the whole of the stage business, As now performed at the Theatres Royal, London." Thomas Hailes Lacy published acting editions from the 1840s on. Another widely circulated series in the 1840s was the *Modern Standard Drama* published at one point by William Taylor. After Samuel French took over Taylor's stock and the original plates in 1854, he continued for decades to issue the same series with only a change in the name to

French's Standard Drama. (The longevity of the firm of Samuel French makes it often difficult to give even approximate dates to his editions.) After 1872, French's imprint showed New York and London because of his acquisition of the T. H. Lacy publishing house abroad.

The Harvard Theatre Collection has preserved over four hundred promptbooks of Shakespearean productions from the eighteenth to the early twentieth century. These promptbooks indeed are the survivors, as a glance at their generally dilapidated condition will establish. They are almost entirely based on acting editions.

As well as the working copies of prompters, managers, and directors, annotated Shakespearean texts exist that were used for other performance purposes. Today, these also are known loosely as promptbooks. The finest examples intended for a permanent production record are the souvenir books and the memorial books. These kinds of volumes are transcribed from the official promptbook after the production is set or even later on to document the exact version of the text and precise stage business employed. Sometimes they are drawn up by a member of the company or perhaps an admiring member of the audience. While some of these must have been commissioned for preservation, others were created as presentation copies in homage to the star. Exemplary souvenir promptbooks in the Harvard Theatre Collection are the elegant *Hamlet* for Edwin Booth's 1870 production with the special inclusion of original drawings of the stage settings by Charles Witham and a beautiful *Midsummer Night's Dream* for Charles Kean's 1858 production, also with elaborate drawings of the scenery, so thoroughly described verbally in the playbills, laid in. These types of volumes constitute the most lavish promptbooks and the most complete.

Other kinds of volumes, such as those marked by an actor rather than a director or a prompter, will reveal different information. An actor's part book is a copy of the play containing instructions for the performance of the one role or doubled roles played by an actor in a production. Minimally, the respective lines will be marked with a check each time the character speaks in order to highlight the necessary passages. Fuller examples contain notes on stage business as well. These copies were the indispensable tools of the acting profession, at hand throughout a career and useful if the opportunity came to revive a part played before. For centuries under the repertory

system, actors were expected to get up a part on short notice and independently, without autocratic instruction of directors.

The actor's "side" is an abbreviated version of the play given the actor by the prompter, containing just the lines for one role and their immediate cues, usually transcribed in manuscript from the text. Sometimes a pencil dangles by an attached string for notetaking during rehearsal. Although convenient for the actor, especially for the smaller roles, there was the obvious risk that the rest of the play was unfamiliar, just as occurs today in the film world where scenes customarily are shot totally out of sequence.

The actor's study book is quite different from the other preparation copies and is a more modern form, revealing an actor's efforts to develop a role thoughtfully over a period of time. Such a book may be marked for the actual emphases of words and delivery of lines and with reflections on characterization. The modern actor's preoccupation with motivation likely will be noticed.

Charles Shattuck, in his seminal catalogue of then-known Shakespearean promptbooks, *The Shakespeare Promptbooks: A Descriptive Catalogue* (Urbana and London: University of Illinois Press, 1965), describes these kinds of prompt copies and treats the special vocabulary and symbols used to indicate cues. A knowledge of the evolution of stage practice and its terms will make the notations useful and less obscure, as with any practical manual. Arthur Colby Sprague, in his early influential works such as *Shakespeare and the Actors* (Cambridge, Mass.: Harvard University Press, 1944) and *Shakespearean Players and Performances* (Cambridge, Mass.: Harvard University Press, 1953), shows that all these forms of promptbooks are essential to understanding stage history. Collectively, all promptbooks, whatever their form and however minor individually, are the material upon which the theatrical history of a play and its audiences can be based or an era of dramatic art traced.

For the Shakespearean scholar, they exhibit the history of interpretation, which complements the history of criticism of the plays, over four centuries. The variations in interpretations show fluctuation in popular taste and morality. For instance, Shakespearean promptbooks from the end of the eighteenth century through the nineteenth reveal the textual cuts required to bring the plays into conformity with ethical standards. Changes in language alone can indicate what

is acceptable and unacceptable. Shifting sexual attitudes can be shown as Juliet, for example; moves from the most romantic of heroines to the modern willful daughter whose sexual impudence might serve as warning to all parents. The long-suffering, patient Griselda that the Romantics made of Helena in *All's Well that Ends Well* evolves into Shaw's aggressive modern woman. Politics too will dictate alterations and re-interpretations for theatrical performance and can be seen in promptbooks.

Among the early Shakespearean promptbooks in the Harvard Theatre Collection is a rare eighteenth-century *King Lear* for David Garrick (150). Although more details in his copy would be desirable, the excellently annotated descriptions made by John Philip Kemble of his own performance of *Lear* (152) later do give satisfaction. In the next century, a full account prepared by George Ellis of Charles Kean's *King Lear* (162) has rich details of theatre practice. In addition to the stage business, he, as the stage manager, includes backstage activities and rehearsal notes. Many promptbooks in this catalogue give extensive particulars of productions, such as an 1885 book for *As You Like It* (21) and an illuminating description of Lawrence Barrett's *Hamlet* (70) with its cuts and textual restorations. Also, there is an early version of *Cymbeline* (45), much used and extensively traveled, as well as the actor West Digges's promptbook for *Macbeth* in 1757 (179). It was so valuable to a subsequent owner that he took it in lieu of overdue rent from Digges. In Ellen Terry's study book for her role as Juliet, she has recorded her moods, her emotions, and her gestures (348). Henry Irving was meticulous in logging his productions, and, like Kemble, he took a scholar's interest in Shakespeare. To the present day, Shakespeareans have debated the relationship between Othello and Iago; Irving's study book for his 1881 production (306) analyzes that relationship from both critical and theatrical perspectives. The promptbook elucidates the terms of the debate on the nineteenth-century stage.

Since stage traditions traceable to Shakespeare's own day do not exist, the interpretative evidence of later theatrical production becomes all the more important to understanding Shakespeare's intent. Until literary criticism of the plays isolated itself from the dramatic performance during the course of the nineteenth century, the theatre had informed the study. Samuel Johnson recorded

Garrick's observations in footnotes to his own great edition; even later, Edwin Booth, America's distinguished tragedian, contributed his experience to the Variorum editions of Howard Furness. Often the Shakespearean text allows conflicting points of view. Is Shylock a comic buffoon, a villain, or a tragic victim trapped in a ruthlessly anti-Semitic society? Irving's study book for Shylock is an important tool in the reconstruction of what has worked in the theatre (220). The Edwin Booth-Lawrence Barrett promptbook of *The Merchant of Venice* (224) shows the critical struggle in their production. Had the entire last act, at first deleted, not been restored, the play would have been Shylock's and he its tragic hero. Critics and directors of *Macbeth* today puzzle to determine what images exist in Macbeth's mind as hallucination and what apparitions are to be presented as external reality. An 1868 pre-Freudian promptbook for Edwin Forrest enters the debate by providing symbolic representations of all the spirits (188).

The stage histories of the works of an enduring playwright such as Shakespeare show that his art is both universal and reflects the times. Like his own character, Shakespeare has become a touchstone upon which we may test the cultural consensus of an age. Enactment, as well, interprets and re-interprets the meaning implicit in the dramatic text. The well-marked promptbook reads between the lines of the play with its annotations on actions, and it records technically the realized version of the play as acted before an audience.

Despite the demonstrable value of promptbooks to stage history, they remain extraordinarily difficult to acquire, no less so today for our own drama than in earlier days. Are the original Shakespearean papers resting quietly through time in a croquet box in the garden room of a British manor house? Improbable, in the all-consuming life of the theatre.

Jeanne T. Newlin
Curator, Harvard Theatre Collection

This catalogue is dedicated to Arthur Colby Sprague
and the memory of William B. Van Lennep.

Organization of The Catalogue

The catalogue is arranged by play and further divided chronologically. Each entry contains the following elements, in the order presented:

1) Name of the individual primarily associated with the production represented by the volume, when known; sometimes the name is of the person who marked the copy.

2) Place where the promptbook was used; date or period when the promptbook was used; names of other owners or signers of the volume. When possible, the theatre and date of performance are identified, but in other cases not even the country is known — or the century with certainty. Because of the general condition of promptbooks, this identification is not always possible.

3) Publication information, including the place, publisher, and date when this information is available. Often title pages have been removed in the construction of the promptbook, and plays are frequently undated in any case.

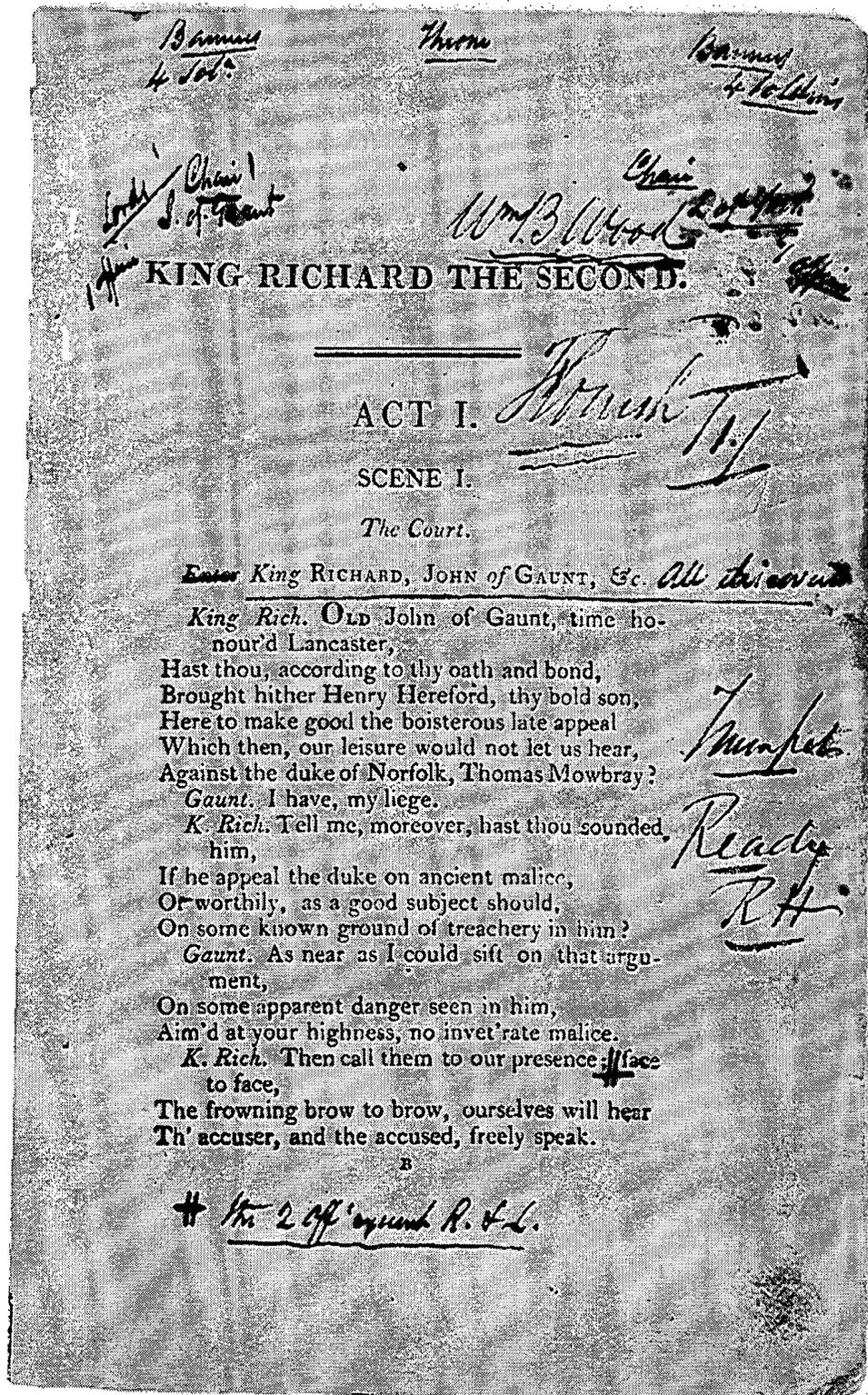
4) Type of marked copy briefly described, along with available evidence for the association.

5) Harvard provenance, when known, placed at the left margin of the final line of the entry; the volume's number in Shattuck's catalogue (Charles Shattuck, *The Shakespeare Promptbooks: A Descriptive Catalogue*, Urbana and London: University of Illinois Press, 1965), is given at the right margin of the last line, if the promptbook is described by him. Fewer than half of the volumes now in the Harvard Theatre Collection were included in Shattuck's survey.

Readers in the Harvard Theatre Collection should note that the promptbooks have been reclassified according to the numbering in this catalogue.

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Promptbook for the first American production of *Richard II*, Philadelphia, 1819

Shakespeare Promptbooks

ALL'S WELL THAT ENDS WELL

- 1 Harry Edwards, 1824–1891
 Sydney, Australia, 1858; Joe J. Downey
 London: G. H. Davidson [183-?]; “As performed at the Theatres Royal,
 London”; D.-G. [George Daniel], editor
 Promptbook interleaved and marked with calls, cues for effects, scenic
 indications, and some stage business. Includes MS note, “Marked for
 Mr. H. Edwards by Joe J. Downey Sidney 1858.” Also signed by
 Edwards.
 Evert Jansen Wendell bequest, 1918 Shattuck 6
- 2 Anonymous
 1860s
 London: Charles Knight and Co. [185-?]; pp. 237-448 from Vol. 1 of
The Pictorial Edition of the Works of Shakspeare
 Promptbook interleaved and thoroughly marked with cuts, cues, and
 some stage business; also checked for Parolles; MS scene plot inserted.
 Evert Jansen Wendell bequest, 1918 Shattuck 8

ANTONY AND CLEOPATRA

- 3 Anonymous
 Great Britain, nineteenth century
 Edinburgh: Schenck & M'Farlane [1867]; “Arranged for Representation
 in Four Acts By Charles Calvert, Prince's Theatre, Manchester”
 Promptbook thoroughly marked with scenic indications, cues for
 effects, diagrams, and some stage business.
 Evert Jansen Wendell bequest, 1918 Shattuck 8
- 4 Jean Davenport Lander (Mrs. F. W. Lander), 1829–1903
 Brooklyn Theatre, 1874?; James H. Taylor, George Becks
 London: Thomas Hailes Lacy [1867]
 James H. Taylor's copy of a memorial reconstruction by George Becks
 (ANT 14 in Shattuck) of the 1874 production; copious stage business.
 A “short cast version, regardless of scenery — the pith of the play,”

ANTONY AND CLEOPATRA

- according to a note by Becks; "a recollection after fifteen years of the manner of Mrs. F. W. Landor [*sic*] & Mr. James H. Taylor."
 Gift of Arthur Colby Sprague, 1962 Shattuck 15
- 5 Sir Herbert Beerbohm Tree, 1853–1917
 His Majesty's Theatre, London, 8 February 1907
 London: Warrington & Co., 1907; "As arranged for the stage by Herbert Beerbohm Tree"
 Printed souvenir acting edition published on the occasion of the fiftieth consecutive performance of Tree's *Antony and Cleopatra*; photographs by F. W. Burford. Very few marks.
 Evert Jansen Wendell bequest, 1918
- 6 Theodore Komisarjevsky, 1882–1954
 New Theatre, London, 14 October 1936
 Title page missing; unidentified edition pasted in a notebook
 Director's preparation copy marked in pencil with staging notes; signed on cover and dated, "Lugano, Zurich, August 1936."
 Gift of Ernestine Stodelle Chamberlain, 1957
- 7 Theodore Komisarjevsky, 1882–1954
 Glasgow, Scotland, October 1936; New Theatre, London, October 1936
 Typescript (carbon) promptbook in gold paper cover, heavily annotated with cuts, cues, and stage business.
 Gift of Ernestine Stodelle Chamberlain, 1957
- 8 Theodore Komisarjevsky, 1882–1954
 New Theatre, London, 14 October 1936
 Typescript rehearsal promptbook in pink paper cover heavily annotated with cuts, cues, and stage business.
 Gift of Ernestine Stodelle Chamberlain, 1957
- 9 Theodore Komisarjevsky, 1882–1954
 New Theatre, London, 14 October 1936
 Typescript preparation copy in gray paper cover annotated with cuts and stage business.
 Gift of Ernestine Stodelle Chamberlain, 1957

AS YOU LIKE IT

- Promptbook interleaved and heavily marked by Charles Melville, the English prompter, in ink and pencil, with cuts, calls, some stage business, and cues for effects; scene and light plots inserted. Melville's collection of promptbooks was brought to Boston by Barry in 1854. Stamped "Boston Theatre" and labeled "6" on cover.
Shattuck 35
- 15 Thomas Barry, 1798–1876
Boston Theatre, ca. 1854; Charles Melville
London: John Cumberland [1831?]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
Another copy marked by Melville, less fully annotated.
Shattuck 35
- 16 Kate Reignolds, ca. 1836–1911
Boston, 1860s
New York: Samuel French [1848?]; French's Standard Drama No. LXVI
Promptbook lightly marked with cues for effects, some stage business; also checked for Celia. Signed by Kate Reignolds.
Shattuck 39
- 17 John Baldwin Buckstone, 1802–1879
Haymarket Theatre, London, 2 September 1867; Manchester
London: Thomas Hailes Lacy [1842?]
Promptbook interleaved and heavily marked in red and black ink for the Haymarket; some penciled notes apparently for a later production in Manchester; cuts, calls, cues for effects, timing, and some stage business. Signed and dated by Buckstone. Contains bookplate of Arthur Colby Sprague, the Shakespearean stage historian.
Gift of Arthur Colby Sprague, 1962
Shattuck 42
- 18 Francis J. Evans, fl. 1865
Broadway Theatre, New York, 1868
New York: Samuel French [n.d.]; French's Standard Drama No. LXVI
Actor's part book marked for Orlando. MS note, "Frank Evans Sept 1st 1868 New York," on title page.
F. E. Chase fund, 1970
- 19 William Pleater Davidge, 1814–1888
Col. Wood's Museum, Philadelphia, nineteenth century

AS YOU LIKE IT

New York: Samuel French [n.d.]; French's Standard Drama No. LXVI
Actor's part book marked for Oliver; pp. 35-38 mutilated. The name of
the theatre labeled on cover and over Act I.

F. E. Chase fund, 1970

- 20 James L. Carhart, 1843-1937
United States and England, nineteenth century
New York and London: Samuel French [ca. 1883]; "As played by Mrs.
Langtry" on wrappers
Two rehearsal promptbooks bound together; the second signed by
Carhart and marked for Adam and the Duke; cuts and some stage
business. A different photograph of Lily Langtry pasted on the wrapper
of each copy. According to a printed cast list clipped from a program
and included, Mrs. Langtry was Rosalind on the tour of 1882-83 under
the management of H. E. Abbey. Carhart played the Duke on the tour.
Evert Jansen Wendell bequest, 1918 Shattuck 53
- 21 Fanny Davenport, 1850-1898
United States, ca. 1885
[New York: Samuel French (n.d.)]; title page missing
Promptbook pasted into a notebook; heavily annotated with elaborate
notes on stage business, cuts, restoration, cues for effects, and diagrams.
A note by Arthur Colby Sprague dates the book after 1 January 1885.
Evert Jansen Wendell bequest, 1918 Shattuck 57
- 22 Fanny Davenport, 1850-1898
Fifth Avenue Theatre, New York, and tour, 1886-87; Wilton Lackaye
London: Thomas Hailes Lacy [1870?]; Cumberland's British Theatre
edition; D.-G. [George Daniel], editor; in wrappers issued by Samuel
French.
Three rehearsal promptbooks bound together and checked for Oliver
(Lackaye), Phoebe, and Banished Duke (Sutherland); cuts and some
stage business. Each marked "Property of Miss Davenport."
Evert Jansen Wendell bequest, 1918 Shattuck 45
- 23 Augustin Daly, 1839-1899
Daly's Theatre, New York, late nineteenth century; James Lewis
New York: Samuel French [n.d.]; French's Standard Drama No. LXVI
Rehearsal copy marked in ink for the role of Touchstone and signed by
James Lewis on the cover. Bound with numbers 24 and 25.
Evert Jansen Wendell bequest, 1918 Shattuck 62

AS YOU LIKE IT

- 24 Augustin Daly, 1839–1899
 Daly's Theatre, New York, late nineteenth century
 New York: Samuel French [n.d.]; French's Standard Drama No. LXVI
 Rehearsal copy marked in pencil and some ink with cuts, stage business,
 and marked for the role of Orlando. Bound with numbers 23 and 25.
 Evert Jansen Wendell bequest, 1918 Shattuck 62
- 25 Augustin Daly, 1839–1899
 Daly's Theatre, New York, late nineteenth century; Louisa Eldridge
 New York: T. H. French; London: Samuel French [n.d.]; French's
 Standard Drama No. LXVI
 Rehearsal copy lightly marked in pencil for the role of Audrey. Signed
 "Aunt' Louisa Eldridge, New York, Oct, 1893." Bound with numbers
 23 and 24.
 Evert Jansen Wendell bequest, 1918 Shattuck 62
- 26 Anonymous
 Nineteenth century
 New York: Samuel French [n.d.]; French's Standard Drama No. LXVI
 Promptbook lightly marked with some cuts and cues and marked for
 the part of Phoebe.
 Gift of Rita Kent, 1934
- 27 William Redmond
 Murray Hill Stock Company, New York, ca. 1900
 New York and London: Samuel French [n.d.]; French's Standard
 Drama No. LXVI
 Director's preparation copy interleaved and heavily marked in red ink
 and pencil for a production by the Murray Hill Stock Company. A MS
 note on the title page refers to Redmond as "stage director for Augustin
 Daly." The note also says, "Promptbook he used when director of
 Murray Hill Stock Co., where father played." Signed by Redmond on
 title page.
 F. E. Chase fund, 1947 Shattuck 73
- 28 Viola Allen, 1860–1948
 United States, ca. 1900; Frank Andrews
 Title page missing; Popular Educator Library edition pasted in a note-
 book
 Memorial book marked by Frank Andrews, Allen's stage manager,

AS YOU LIKE IT

including cuts, restorations, and stage business through a portion of Act IV.

Gift of Frank Andrews, 1944

Shattuck 74

29 W. Riddle

United States, late nineteenth century; also signed on title page by Thomas Michford and Frank Andrews, 1889; signed on cover by J. R. Andrews and Frank Andrews.

Boston: Wells and Lilly; New York: A. T. Goodrich & Co.; Philadelphia: E. Littell, 1822; Oxberry's edition; "As it is performed at the Theatres Royal"

Promptbook lightly marked with some business; marked for Adam, Dennis, Louis, Corin, and William; signed throughout by W. Riddle.

Shattuck 110

30 Maud Durbin [Mrs. Otis Skinner], 1873–1936

Denver, Colorado, twentieth century

New York: Harper & Bros., 1892; W. J. Rolfe, editor

Promptbook lightly marked with cuts and cues; typed notes by Cornelia Otis Skinner inserted at back.

Gift of O. S. Blodget, 1985

31 Theodore Komisarjevsky, 1882–1954

United States and England, twentieth century

London: J. M. Dent, 1904; The Temple Shakespeare

Director's preparation copy lightly marked in pencil.

Gift of Ernestine Stodelle Chamberlain, 1957

THE COMEDY OF ERRORS

- 32 Anonymous
 Theatre Royal, Sadler's Wells, mid-nineteenth century
 [London: John Cumberland (1831?)]; title page missing; Cumberland's
 British Theatre No. 107; D.-G. [George Daniel], editor; incomplete
 text before Act II
 Actor's part book lightly marked for Luciana. MS note at Act II, "to be
 returned T.R. Sadlers Wells."
 Gift of Robert Gould Shaw, 1924
- 33 W. Collins(?)
 United States, nineteenth century
 Boston: William V. Spencer, 1856; wrappers add New York: Samuel
 French, J. Perry, A. Winch; Spencer's Boston Theatre No. XXXIV
 Actor's part book marked for Antipholus of Ephesus; bound with num-
 ber 34.
 Evert Jansen Wendell bequest, 1918
- 34 Benedict De Bar, 1812-1877
 United States, nineteenth century
 Boston: William V. Spencer, 1856; Spencer's Boston Theatre No.
 XXXIV
 Actor's part book marked for Antipholus of Syracuse; bound with
 number 33. Signed "Ben De Bar" on cover.
 Evert Jansen Wendell bequest, 1918
- 35 Felix A. Vincent, 1831-1912
 London, mid-nineteenth century
 London: John Cumberland [1831?]; "As now performed at the Theatres
 Royal, London"; D.-G. [George Daniel], editor
 Promptbook lightly marked with cuts and dialogue. Signed by Vincent
 on cover.
 Evert Jansen Wendell bequest, 1918
- 36 Theodore Komisarjevsky, 1882-1954
 Stratford-upon-Avon, 1938
 [New York: Macmillan, 1912]; title page missing; F. M. Padelford,
 editor, for *The Tudor Shakespeare*
 Director's preparation copy heavily annotated; includes four pages of
 MS notes and sketches.
 Gift of Ernestine Stodelle Chamberlain, 1957

CORIOLANUS

- 37 Anonymou
 United States, early to mid-nineteenth century
 Boston: Wells and Lilly; New York: A. T. Goodrich & Co., 1822;
 Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook lightly marked with calls and cues.
 Evert Jansen Wendell bequest, 1918
- 38 Henry Placide, 1799–1870
 Park Theatre, New York, 10 January 1838
 London: John Cumberland [1831?]; Cumberland's British Theatre No.
 48; "As now performed in the Theatres Royal, London"; D.-G. [George
 Daniel], editor
 Actor's part book marked for the First Citizen. Signed and dated in MS
 by Placide over Act I. Shattuck refers to a performance with Forrest on
 11 January.
 Evert Jansen Wendell bequest, 1918 Shattuck 38
- 39 William Pleater Davidge, 1814–1888
 Theatre Royal, Sheffield, England, 11 November 1838; Broadway
 Theatre, New York, 23 April 1855 (Edwin Forrest production)
 London: John Cumberland [1831?]; Cumberland's British Theatre No.
 48; "As now performed in the Theatres Royal, London"; D.-G. [George
 Daniel], editor
 Promptbook well marked in ink for the part of Menenius; additional
 penciled notes probably for the later production in which Davidge
 played First Citizen; MS cast lists. Signed by Davidge on title page "T.
 Sheffield Nov 11 1838."
 F. E. Chase fund, 1970
- 40 John Fest, fl. 1845
 United States, mid-nineteenth century
 London: John Cumberland [1831?]; "As now performed at the Theatres
 Royal, London"; D.-G. [George Daniel], editor
 Promptbook interleaved and heavily annotated with cues, diagrams,
 dialogue, and calls; checked for Coriolanus; costume list inserted.
 Signed by Fest throughout.
 F. E. Chase fund, 1944 Shattuck 12
- 41 Thomas Barry, 1798–1876
 Boston Theatre, 1854; Charles Melville

CORIOLANUS

London: W. Simpkin and R. Marshall, and C. Chapple, 1820; Oxberry's edition; "As it is performed at the Theatres Royal"

Two promptbooks marked by Charles Melville; copy "1" is interleaved and well marked with cuts and cues; copy "41" not interleaved and less thoroughly marked. Stamped "Boston Theatre" on the title pages.

Shattuck 19 A & B

42 Samuel Phelps, 1804–1878

England, nineteenth century

Title page missing; pages from Vol. X of an unidentified edition

Preparation copy marked with cuts, some stage business, and added dialogue. Lacking final pages.

43 Anonymous

United States, mid-nineteenth century

New York: C. S. Bernard & Co., 1860; The Edwin Forrest Edition of Shakspearian and other Plays No. 9; "As acted by him in the principal cities of the United States"

Actor's part book marked for Cominius.

44 Sir Henry Irving, 1838–1905

Lyceum Theatre, London, 1901

London: Printed at the Chiswick Press, 1901; "in three acts as arranged for the stage by Henry Irving from the text of William Shakespeare and presented at The Lyceum Theatre [inserted in ink: "15 April] 1901"; proof sheets

Study book marked by Irving in red and blue pencil with lengths and some cues. A note by "A.C.M." identifies Irving's hand. Volume signed by Mary C. Mackenzie.

CYMBELINE

- 45 James Bates, d. 1784
Covent Garden, London, ante-1784
Also signed by Warren and Reinagle (Philadelphia, 1807), Mary Jones Roberts; and J. Jones
Title page missing; unidentified edition
Promptbook well marked with cuts, cues, scenic indications, and effects; also checked for the parts of Guiderius and Arviragus. Earliest signature is that of the actor, Bates, over Act I.
Evert Jansen Wendell bequest, 1918 Shattuck 2
- 46 Anonymous
England, late eighteenth century
Title page missing; Vol. VII of a late eighteenth-century edition
Promptbook well marked with cuts, some stage business, and diagram.
Evert Jansen Wendell bequest, 1918
- 47 George Frederick Cooke, 1756–1812
Covent Garden, London, 18 January 1806; also marked by John Philip Kemble
London: C. Lowndes [1801]; “Revised by J. P. Kemble, and now first published, as it is acted by Their Majesties servants, of the Theatre Royal, Drury Lane, January 15, 1801”
Actor’s part book marked by Kemble for Iachimo with some stage business; additional notes by Cooke; MS cast list, 1806. Two leaves missing at end. Labeled “[Ia]chimo Mr. Cooke” on title page.
Evert Jansen Wendell bequest, 1918 Shattuck 6
- 48 Anonymous
United States, nineteenth century
London: G. H. Davidson [n.d.]; Cumberland’s British Theatre No. 12; “As performed at the Theatres Royal, London”; D.-G. [George Daniel], editor; in wrappers issued by Samuel French
Actor’s part book marked for Cloten.
Evert Jansen Wendell bequest, 1918
- 49 Charles Kean, 1811–1868
Princess’s Theatre, London, ca. 1850; marked by George Ellis and possibly by T. W. Edmonds
Title page missing; pp. 1-138 from Vol. VIII of an unidentified edition
Promptbook interleaved and heavily marked in ink and pencil in several

CYMBELINE

- hands; cuts, calls, stage business, cues for effects, diagrams, and timings. Probably based on a Macready promptbook for a Kean production that apparently did not take place. At p. 100 are pasted in a MS copy of a lyric poem called "Lily's Footsteps" and two interleaves from a promptbook of a version of *The Bride of Lammermoor*; signed "John Rose - Prompter - 1852 -Museum Providence - Rhode Island."
Evert Jansen Wendell bequest, 1918 Shattuck 15
- 50 James H. Taylor, 1825-1897
1867; also signed by Geo. W. Gile and M. R. Lewis
[London: John Cumberland (1831?)]; title page missing
Promptbook interleaved and marked in red ink with calls and cues.
Note: Although the book was purchased from the Edwin Forrest Lodge and Shattuck refers to a possible earlier version, no relationship with Edwin Forrest may be claimed without further evidence. Many books, including others in this compilation not thought to be Forrest's, were acquired by the Harvard Theatre Collection from the library of the Forrest Lodge at the same time.
F. E. Chase fund, 1944 Shattuck 19
- 51 Adelaide Neilson, 1846-1880
Daly's 5th Avenue Theatre, New York, 14 May 1877; compiled by John Moore
London: G. H. Davidson [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
Memorial book compiled by John Moore and pasted into a workbook; contains cuts, MS restorations, stage business, scenic indications, and costume list. MS note opposite II, iii refers to Miss Neilson who played Imogen.
Evert Jansen Wendell bequest, 1918 Shattuck 20
- 52 Helena Modjeska, 1844-1909
Signed by C. S. Bellows
Indianapolis: Hasselman Journal Co., 1883; "As performed by Madame Helena Modjeska (Countess Bozenta)"
Printed acting edition with a program inserted for 23 November 1883, Grand Opera House, Cincinnati, for a production with Modjeska and Maurice Barrymore.
Evert Jansen Wendell bequest, 1918
- 53 John Swinburne [J. P. Edwards], fl. 1868
London: Thomas Hailes Lacy [1864?]; D.-G. [George Daniel], editor

CYMBELINE

Actor's part book marked for Cymbeline. Signed on cover.

Evert Jansen Wendell bequest, 1918

Shattuck 44

- 54 Theodore Komisarjevsky, 1882-1954
Montreal, Canada, 19 July 1950
London: J. M. Dent and Co., 1899; *The Temple Shakespeare*
Director's preparation copy heavily annotated for a modern-dress, open-air production. Labeled and dated.
Gift of Ernestine Stodelle Chamberlain, 1957
- 55 Theodore Komisarjevsky, 1882-1954
Montreal, Canada, July 1950
MS notebook with detailed costume plot, sketches, and mounted clippings for a modern-dress, open-air production. Labeled and dated.
Gift of Ernestine Stodelle Chamberlain, 1957

HAMLET

- 56 Anonymous
 Theatre Royal, Drury Lane, London, ca. 1800
 London: C. Lowndes, 1796; "Altered from Shakespeare, by J. P. Kemble. And represented by their Majesties Servants, at the Theatre Royal, Drury-Lane"
 Promptbook lightly marked with entrances and exits and cues for effects. Labeled "Marked as at Drury Lane" over Act I.
 Gift of William B. Van Lennep Shattuck 179
- 57 William B. Wood, 1779–1861
 Philadelphia, 1820s?
 London: J. Barker [n.d.]; "As performed at the Theatres Royal"
 Actor's part book with MS cast list that includes Thomas Abthorpe Cooper as Hamlet and Wood as Horatio; marked in ink for Guildenstern with some penciled notes throughout. Signed by Wood on title page.
 Evert Jansen Wendell bequest, 1918
- 58 John G. Gilbert, 1810–1889
 United States, 1828
 Boston: Wells & Lilly, 1822; Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook lightly marked with cues, entrances, and exits, and checked for the parts of Horatio, Claudius, and Polonius. Signed by Gilbert on cover and labeled "No. 112"; also signed elsewhere and dated.
- 59 Frederick Chippendale, d. 1903
 Nineteenth century
 London: John Cumberland [1825?]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
 Actor's part book marked for Polonius; restores in MS the "precepts" speech, I, iii. Signed by Chippendale.
 Evert Jansen Wendell bequest, 1918
- 60 William Pleater Davidge, 1814–1888
 Theatre Royal, Norwich, 1841
 Title page missing; pp. [iii]-xxx, 10-88 of an unidentified edition; text incomplete
 Promptbook lightly marked with cues and some stage business; MS cast list for Norwich, 1841. Signed by Davidge.
 F. E. Chase fund, 1970

HAMLET

- 61 Edward Stirling [Edward Lambert], 1809?–1894
Theatre Royal, Richmond; Theatre Royal, Dundee
London: Thomas Dolby, 1825; Dolby's British Theatre; "As performed
at the Theatres Royal, London"; text incomplete at end
Actor's part book well marked for Horatio and Laertes with stage
business and cuts. Signed by Stirling with both his names and the
theatres.
Evert Jansen Wendell bequest, 1918
- 62 Anonymous
United States, nineteenth century
Boston: Wells and Lilly, 1822; Oxberry's edition; "As performed at the
Theatres Royal"
Actor's part book lightly marked in ink for Guildenstern and in pencil
for First Actor.
Evert Jansen Wendell bequest, 1918
- 63 John Howe, fl. 1850
United States, mid-nineteenth century
New York: John Douglas, 1848; Modern Standard Drama No. XVIII.
Actor's part book marked for Francisco, Horatio, and Guildenstern.
Signed by Howe over Act I and also by [] Harrington on cover.
Gift of Theodore Wood, Jr., 1985
- 64 Henry Farren, 1826–1860
United States, 1850s
London: W. Simpkin and R. Marshall, and C. Chapple, 1827; Oxberry's
edition; "As it is performed at the Theatres Royal"
Promptbook interleaved and marked with calls and cues.
Shattuck 43
- 65 William L. Le Moyne, 1831–1905
Walnut Street Theatre, Philadelphia, 1856; Edwin Forrest
Title page missing; a Cumberland edition; D.-G. [George Daniel],
editor
Memorial book interleaved and thoroughly marked with cuts, cues for
effects, stage business, diagrams, scenic indications, and timings; several
notes on business used by various Hamlets, including Edwin Forrest,
Charles Kean, and Charles Fechter. Labeled "Property of Wm S
LeMoyne Walnut St Theatre Philadelphia."
Gift of Margaret Webster, 1967
Shattuck 55a

HAMLET

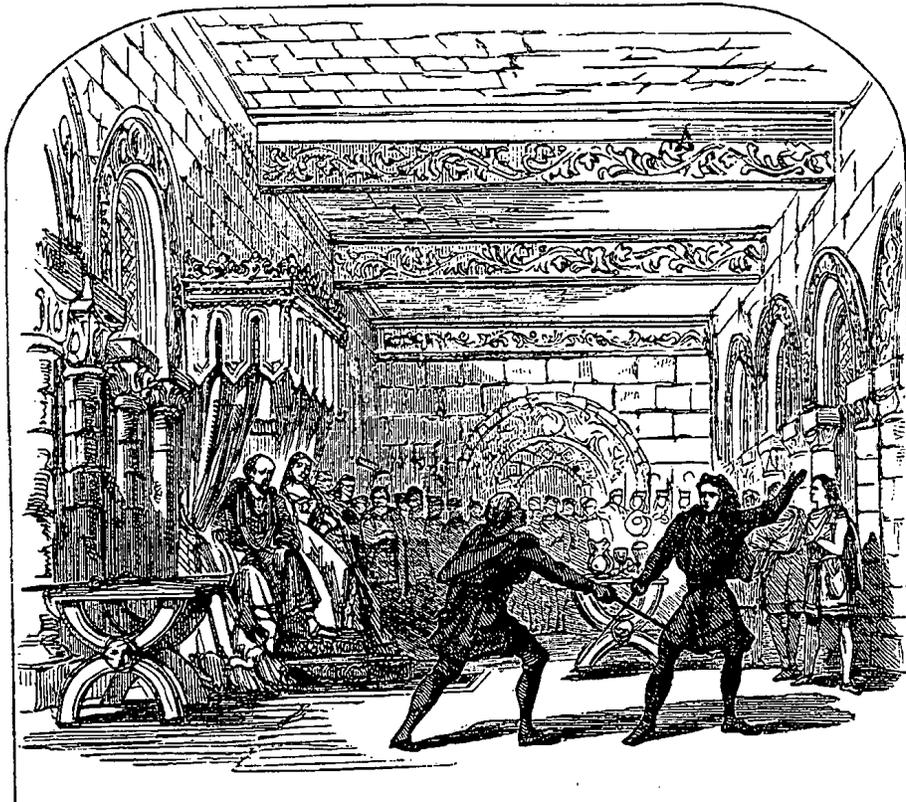
- 66 Felix A. Vincent, 1831–1912
Nineteenth century; also signed by Susan E. Vincent and []
Vernon
New York: Wm. Taylor, 1846
Actor's part book marked for Ophelia, Osric, and First Gravedigger.
Signed on cover and elsewhere.
Evert Jansen Wendell bequest, 1918
- 67 Anonymous
United States, ca. 1900
New York: Samuel French [n.d.]; "The Stage Edition"; French's
Standard Drama No. XVIII
Annotated copy marked with comments, sometimes derogatory, by a
spectator.
Gift of Helen F. Pettes, 1924 Shattuck 70
- 68 Fred. C. Davidson
Nineteenth century
London and New York: Samuel French [n.d.]; issued in Cumberland's
British Theatre edition wrappers; D.-G. [George Daniel], editor
Actor's part book marked for Laertes.
Evert Jansen Wendell bequest, 1918
- 69 Charles Fechter, 1824–1879
Lyceum Theatre, London, 1864
London: Thomas Hailes Lacy [1864?]
Actor's part book interleaved and marked for the part of Laertes in
Fechter's production. Labeled "Lyceum 1864."
Evert Jansen Wendell bequest, 1918 Shattuck 74
- 70 Lawrence Barrett, 1838–1891
Park Theatre, Brooklyn, December 1864; signed by "W. S." and by
Emma Reignolds
New York: Samuel French [n.d.]; French's Standard Drama No. XVIII;
title page with playbill pasted to it
Promptbook interleaved and heavily marked in purple ink and pencil
with stage business, cuts, cues for music and effects, diagrams, and
calls. Note signed by W. S. (William Seymour?) following p. vii indi-
cates that the business reflects Barrett's production. Such references as
"Mr. Barrett will explain fights" appear elsewhere. Shattuck believes

HAMLET

the book to have been made by Seymour. Leather label on cover has Lawrence Barrett's name in gilt.

Purchased with fine money, 1935

Shattuck 77



The court setting for Edwin Booth's production of *Hamlet* (71)

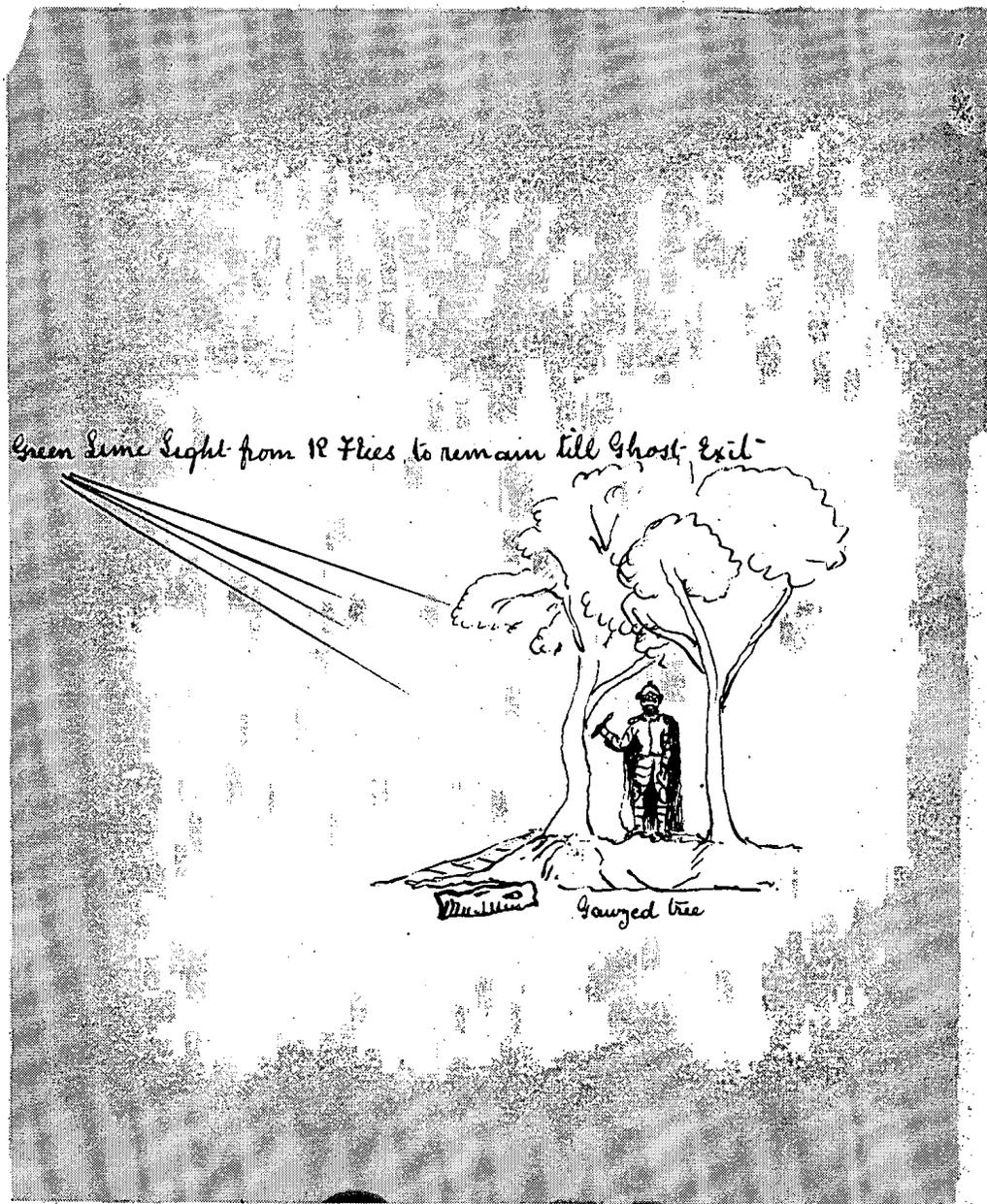
- 71 Edwin Booth, 1833–1893
 Winter Garden Theatre, New York, 1866; also signed by George A. Gardner, prompter, and Henry Flohr; Philadelphia and tour, 1866 and 1870
 New York: Baker and Godwin [1866]; Henry L. Hinton, editor; some pages mutilated
 Promptbook interleaved and heavily marked in ink and pencil with scenic indications, cuts, cues for music and effects, stage business, and

HAMLET

- calls. Note inside says, "Time of Piece: 3 Hrs & 12 Min." Labeled "Prompt" on cover; signed by Booth opposite p. vi.
Robert Gould Shaw fund, 1968 Shattuck 75a
- 72 William Thomas Davidge, 1847–1899
1867
New York: Samuel French [n.d.]; French's Standard Drama No. XVIII;
text incomplete
Promptbook lightly marked in pencil with some cues and stage business.
A playbill inserted for a *Hamlet* travesty at Arch Street Opera House,
Philadelphia, 17 May [1895], in which W. Davidge, Jr., played a
Gravedigger.
F. E. Chase fund, 1970
- 73 Edwin Adams, 1834–1877
Mid-nineteenth century; also signed by Alfred Burnett; A. A. Addams
Title page missing; a Pictorial Edition
Unmarked copy of the play passed successively through various owners
listed in MS in the volume. Originally owned by A. A. "Gus" Addams.
Presented by Alfred "Alf" Burnett to Edwin Adams, Cincinnati, 14
January 1868. "Addams" (for A. A. Addams) in gilt on cover.
Gift of Julia Arthur (Mrs. B. P. Cheney, Jr.), 1943
- 74 Edwin Booth, 1833–1893
Booth's Theatre, New York, 1870
Title page missing; pp. 138-196 from Vol. 2 of *The Complete Works of
Shakespeare Illustrated . . . from designs of Kenny Meadows* [London, ca.
1850]
Souvenir promptbook interleaved and thoroughly marked in red and
brown ink with cuts, stage business, cues for effects, calls, and scenic
indications. Ten watercolor drawings of the sets by Charles Witham are
inserted. "Edwin Booth" in gilt on cover. See Charles H. Shattuck,
"Edwin Booth's *Hamlet*: A New Promptbook," *Harvard Library Bulletin*,
15 (1967), 20-48.
W. W. Naumburg fund, 1965 Shattuck 86a
- 75 Sir Henry Irving, 1838–1905
Lyceum Theatre, London, 31 October 1874; J. H. Allen
Title page missing; unidentified edition; text pasted in workbook
Souvenir promptbook thoroughly marked in brown, red, and blue ink
with cuts, cues, and instructions for effects, diagrams, and stage

HAMLET

- business. Made by J. H. Allen to commemorate the 200-night Lyceum production and signed by him March 1877.
Evert Jansen Wendell bequest, 1918 Shattuck 90
- 76 Sir Henry Irving, 1838–1905
Lyceum Theatre, London
Oxford: Clarendon Press, 1873, second edition; W. G. Clark and W. A. Wright, editors
Irving's study book heavily marked by him in red, blue, and black pencil with cuts, notes on interpretation, stage business, and effects. Signed by Irving on the title page.
F. E. Chase fund, 1958 Shattuck 91
- 77 Sir Henry Irving, 1838–1905
Lyceum Theatre, London
London: Chiswick Press, 1883; "As arranged for the stage by Henry Irving, and presented at the Lyceum Theatre On Monday, December 30th, 1878. Revised Edition."
Irving's study book lightly marked by him with cuts and stage business.
F. E. Chase fund, 1958
- 78 George Riddle, 1851?–1910
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XVIII
Actor's study book lightly marked in pencil for Horatio with some stage directions and underlinings for interpretations of lines of other characters. Bound with seven unmarked volumes. Signed by Riddle on cover.
Evert Jansen Wendell bequest, 1918
- 79 Julian Reed, b. 1860
1880s; inscribed to Reed by E. Charles Voltz
New York: Samuel French [n.d.]; French's Standard Drama No. XVIII
Promptbook marked in pencil with cuts, stage business, diagrams, and cues. MS note, "Presented to Julian Reed by Ed. Chas. Voltz," on cover.
Gift of Arthur Colby Sprague, 1940 Shattuck 98
- 80 Edwin Booth, 1833–1893
New York, ca. 1880
[Philadelphia: Penn Publishing Co. (1878); "As presented by Edwin Booth. The Promptbook"; William Winter, editor]; title page missing



Henry Irving's experiments with lime light at the Lyceum Theatre are documented by instructions for the ghostly apparition of Hamlet's father. (75)

Act 1 Hamlet Scenes 4 & 5

Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Mar. Look, with what courteous action
It wafts you to a more removed ground;¹
But do not go with it.

Hor. No, by no means.

Ham. It will not speak; then will I follow it.

Hor. Do not, my lord.

Ham. Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again;—I'll follow it.

Hor. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff,
That beetles o'er his base into the sea?
And there assume some other horrible form,
~~Which might deprive your sovereignty of reason,~~
And draw you into madness?

Ham. It wafts me still:—
Go on, I'll follow thee.

Mar. You shall not go, my lord. *Seizes his l. arm,*

Ham. Hold off your hand.

Hor. Be ruled; you shall not go. *encircling Hamlet with his arms*

Ham. My fate cries out,
And makes each petty artery in this body¹
As hardy as the Nemean lion's nerve.—
[Ghost beckons.
Still am I called;—unhand me, gentlemen;
[Breaking from them.
By heaven, I'll make a ghost of him that lets me:—
I say, away!—~~Go on, I'll follow thee.~~ *Ghost music till he is in situation next scene*
[Exeunt GHOST and HAMLET.]

Horatio and Marcellus follow slowly off - l.
When air swings across stage Change

*Green float half on
Green mediums on
Board Ballens*

SCENE V.—*A more remote Part of the Platform. Set Full Stage*
Re-enter GHOST and HAMLET. R. Ghost - xes to behind Thr up l. C

Ham. Where wilt thou lead me? speak; I'll go no further.

Ghost. Mark me.

Ham. I will.

Ghost. My hour is almost come,

Textual alteration and staging instructions for the ghost scene in Irving's promptbook for *Hamlet*, also shown opposite (75)

HAMLET

- Promptbook thoroughly marked in ink and pencil with music cues and notes on stage business. Shattuck relates letter-coded notes to MS observations of Edward Tuckerman Mason elsewhere.
Shattuck 101
- 81 Edwin Booth, 1833–1893
1890
New York: J. H. Magonigle, 1890; “As presented by Edwin Booth. The Prompt-Book”; William Winter, editor
Promptbook thoroughly marked in pencil and ink with cuts, cues for effects, scenic indications, diagrams, and extensive stage business.
Purchased with fine money, 1935
Shattuck 107
- 82 Edwin Booth, 1833–1893
1889–90; James H. Taylor, Lawrence Barrett, and Helena Modjeska
Title page missing; includes additional pages and illustrations from several unidentified editions
Memorial scrapbook in promptbook form compiled by James H. Taylor; includes many descriptive and interpretative notes by Taylor, Booth, and Barrett. Shattuck says the book was compiled by Taylor during the 1890 tour and presented to Booth; there are additional comments by Booth and Barrett.
Evert Jansen Wendell bequest, 1918
Shattuck 108
- 83 Edwin Booth, 1833–1893
1890; James H. Taylor, Lawrence Barrett
Oxford: Clarendon Press, 1880, second edition; W. G. Clark and W. Aldis Wright, editors
Memorial book heavily marked by Taylor in red, blue, and black ink with cuts, notes on stage business, and transcriptions of the comments written by Booth, Barrett, and others in the memorial scrapbook, number 82. Contains a MS note by Taylor, “The notes marked E. B. & L. B. are by Edwin Booth & Lawrence Barrett, & were written by them in the Hamlet given by James Taylor to the Players Club, & were by him copied into this Hamlet.” Formerly in the collections of John Cranford Adams and Jessie Merrit.
Billy Rose fund, 1978
- 84 Otis Skinner, 1858–1942
United States, ca. 1900
Title page missing; speeches from unidentified edition pasted in a workbook

HAMLET

Promptbook well marked in red ink and pencil with stage directions, cues for effects and music, and diagrams. Labeled by Otis Skinner on cover.

Gift of O. S. Blodget, 1981

- 85 La Nera
United States, nineteenth century
Philadelphia: Penn Publishing Co. [1878]; "As presented by Edwin Booth. The Prompt-Book"; William Winter, editor
Study book heavily marked for Gertrude's closet scene and Ophelia's mad scene. Labeled on cover "La Nera Prompt."
Gift of Arthur Colby Sprague, 1941 Shattuck 115
- 86 Mr. Millar
Nineteenth century
New York and London: Samuel French [n.d.]; French's Standard Drama No. XVIII
Actor's part book heavily marked for Laertes. Labeled "Laertes Mr Millar."
Gift of Robert Gould Shaw, 1926
- 87 Mr. Corrigan
Nineteenth century
New York and London: Samuel French [n.d.]; French's Standard Drama No. XVIII
Actor's part book marked with cuts for the First Gravedigger. Labeled "Mr. Corrigan" on cover along with another illegible signature.
Gift of Robert Gould Shaw, 1926
- 88 Anonymous
Nineteenth century
New York and London: Samuel French [n.d.]; French's Standard Drama No. XVIII
Actor's part book lightly marked for Hamlet.
Gift of Robert Gould Shaw, 1929
- 89 H. B. Irving, 1870-1919
Adelphi Theatre, London, 4 April 1905; Edinburgh and Sunderland, 1895
London: J. M. Dent & Co., 1895; Aldine edition; text from the Cambridge edition, W. Aldis Wright, editor
Rehearsal book marked with cuts, line readings for Hamlet, some stage

HAMLET

business; MS cast lists. Presentation to "H.B.I. from D.F.B."
F. E. Chase fund, 1958 Shattuck 148

- 90 H. B. Irving, 1870–1919
England, early twentieth century
London: Eyre & Spottiswoode, Ltd. [ca. 1909]; "As arranged for the
stage by H. B. Irving And produced by him at the Shaftesbury Theatre,
Monday, 8th February, 1909"
Annotated copy with text heavily cut in red and black pencil, possibly
for a staged reading.
F. E. Chase Fund, 1958

THE FIRST PART OF KING HENRY THE FOURTH

- 91 Charles Durang, 1794–1870
Chestnut St. Theatre, Philadelphia, 1824
New York: D. Longworth, March 1811; “With the original scene in Act II restored . . . and as now performed at the New-York, Philadelphia and Boston Theatres”; Mrs. Inchbald, editor
Actor’s study book marked for Falstaff. Signed and dated by Durang at the Chestnut St. Theatre.
Evert Jansen Wendell bequest, 1918
- 92 George White
April 1841?
London: John Miller, 1815; “Revised by J. P. Kemble; and now published as it is performed at the Theatres Royal”
Actor’s part book marked for Prince Henry. Signed and dated by White.
Evert Jansen Wendell bequest, 1918
- 93 Thomas Barry, 1798–1876
Boston Theatre, 1854; marked by Charles Melville
London: W. Simpkin and R. Marshall, and C. Chapple, 1822; Oxberry’s edition; “As it is performed at the Theatres Royal”
Promptbook well marked in red and brown ink with cues, calls, stage business, and diagrams. Labeled “4” on cover and stamped “Boston Theatre” on title page. Shattuck 30
- 94 Thomas Barry, 1798–1876
Boston Theatre, ca. 1854; marked by Charles Melville
London: W. Simpkin & R. Marshall, 1822; Oxberry’s edition; “As it is performed at the Theatres Royal”
Promptbook thoroughly marked in two hands in red and brown ink and pencil with cues for effects, calls, and some stage business. Labeled “39” in ink on cover and stamped “Boston Theatre.” Shattuck 31
- 95 John Randolph Scott, 1808–1856
United States, nineteenth century
New York: William Taylor & Co., 1850; Modern Standard Drama No. LXXV
Actor’s part book marked for Falstaff; bound with number 96. Signed by Scott on title page.
Evert Jansen Wendell bequest, 1918

THE FIRST PART OF KING HENRY THE FOURTH

- 96 William Henry Stephens, 1818–1888
Troy, New York, nineteenth century; inscribed to Stephens by Thomas Carr
New York: Wm. Taylor [n.d.]; Modern Standard Drama No. LXXV
Unmarked acting edition; bound with number 95.
Evert Jansen Wendell bequest, 1918
- 97 Frederick Chippendale, d. 1903
1857; also signed by Joseph E. Nagle
New York: M. Douglas, [1848?]; Modern Standard Drama No. LXXV
Actor's part book marked in ink and pencil for Falstaff; also marked with some stage business for Nagle as Hotspur. Signed throughout by Chippendale who notes that he received the copy from Mary Shaw.
Evert Jansen Wendell bequest, 1918 Shattuck 34
- 98 William H. Young
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. LXXV
Promptbook interleaved and thoroughly marked with calls, cues, scenic indications, diagrams, and stage business. Signed "Property of Wm. H. Young, Prompter" on cover and elsewhere.
Evert Jansen Wendell bequest, 1918
- 99 James H. Taylor, 1825–1897
1880s
New York: William Taylor & Co. [1848?]; Modern Standard Drama No. LXXV
Promptbook interleaved and marked throughout with cues, calls, diagrams, and extensive notes on stage business. Signed by Taylor on title page.
Evert Jansen Wendell bequest, 1918 Shattuck 40
- 100 Samuel W. Glenn, 1828–1903
Nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. LXXV
Promptbook lightly marked in ink with cuts, music cues, and some scenic indications; also marked in pencil for Worcester. Signed by Glenn on cover.
Robert Gould Shaw fund, 1941 Shattuck 57

THE FIRST PART OF KING HENRY THE FOURTH

- 101 J. C. Edwards
Nineteenth century; also signed by James P. Gann
London: John Cumberland [1831?]; Cumberland's British Theatre;
"As performed at the Theatres Royal, London"; D.-G. [George
Daniel], editor
Annotated copy with few marks; bound with number 102. Signed
by Edwards on title page.
Gift of Helen E. Fries, 1918 Shattuck 57
- 102 John Kirkland
Nineteenth century
London: John Cumberland [1831?]; Cumberland's British Theatre;
"As performed at the Theatres Royal, London"; D.-G. [George
Daniel], editor
Actor's part book marked for Hotspur; bound with number 101.
Signed by Kirkland on title page and elsewhere.
Gift of Helen E. Fries, 1918 Shattuck 57
- 103 Otis Skinner, 1858–1942
United States, ca. 1900
London: J. M. Dent & Sons; New York: E. P. Dutton & Co., 1919;
The Temple Shakespeare
Actor's part book marked for Falstaff.
Gift of O. S. Blodget, 1985
- 104 Otis Skinner, 1858–1942
United States, ca. 1900
Manuscript sides for Falstaff.
Gift of O. S. Blodget, 1981

THE SECOND PART OF KING HENRY THE FOURTH

- 105 Samuel Phelps, 1804–1878
Theatre Royal, Sadler's Wells, London, 17 March 1853; probably marked by W. C. Williams
London: Longman, Hurst, Rees and Orme [ca. 1808]; "As performed at the Theatre Royal, Covent Garden . . . with remarks by Mrs. Inchbald"
Promptbook heavily marked in ink and pencil with calls, cues, scenic indications, stage business, and additions of dialogue from other editions, both printed and in MS, interpolated. Shattuck says the book was prepared by Williams, the prompter, with further notes added by Phelps. A reference to Phelps occurs on p. 61 of the promptbook.
Gift of Robert Gould Shaw, 1924 Shattuck 12

KING HENRY THE FIFTH

- 106 Charles Kean, 1811–1868
Princess's Theatre, London, 1859; George Creswall Ellis
London: John K. Chapman and Co., 1859; "Arranged for representation at the Princess's Theatre, with the historical and explanatory notes, by Charles Kean, F.S.A., as performed on Monday, [] 1859"; proof sheets
The working promptbook of George Ellis, the stage manager, interleaved and heavily marked in pencil with calls, cues for music, diagrams, scenic effects, and extensive stage business, especially for crowd scenes.
Evert Jansen Wendell bequest, 1918 Shattuck 11
- 107 Charles Alexander Calvert, 1828–1879
Booth's Theatre, New York, 8 February 1875; James H. Taylor
New York: Robert M. De Witt, 1875; Charles E. Newton, editor; "As produced at Booth's Theatre, New York, February 8, 1875"
Memorial book compiled by James Taylor, interleaved and thoroughly marked in red and brown ink with calls, cues, extensive stage business, and diagrams for Calvert's production. Signed by Taylor on title page.
F. E. Chase fund, 1944 Shattuck 26
- 108 Edward Dyas, 1815–1877
Theatre Royal, Manchester, 1863?
London: John Cumberland [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor; title page mutilated
Actor's copy signed by Dyas on cover and elsewhere, but otherwise unmarked.
Evert Jansen Wendell bequest, 1918 Shattuck 40
- 109 Frederick Chippendale, d. 1903
United States, nineteenth century
New York and London: Samuel French, 1875; French's Standard Drama No. CCLXXIII; "Arranged for Representation in Five Acts, by Charles Calvert, and produced under his direction at Booth's Theatre, February, 1875."
Actor's part book marked for Pistol. Signed by Chippendale.
Evert Jansen Wendell bequest, 1918 Shattuck 40

KING HENRY THE EIGHTH

- 110 George Frederick Cooke, 1756–1812
 Park Theatre, New York, 2 October 1811; Thomas Abthorpe Cooper
 London: Longman, Hurst, Rees, and Orme [1808]; “As performed
 at the Theatre Royal, Covent Garden . . . with remarks by Mrs.
 Inchbald”; last leaf missing
 Promptbook interleaved and heavily marked in ink; contains MS cast
 list with a list of supernumeraries, as well as cuts, calls, some stage
 business, diagrams, and cues for effects. Shattuck believes the book
 is for a production with Cooke and Cooper together; according to the
 cast list, Cooke was Henry and Cooper Wolsey.
 Evert Jansen Wendell bequest, 1918 Shattuck 10
- 111 Frederick Chippendale, d. 1903
 United States, nineteenth century
 New York: Samuel French [1848?]; French’s Standard Drama No.
 LXXIII
 Actor’s part book marked for King Henry; bound with three
 unmarked copies. Signed by Chippendale.
 Evert Jansen Wendell bequest, 1918
- 112 John Howe, fl. 1850
 United States, mid-nineteenth century
 New York: M. Douglas, 1848; Modern Standard Drama No. LXXIII
 Actor’s part book marked for Norfolk. Signed “J. Howe” over Act I.
 Gift of Theodore Wood, Jr., 1985
- 113 Edward Dyas, 1815–1877
 Theatre Royal, Manchester, June 1863(?)
 London: John Cumberland [ca. 1830]; title page mutilated
 Printed acting edition with signature of Dyas and no further mark-
 ings; bound with number 114. Signed and dated by Dyas on cover
 and elsewhere.
 Evert Jansen Wendell bequest, 1918 Shattuck 32
- 114 F. E. Simon
 Theatre Royal, Manchester [1863?]
 London: John Cumberland [ca. 1830]; D.-G. [George Daniel], editor
 Promptbook lightly marked in ink and pencil with calls, cues for
 music and scene changes, and some stage business; also checked for
 King and Queen; bound with number 113. Signed by F. E. Simon

KING HENRY THE EIGHTH

over Act I and stamped "Theatre Royal Manchester" on title page.
Evert Jansen Wendell bequest, 1918

Shattuck 32

- 115 Thomas Barry, 1798–1876
Boston Theatre, 1854; Charles Melville; Covent Garden Theatre, London
London: W. Simpkin and R. Marshall, and C. Chapple, 1823; Oxberry's edition; "As it is performed at the Theatres Royal"
Promptbook marked from the Covent Garden promptbook by Charles Melville, as noted in the volume; includes calls, scenic indications, diagrams, cues for effects, and some stage business. Bound with *The Tempest*, number 383.
Shattuck 34
- 116 William Evans Burton, 1804–1860
Boston Theatre, mid-nineteenth century; William B. Spooner, James H. Taylor
New York: Longworths, September 1811; "As altered and performed at the theatres, Covent-Garden, New-York, &c. with remarks by Mrs. Inchbald"
Promptbook lightly marked in ink with calls, cues, some stage business; loss of annotations from trimming. Signed "Wm. B. Spooner Boston Theatre" on title page and elsewhere; also signed by Taylor and Burton in several places.
F. E. Chase fund, 1945
Shattuck 35
- 117 Jean Davenport Lander (Mrs. F. W. Lander), 1829–1903
United States, mid-nineteenth century; James H. Taylor
New York and London: Samuel French [n.d.]; French's Standard Drama No. LXXIII
Promptbook interleaved and heavily marked by Taylor in red and brown ink with calls, cues for effects, extensive stage business, diagrams, scenic indications, and rough sketches. Signed by Taylor over Act I. Shattuck identifies the production as Mrs. Lander's, whose version ended with the death of the Queen.
F. E. Chase fund, 1944
Shattuck 52
- 118 Jean Davenport Lander, 1829–1903
United States, mid-nineteenth century; James H. Taylor
London: Thomas Hailes Lacy [1855]
Promptbook interleaved and marked in ink by Taylor with extensive

KING HENRY THE EIGHTH

- stage business, calls, cues, and scenic indications. Signed by Taylor. Probably for Mrs. Lander's production; cf. number 117.
F. E. Chase fund, 1944 Shattuck 53
- 119 Louis Bresn
Boston, 1882; Fanny Janauschek
New York and London: Samuel French [n.d.]; French's Standard Drama No. LXXIII
Promptbook lightly marked for Brandon, Surveyor, Clerk, Sir Henry Guilford, and Capucius; cuts and scenic indications throughout. For an actor in Janauschek's company, according to the MS note on the cover: "The property of Louis Bresn . . . with Janauschek . . . Season 1882-83."
Gift of Arthur Colby Sprague, 1942 Shattuck 55
- 120 Russell Bassett, d. 1918
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. LXXIII
Study book marked for Cardinal Campeius and Lord Chamberlain. Signed by Bassett on cover.
Gift of Arthur Colby Sprague, 1962 Shattuck 75
- 121 G. W. Johnson
United States, nineteenth century
New York: M. Douglas, 1848; Modern Standard Drama No. LXXIII; issued in wrappers published by John Douglas
Actor's part book marked for Norfolk. Signed by Johnson on cover and elsewhere.
Gift of Hon. Henry Cabot Lodge, 1915

KING JOHN

- 122 Noah Miller Ludlow, 1795–1886, and Sol Smith, 1801–1869
Mobile, Alabama, and St. Louis, Missouri, 1830s; John Williams
London: John Cumberland [1831?]; “As now performed at the
Theatres Royal, London”; D.-G. [George Daniel], editor
Promptbook marked in ink with cuts, cues, and stage directions for
a reduced-length version; checked in pencil for Essex. Signed on
cover “Ludlow & Smith Mobile & St. Louis Theatres.” Also stamped
by John Williams.
Gift of Theodore Johnson, 1926 Shattuck 13
- 123 Charles Durang, 1794–1870
United States, nineteenth century
Boston: Wells & Lilly; New York: A. T. Goodrich & Co.;
Philadelphia: E. Littell, 1822; Oxberry’s edition; “As it is performed
at the Theatres Royal”
Lightly annotated copy. Signed by Durang on title page and else-
where.
Evert Jansen Wendell bequest, 1918
- 124 Anonymous
Early nineteenth century
London: John Miller, 1814; “Revised by J. P. Kemble; and now
published as it is performed at the Theatres Royal”
Promptbook lightly marked in ink with cuts and restorations,
entrances and exits, and some stage business.
Gift of W. W. Naumburg, 1918
- 125 John G. Gilbert, 1810–1889
Tremont Theatre, Boston, 7 April 1841; Bowery Theatre, New York,
16 June 1842; Thomas Hamblin, Eliza Mary Ann Shaw [Hamblin]
London: John Cumberland [1831?]; “As performed at the Theatres
Royal, London”; D.-G. [George Daniel], editor
Actor’s part book marked for King John and Hubert de Burgh. MS
cast list for Bowery Theatre, 1842, lists Gilbert as King John,
Hamblin as Faulconbridge, and Mrs. Shaw as Constance. Signed
over Act I, “John G. Gilbert, April 7th 1841 Tremont.”
Gift of Mrs. George Peirce, 1920
- 126 Eliza Mary Ann Shaw [Hamblin], 1817–1873
Bowery Theatre, New York, 16 October 1843; Thomas Hamblin,
J. B. Addis

KING JOHN

London: Longman, Hurst, Rees, Orme, and Brown [1806?]; "As performed at the Theatre Royal, Covent Garden . . . with remarks by Mrs. Inchbald"

Promptbook interleaved and thoroughly marked by Addis in ink with scenic indications, diagrams, calls, stage business, and cues for effects, including a sketch of the battlement from which Arthur leaps. Some of the interleaves are bound out of order. Stamped "E. M. A. Shaw" on cover.

Evert Jansen Wendell bequest, 1918

Shattuck 23

- 127 Louisa Mary Ann Gann, b. 1826

Boston, 7 December 1844

London: John Cumberland [1831?]; "As now performed at the Theatres Royal, London"; D.-G. [George Daniel], editor

Actor's part book marked for Arthur. Signed "Louisa M. A. Gann, Boston, Dec'r 7th 1844 -America" on last page and with her name only elsewhere.

Gift of Miss Helen Fries, 1918

- 128 Thomas Barry, 1798-1876

Boston Theatre, 12 March 1855; Charles Melville, James Bennett

London: W. Simpkin & R. Marshall, and C. Chapple, 1819; Oxberry's edition; "As it is now performed at the Theatres Royal"

Promptbook interleaved and marked in pencil and red and brown ink with calls, cues for effects, scenic indications, diagrams, and some stage business; MS cast list for Boston Theatre lists James Bennett as King John. Stamped "Boston Theatre" and labeled "2" on cover.

Shattuck 30

- 129 Thomas Barry, 1798-1876

Boston Theatre, ca. 1855; Charles Melville

Title page missing; unidentified edition

Promptbook well marked in ink with later pencil marks in another hand. Includes calls, cues for effects, scenic indications, and some stage business. Stamped "Boston Theatre" and labeled "11" in ink on cover. Note: The later pencil marks indicate use, although Shattuck suggests the book was not used by Barry.

Shattuck 31

- 130 William Henry Stephens, 1818-1888

Bowery Theatre, New York, 1858; John Brougham, E. L. Davenport; 29 December 1856

KING JOHN

- New York: William Taylor & Co.; Baltimore: William & Henry Taylor [1846?]; *Modern Standard Drama* No. XXXV; "As produced with great splendour at the Park Theatre"
Promptbook interleaved and marked in ink with calls, cuts, cues for effects, and some stage business. Although the promptbook is signed by Stephens and is dated 1858, the notes appear to be based on the earlier production, according to Shattuck.
Evert Jansen Wendell bequest, 1918 Shattuck 33
- 131 Charles Kean, 1811–1868
Princess's Theatre, London, 18 October 1858
London: John K. Chapman and Co. [1858]; "Arranged for representation at the Princess's Theatre, with historical and explanatory notes, by Charles Kean, F.S.A., as performed on Monday, October 18th, 1858"
Title page inscribed by Charles Kean; unmarked printed acting edition.
Gift of W. W. Naumburg. 1918
- 132 Lawrence Barrett, 1838–1891
California Theatre, San Francisco, April 1875; Robert John Preston, prompter
New York: Samuel French [n.d.]; *French's Standard Drama* No. XXXV; "As produced with great splendour at the Park Theatre"
Promptbook interleaved and lightly marked in ink and pencil by R. J. Preston with cuts, cues for music, and some stage business; also checked for Pembroke. Presented by Preston to Barrett. Signed by the prompter on the cover and elsewhere and labeled "Produced at the California Theatre April 1875."
Friends of the Harvard College Library, 1935 Shattuck 46
- 133 H. B. Irving, 1870–1919
New College, Oxford, 1890s
Oxford: Clarendon Press, 1887; W. A. Wright, editor
Actor's study book interleaved and marked in pencil with cuts and stage business; marked for the part of King John which Shattuck says was Irving's undergraduate role; MS cast list. Stamped "H. Irving New Coll."
F. E. Chase fund, 1958 Shattuck 48

JULIUS CAESAR

- 134 Anonymous
Park Theatre, New York, 1834
London: John Miller, 1814; "Adapted to the stage by J. P. Kemble; and now published as it is performed at The Theatres Royal"
Promptbook marked in pencil for the part of Servius. Labeled and dated for the Park Theatre on title page. Another name erased.
Evert Jansen Wendell bequest, 1918
- 135 John G. Gilbert, 1810–1889
Nashville, Tennessee, 27 October 1835?; Belfast, 1831; Edward Raymond(?)
Edinburgh: Oliver & Boyd, [n.d.]; "As performed at the Theatres Royal, Drury-Lane and Covent-Garden"
Promptbook heavily marked with cuts, cues, and some stage business; checked for Cassius and Antony. Labeled "No. 221" in ink on title page. Presented to Gilbert by Raymond(?). Signed by Gilbert.
Gift of Mrs. George Peirce, 1920 Shattuck 12
- 136 Samuel Phelps, 1804–1878
1838; William Charles Macready; P. Green; W. M. Phelps
London: W. Simpkin and R. Marshall, and C. Chapple, 1822; Oxberry's edition; "As it is performed at the Theatres Royal"
Promptbook partially marked with MS cast list for 1838 including Macready as Brutus and Phelps as Cassius; lightly marked in ink for first scene only. Presentation copy signed "W. M. Phelps from P. Green."
- 137 Rachel L. Canton
Philadelphia, mid-nineteenth century; signed on title page by Joseph A. Johnston
New York: William Taylor & Co. [1849?]; Modern Standard Drama No. LXXXI
Promptbook lightly marked for Lucius; possibly for an amateur performance. Signed on cover "Mrs. R. L. Canton" and in back with her full name and address in Philadelphia; also signed by Johnston on title page.
F. E. Chase fund, 1970
- 138 John T. Ford, 1829–1894
United States, mid-nineteenth century; Charles E. Muzzy

JULIUS CAESAR

New York: E. B. Clayton, 1830; Cumberland's edition; "As now performed at the Theatres Royal, London"; D.-G. [George Daniel], editor

Actor's part book marked for Casca, Soothsayer, and Fourth Plebian. Evert Jansen Wendell bequest, 1918

- 139 N. B. Clarke, b. 1810
National Theatre, New York, 1 July 1853
New York: Wm. Taylor & Co. [1852]; Modern Standard Drama No. LXXXI
Stage manager's promptbook marked in ink with cuts, calls, cues, scenic indications, and some stage business; bound with number 140. Labeled "Prompt Book. National, N.Y."
Evert Jansen Wendell bequest, 1918 Shattuck 20
- 140 Anonymous
United States, mid-nineteenth century
New York: Wm. Taylor & Co. [1849?]; Modern Standard Drama No. LXXXI
Promptbook interleaved and heavily marked in pencil with diagrams, procession list, cues, and some stage business; bound with number 139. Evert Jansen Wendell bequest, 1918 Shattuck 20
- 141 N. B. Clarke, b. 1810
United States, nineteenth century
New York: E. B. Clayton, 1830; "As now performed at the Theatres-Royal, London, and at the New-York Theatres"
Promptbook lightly marked in ink with cuts, cues, and some scenic indications; marked for Caesar in pencil. Signed by N. B. Clarke on cover.
Evert Jansen Wendell bequest, 1918 Shattuck 21
- 142 Thomas Barry, 1798-1876
Boston Theatre, 1854; Charles Melville
London: Printed for the theatre [Covent Garden], 1812; "Adapted for the stage by J. P. Kemble; and published as it is acted at The Theatre Royal in Covent Garden"
Promptbook interleaved and heavily marked in an unidentified hand and also later by Charles Melville with calls, cues, stage business, diagrams, and timings. Stamped "Boston Theatre" on title page and elsewhere and marked "190" in MS on cover. Shattuck 22

JULIUS CAESAR

- 143 Thomas Barry, 1798–1876
 Boston Theatre, 1854; Charles Melville; J. Parkinson
 London: W. Simpkin and R. Marshall, and C. Chapple, 1822;
 Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook partially interleaved and heavily marked in pencil and
 red and brown ink with calls, cues for effects, scenic indications,
 some stage business, and diagrams. Labeled "44-45" in ink on cover
 and stamped "Boston Theatre." Also stamped "J. Parkinson." Bound
 with an unmarked edition of *King Henry the Fifth*. Shattuck 23
- 144 Thomas Barry, 1798–1876
 Boston Theatre, 1854; Charles Melville
 London: W. Simpkin and R. Marshall, and C. Chapple, 1822;
 Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook interleaved and heavily marked in red and blue ink with
 calls, cues for effects, scenic indications, stage business, and dia-
 grams. Labeled "251" in ink on cover and stamped "Boston Theatre."
 See numbers 142 and 143.
 Shattuck 24
- 145 William Henry Stephens, 1818–1888
 United States, 1860s
 London: John Cumberland [ca. 1830]; Cumberland's British Theatre;
 "As performed at the Theatres Royal, London"; D.-G. [George
 Daniel], editor
 Promptbook roughly marked in pencil with cuts, cues for effects,
 some stage business; marked for Cinna, Decius Brutus, and Titinius.
 Signed by Stephens over Act I.
 Evert Jansen Wendell bequest, 1918 Shattuck 27
- 146 Harry B. Hudson, b. 1839
 Chicago, 1867
 New York: Samuel French [n.d.]; French's Standard Drama No.
 LXXXI
 Rehearsal promptbook marked in pencil with cuts, costume notes,
 and stage business; checked for part of Trebonius. Harry B. Hudson's
 name labeled on the cover.
 Gift of Arthur Colby Sprague, 1962 Shattuck 30
- 147 Lawrence Barrett, 1838–1891
 Booth's Theatre, New York, 27 December 1875; James H. Taylor,
 E. L. Davenport, F. C. Bangs

JULIUS CAESAR

New York and London: Samuel French [n.d.]; French's Standard Drama No. LXXXI

Memorial book interleaved and extensively marked by James H. Taylor with detailed stage business, cues for effects, and scenic indications. Includes illustrations of Roman costumes and scenes from the play laid in. Signed by Taylor over Act I.

F. E. Chase fund, 1944

Shattuck 41

148 H. B. Irving, 1870–1919

England, late nineteenth century

Oxford: Clarendon Press, 1883; W. Aldis Wright, editor

Actor's study book lightly marked. Signed by H. B. Irving on cover and elsewhere.

F. E. Chase fund, 1958

149 Anonymous

United States, ca. 1900

New York and London: Samuel French [n.d.]; French's Standard Drama No. LXXXI

Actor's part book marked for Lucius.

Gift of Rita Kent, 1934

KING LEAR

- 150 David Garrick, 1717–1779
 Theatre Royal, Drury Lane, London, 28 October 1756
 London: John Bell, 1773; “As performed at the Theatre-Royal, Drury Lane”
 Promptbook lightly marked with cuts, exits and entrances, and cues for effects, especially the storm scene. David Garrick’s bookplate laid in. See George Winchester Stone, “Garrick’s Production of *King Lear*: A Study in the Temper of the Eighteenth-Century Mind,” *Studies in Philology*, 45 (1948) 89-103, and Kalman A. Burnim, *David Garrick, Director* (Pittsburgh: University of Pittsburgh Press, 1973), pp. 141-151.
 Purchased with funds from the sale of duplicates, 1950 Shattuck 3
- 151 William B. Wood, 1779–1861
 Chestnut Street Theatre, Philadelphia, ca. 1804
 London: C. Bathurst, etc., 1786; “[altered from Shakspeare by] David Garrick, Esq. Marked with the Variations in the Manager’s Book, at the Theatre-Royal on Drury Lane”; title page mutilated
 Promptbook interleaved and marked in ink and pencil with cuts, calls, entrances and exits, cues, some stage business, and dialogue. Some dialogue from Tate version interpolated. Signed by Wood over Act I.
 F. E. Chase fund, 1945 Shattuck 9
- 152 John Philip Kemble, 1757–1823
 Covent Garden Theatre, London, 27 February 1809
 London: Printed for the theatre [Covent Garden], 1808; “Revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden”; with Nahum Tate’s alterations.
 Souvenir promptbook interleaved and thoroughly marked in Kemble’s hand with extensive stage business, processions, entrances and exits, calls, and cues for music and some effects.
 F. E. Chase fund, 1943 Shattuck 11
- 153 George Frederick Cooke, 1756–1812
 Park Theatre, New York, 20 February 1811
 London: Longman, Hurst, Rees, and Orme [ca. 1808]; “As performed at the Theatres Royal, Drury Lane and Covent Garden . . . with remarks by Mrs. Inchbald”
 Promptbook interleaved and heavily marked in several hands; MS cast list for Cooke’s 1811 performances, calls, cues for music and

KING LEAR

effects, stage business, diagrams, cuts, and restorations. Note by William B. Van Lennep, former curator of the Harvard Theatre Collection, identifies the volume.

Evert Jansen Wendell bequest, 1918 Shattuck 14

154 Edmund Kean, 1787–1833

Glasgow, S. C. Ferrars, prompter, 1827; also signed by G. C. Carr, prompter, Theatre Royal, Drury Lane

London: W. Simpkin and R. Marshall, and C. Chapple, 1820; Oxberry's edition; "Altered from Shakspeare by Nahum Tate . . . as it is performed at the Theatres Royal"

Promptbook transcribed from Kean's Drury Lane promptbook by G. C. Carr for Ferrars as noted by them on page 71. Includes cuts, restorations, cues for effects, stage business, and diagrams; some later cuts in pencil.

Evert Jansen Wendell bequest, 1918 Shattuck 17

155 T. J. Gallagher

Pittsburgh, Pennsylvania, 1830; also signed by M. Jefferson

Title page missing; unidentified edition

Promptbook well-marked with entrances and exits, cues for effects, and some stage business; also marked for Kent and Old Man. Signed and dated in Pittsburgh by Gallagher over Act I.

Evert Jansen Wendell bequest, 1918

156 William Pleater Davidge, 1814–1888

July 1835

London: John Cumberland [1831?]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor

Actor's part book marked for Oswald. Signed by Davidge on the cover and labeled "94." Also signed and dated by him on title page and elsewhere.

F. E. Chase fund, 1970

157 S. W. Kellogg

1830s; also signed by W. Shires

Title page missing; text incomplete

Promptbook interleaved and marked in blue and brown ink with cues for effects and music, scenic indications, and stage business. Labeled "41" on cover and signed by Kellogg over Act I. Shires's signature on p. 37.

Evert Jansen Wendell bequest, 1918 Shattuck 19

KING LEAR

- 158 William Henry Sedley-Smith, 1806–1877
 Boston, 1843
 London: W. Simpkin and R. Marshall, and C. Chapple, 1820;
 Oxberry's edition; "Altered from Shakspeare, by Nahum Tate . . .
 as it is performed at the Theatres Royal"
 Promptbook lightly marked in ink and pencil with cuts, calls, cues
 for effects, some stage business; signed by Sedley-Smith on cover
 with MS note, "bought of A. B. Sutherland, Boston Jany. 20th 1843."
 Shattuck 33
- 159 Samuel Phelps, 1804–1878
 Theatre Royal, Sadler's Wells, London, ca. 1845
 London: Charles Knight and Co. [1845]; *The Pictorial Edition of the
 Works of Shakspeare*, I, 391-471; Charles Knight, editor; title page bound
 into back of volume
 Preparation copy lightly marked in pencil and ink with cuts, calls,
 some stage business; MS cast list; and a diagram. Note by William
 B. Van Lennep identifies the volume.
 Gift of Robert Gould Shaw, 1924 Shattuck 37
- 160 Samuel Phelps, 1804–1878
 Theatre Royal, Sadler's Wells, London, 1845–1861
 Title page missing; unidentified edition
 Actor's part book for Albany based on pages from an unidentified
 printed edition with MS additions and annotations; and actor's part
 book for Edmund based on pages from two unidentified printed
 editions with MS additions and annotations; also includes MS cast
 list for 5 November 1845, and for 1860 and 1861.
- 161 N. B. Clarke, b. 1810
 United States, 1850s; also signed by C. L. Stone, F. E. Davis,
 W. H. Stephens, and John Williams
 Boston: Wells and Lilly; New York: A. T. Goodrich & Co., 1822;
 Oxberry's edition; "Altered from Shakspeare, by Nahum Tate . . .
 as it is performed at the Theatres Royal"
 Promptbook marked in ink and pencil for Gloucester, Edgar, Regan,
 and Albany; cuts, cues, and some stage business. Fragment of a
 playbill with Edwin Forrest as Lear pasted in back. Clarke was the
 stage manager. Signed by Clarke on title page and elsewhere; also
 stamped by John Williams; other signatures as well.
 Gift of Theodore Johnson, 1926 Shattuck 48

KING LEAR

- 162 Charles Kean, 1811–1868
 Princess's Theatre, London, 17 April 1858; George C. Ellis
 London: John K. Chapman and Co. [1858]; "Arranged for representation at the Princess's Theatre, with historical and explanatory notes, by Charles Kean as first performed on [date left blank]"; proof sheets
 Stage manager's workbook interleaved and heavily marked by George Ellis with detailed stage business, calls, cues for effects, diagrams, timings; with nine sheets of rehearsal notes, two call books, a book of cues for lighting, sound effects, and scene changes. Volume initialed and dated on the cover.
 Evert Jansen Wendell bequest, 1918 Shattuck 54
- 163 William Henry Stephens, 1818–1888
 Bowery Theatre, New York, nineteenth century
 New York: Douglas, 1848; Modern Standard Drama No. LXXI
 Promptbook marked with cues for effects and for the part of Regan. Signed by Stephens on title page.
 Evert Jansen Wendell bequest, 1918
- 164 Anonymous
 Boston Theatre, 1850s
 New York: William Taylor & Co. [ca. 1848]; Modern Standard Drama No. LXXI
 Portion of promptbook containing III, iii only. Stamped "Boston Theatre" on cover and title page and labeled "Return to Prompter."
- 165 Edwin Forrest, 1806–1872
 1860s; James H. Taylor
 London: G. H. Davidson [1831?]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
 Memorial book interleaved and copiously marked by Taylor with calls, cues for music and effects, stage business, comments transcribed from Forrest's biographers (Alger and Rees), and some notes on J. B. Booth's Lear. Signed by Taylor over Act I.
 F. E. Chase fund, 1944 Shattuck 72
- 166 Thomas Barry, 1798–1876
 1860s
 New York: William Taylor and Co. [ca. 1848]; in wrappers for New York: Douglas; Modern Standard Drama No. LXXI; speeches

KING LEAR

- clipped, mutilating text in several places
Actor's part book for Kent; signed by Barry on cover and over Act I. Bound with number 169.
Evert Jansen Wendell bequest, 1918
- 167 James H. Taylor, 1825–1897
1870s
New York: Samuel French [n.d.]; French's Standard Drama No. LXXI
Promptbook lightly marked with cuts, cues for effects, some stage business, and several restored speeches; also marked for Gloucester. Signed by Taylor on title page. Bound with number 168 and two unmarked editions.
Evert Jansen Wendell bequest, 1918 Shattuck 77
- 168 Frederick Chippendale, d. 1903
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. LXXI
Actor's part book marked for Kent with some stage business and restored dialogue at end. Signed by Chippendale throughout. Bound with number 167 and two unmarked editions.
Evert Jansen Wendell bequest, 1918 Shattuck 117
- 169 Frederick Chippendale, d. 1903
United States, nineteenth century
New York: William Taylor and Co. [ca. 1848]; Modern Standard Drama No. LXXI
Actor's part book marked for Kent; signed on cover and throughout by Chippendale. Bound with number 166.
Evert Jansen Wendell bequest, 1918
- 170 John McCullough, 1832–1885
Booth's Theatre, New York, 23 April 1877; T. W. Edmonds, prompter for Charles Kean, Princess's Theatre, London; Harry Edwards
London: John K. Chapman and Co. [17 April 1858]; "Arranged for representation at the Princess's Theatre, with historical and explanatory notes, by Charles Kean, F. S. A., as first performed on [inserted in pencil: Saturday April 17/58]"
Promptbook interleaved with blue and white pages and thoroughly marked, possibly by Harry Edwards (see LR 91 in Shattuck) after

KING LEAR

T. W. Edmonds, with calls, cues for music and effects, stage business, diagrams, and cuts; some restored dialogue at end; MS cast list for Kean's Princess's Theatre production, 17 April 1858. Although Edmonds's penciled marks have been erased, the diagram for the opening of Act I is discernible and corresponds to the diagram in the Kean/Ellis book, number 162. McCullough's name in gilt on leather cover and his signature on flyleaf.

Evert Jansen Wendell bequest, 1918

Shattuck 90

171 John McCullough, 1832–1885

1870s

[New York: Torrey Bros., 1860; Edwin Forrest acting edition]; title page missing; many pages lacking in text

Promptbook interleaved and heavily marked in ink and pencil with extensive MS textual restorations, cuts, cues for effects, and stage business; note opposite p. 39 says, "Ring when Mr. McCullough drops straw." Possibly for production at the California Theatre, San Francisco.

Evert Jansen Wendell bequest, 1918

172 Lawrence Barrett, 1838–1891

1876; Robert John Preston, prompter

Title pages for both the Edwin Forrest edition (New York: Torrey Bros., 1860) and Samuel French edition (New York, n.d.; French's Standard Drama No. LXXI) inserted.

Manuscript souvenir promptbook with cues for effects, some stage business, and some pages from a printed text pasted in. Note by Preston, the prompter and copyist, on title page in 1876 says, "marked from Mr. John McCullough's promptbook." See number 170 for McCullough promptbook from which this text is copied. Barrett's name in gilt on cover. Shattuck disputes the attribution. Possibly for production at the California Theatre, San Francisco.

Friends of the Harvard College Library, 1935

Shattuck 89

173 J. H. Fitzpatrick

1880s; Salvini comb[ination](?)

New York & London: Samuel French [n.d.]; French's Standard Drama No. LXXI

Actor's part book marked for Kent. Signed by Fitzpatrick over Act I.

KING LEAR

174 Theodore Komisarjevsky, 1882–1954

Oxford University Dramatic Society, 1927

London and New York: Macmillan & Co., 1893; K. Deighton, editor

Director's preparation copy heavily annotated with notes on staging, interpretation, textual alterations, and sketches of the setting. Signed and identified by Komisarjevsky on title page with note, "Worked on it on the way to Italy & back."

Gift of Ernestine Stodelle Chamberlain, 1957



Costume sketch by the director Theodore Komisarjevsky for his 1927 production of *King Lear* (176)

KING LEAR

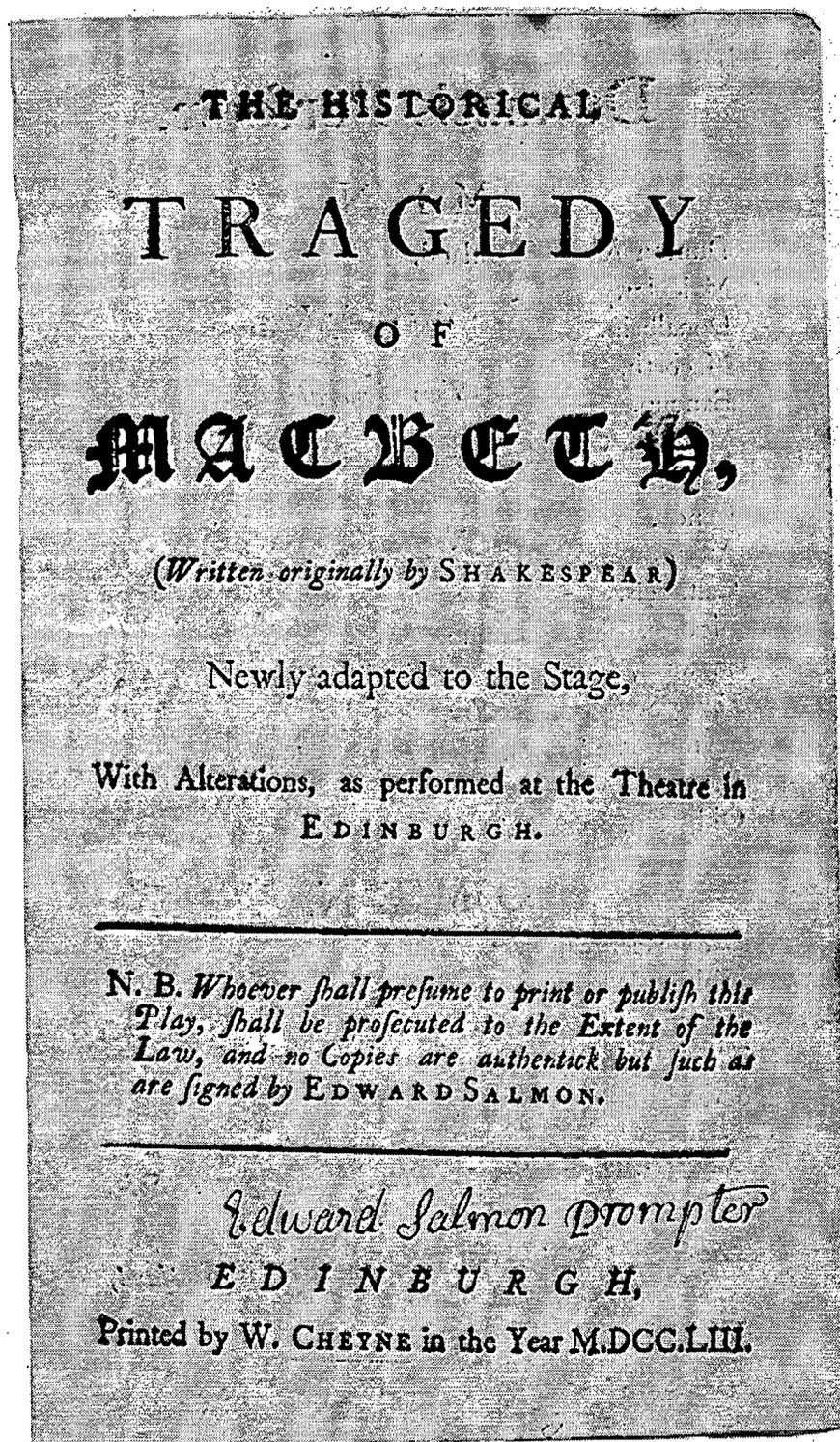
- 175 Theodore Komisarjevsky, 1882–1954
Oxford University Dramatic Society, January–February 1927
New York: Macmillan, 1912; *The Tudor Shakespeare*; Virginia C. Gildersleeve, editor (William A. Neilson's version of the text)
Director's preparation copy in Komisarjevsky's hand, heavily annotated in pencil with cuts, stage business, and diagrams.
Gift of Ernestine Stodelle Chamberlain, 1957
- 176 Theodore Komisarjevsky, 1882–1954
Oxford University Dramatic Society, 1927
Notebook with Komisarjevsky's notes and sketches regarding costumes for each character; with 6 pages of rehearsal notes.
Gift of Ernestine Stodelle Chamberlain, 1957

LOVE'S LABOUR'S LOST

- 177 William Pleater Davidge, 1814–1888
Fifth Avenue Theatre, New York, 21 February 1874
London: G. H. Davidson [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor; in wrappers for Cumberland's Acting Plays (reissue), London: The Music-Publishing Company [n.d.]
Promptbook marked with textual cuts and for the part of Holofernes; with fragment of playbill from Fifth Avenue Theatre, 21 February 1874, listing Davidge. Signed by Davidge on the cover.
F. E. Chase fund, 1970
- 178 Anonymous
Nineteenth century
London: G. H. Davidson [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor; in wrappers for Cumberland's Acting Plays (reissue), London: The Music-Publishing Company, [n.d.]
Promptbook marked with cuts and for the Princess of France.
Evert Jansen Wendell bequest, 1918

MACBETH

- 179 West Dudley Digges, 1720?-1786
 Concert Hall, Edinburgh, 26 December 1757; Edward Salmon, prompter
 Edinburgh: W. Cheyne, 1753; "Newly adapted to the Stage, With Alterations, as performed at the Theatre in Edinburg. N.B. Whoever shall presume to print or publish this play shall be prosecuted to the Extent of the Law, and no Copies are authentick but such as are signed by Edward Salmon."
 Promptbook interleaved and well marked in ink with cuts, calls, cues for effects, and scenic indications; signed on title page "Edward Salmon Prompter." A note inside the front cover explains that the book came into the possession of Sir Andrew Lauder Dick in lieu of rent owed by Digges. The note is signed "Fountainhall 10th June 1803 Thos. Lauder Dick."
 F. E. Chase fund, 1943 Shattuck 6
- 180 John G. Gilbert, 1810-1889
 Chestnut Street Theatre, Philadelphia, 11 November 1837?; London, 22 September 1847
 London: John Cumberland [1831?]; D.-G. [George Daniel], editor; "As performed at the Theatres Royal, London"
 Actor's part book lightly marked; MS cast list in his hand for Philadelphia production lists Gilbert as Macbeth. Signed by Gilbert on cover and dated by him in London over Act I.
 Gift of Mrs. George Peirce, 1920
- 181 James Edward Murdoch, 1811-1893
 Society Library, New York, 18 April 1845
 Manuscript public reading version in 3 volumes, with prefatory essay and commentary throughout.
 Gift of Hibbard G. James, 1954 Shattuck 32
- 182 James Edward Murdoch, 1811-1893
 Park Theatre, New York, October 1845
 New York: W. Whale, 1829; Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook marked in ink for Macbeth and in pencil for Macduff, with some stage business, restorations, cues, and cuts. Signed by Murdoch over Act I; a note says, "The first book used by James E. Murdoch in studying Macbeth."
 Gift of Hibbard G. James, 1954 Shattuck 33



An early seventeenth-century title page showing a prompter's effort to protect his acting edition from piracy (179)

MACBETH

- 183 W. H. Marston
Theatre Royal, Sadler's Wells, London, 1847 and 1856; Samuel Phelps
Title page missing; text incomplete, pages cut from *Knight's Cabinet Edition* [London, 1834–1844]
Actor's sides for Macduff beginning II, iii.
- 184 John Howe, fl. 1850
United States, mid-nineteenth century
New York: M. Douglas [n.d.]; Modern Standard Drama No. L
Actor's part book marked for Malcolm and Seyton. Signed by Howe throughout the volume.
Gift of Theodore Wood, Jr., 1985.
- 185 [F. P.?] Lawlor
1850; also signed T[om] E. Egberts (pseud. of Egbert Fairchild Tennysh, d. 1888), T. J. Horton; Broadway Theatre, New York, 1854, 1857
New York: Wm. Taylor & Co. [ca. 1852]; Modern Standard Drama No. L
Promptbook marked for Banquo by Lawlor and for Macduff, Malcolm, First Officer, and Hecate. Lawlor's signature on title page and elsewhere.
F. E. Chase fund, 1970
- 186 Anonymous
United States, 1860s
New York: Samuel French [n.d.]; French's Standard Drama No. L
Promptbook interleaved and thoroughly marked in ink through I, vi with cuts, calls, cues for music and effects, scenic indications, and stage business; remainder is less heavily marked in pencil with cuts, cues, and some stage business. Marked throughout for Macduff.
Evert Jansen Wendell bequest, 1918
- 187 William Pleater Davidge, 1814–1888
Park Theatre, Brooklyn, 5 October 1865
New York: John Douglas, 1848; Modern Standard Drama No. L
Actor's part book marked for Seyton. Signed "Wm. Davidge Jr." and dated Brooklyn, 1865.
F. E. Chase fund, 1970

- 188 Edwin Forrest, 1806–1872
ca. 1868; George H. Clarke
New York: Torrey Brothers, 1860; Edwin Forrest Edition of
Shakespearian and other Plays No. 4; “As acted by him in the prin-
cipal cities of the United States”
Promptbook interleaved and thoroughly marked by the stage man-
ager, George H. Clarke, with calls, cuts, cues for music and effects,
extensive stage business, restorations, a sketch of the setting for Act
II, and 2 MS lines of music for IV, i. Signed by George H. Clarke
over Act I.
Evert Jansen Wendell bequest, 1918 Shattuck 69
- 189 Fanny Davenport, 1829–1891
United States, 1870s
[London and New York: Samuel French, (n.d.); French’s Standard
Drama No. L]; title page missing
Promptbook with text cut out and pasted in a ledger. Contains textual
restorations, stage business, cues for music and effects, diagrams,
and sketches. A note by William B. Van Lennep identifies the
volume.
Shattuck 71
- 190 Fanny Davenport, 1829–1891
United States, 1870s or later; B. R. Graham, James F. Dean, Edmond
Pembroke
London and New York: Samuel French [n.d.]; French’s Standard
Drama No. L
Three actor’s part books for Macduff (B. R. Graham), Duncan (James
F. Dean) and Seyton (Edmond Pembroke). All copies marked “Prop-
erty of Miss Davenport.” Contains research note by William B. Van
Lennep.
Evert Jansen Wendell bequest, 1918
- 191 William Henry Stephens, 1818–1888
Also stamped by William H. Chester
Philadelphia: Thomas H. [Palmer] 1822; title page mutilated; “As
performed at the Philadelphia Theatres”
Promptbook marked for First Witch, First Murderer, Lenox,
Malcolm, and Rosse. Signed by Stephens on cover.
Evert Jansen Wendell bequest, 1918

MACBETH

- 192 John McCullough, 1832–1885
 California Theatre, San Francisco, ca. 1873; Charles Barton Hill, Edwin Forrest
 New York: Torrey Brothers, 1860; Edwin Forrest Edition of Shakspearian and other Plays No. 4; "As acted by him in the principal cities of the United States"
 Promptbook interleaved and thoroughly marked in ink and pencil in several hands, including that of Barton Hill who signed it on p. 40. Much of the business is copied from the Edwin Forrest promptbook, number 188. Includes cuts, calls, restorations, cues for music and effects, extensive stage business, and diagrams.
 Evert Jansen Wendell bequest, 1918 Shattuck 78
- 193 John H. Barnes, 1850?–1925
 Theatre Royal, Drury Lane, London, 3 July 1882; Adelaide Ristori production
 London and New York: Samuel French [n.d.]
 Promptbook interleaved and heavily marked in red and brown ink with calls, cuts, cues for music and effects, stage business, and diagrams. Contains MS note: "Prompt Book of Macbeth as played at Drury Lane Theatre by me 1882. JB." Shattuck 87
- 194 H. B. Irving, 1870–1919
 England, January–April 1885
 Oxford: Clarendon Press, 1883; W. G. Clark and W. A. Wright, editors
 Study book marked in pencil with notes on meanings and interpretations. H. B. Irving's printed label on cover.
 F. E. Chase fund, 1958
- 195 Arthur McKee Rankin, 1841–1914
 American Theatre Company, California Theatre, San Francisco, 1885
 [San Francisco:] C. A. Murdock & Co., Printers, 1885; "With original music by Edgar S. Kelley. As played by Rankin's American Theatre Company at the California Theatre, San Francisco, 1885"
 Presentation copy signed by Rankin and lightly annotated.
 Gift of Howard S. Mott, 1947
- 196 Sir Henry Irving, 1838–1905
 Lyceum Theatre, London, 1888
 London: W. S. Johnson, 1888; "As arranged for the stage by Henry Irving, and presented at the Lyceum Theatre"

MACBETH

Preparation copy in Irving's hand marked in ink, red, blue, and black pencil with cast list, detailed list of scenes, notes on lighting, music, effects, stage business, and line readings. Signed by Henry Irving in the volume.

F. E. Chase fund, 1958

Shattuck 92

- 197 Sir Henry Irving, 1838–1905
Lyceum Theatre, London, 1880s
London: [W. S. Johnson] Nassau Steam Press, 1889; "As arranged for the stage by Henry Irving, and presented at the Lyceum Theatre, 29th December, 1888"
Study book lightly marked in pencil with cuts, stage business, and stresses.
F. E. Chase fund, 1958 Shattuck 93
- 198 Sir Henry Irving, 1838–1905
St. James's Hall, London, 1890
London: Printed at the Nassau Steam Press, 1890; "As arranged for the public readings of Henry Irving and Ellen Terry"
The folio version arranged for public readings and specially printed in huge type; marked in red and blue crayon with cuts, cues, scenic indications, and with notes on interpretation. Irving's name in gilt on cover and his bookplate laid in.
F. E. Chase fund, 1958 Shattuck 96
- 199 William Harris, 1839?–1916
ca. 1900; Julia Arthur (Mrs. B. P. Cheney, Jr.)
Title page missing; unidentified edition
Preparation copy pasted in a ledger with MS text and stage directions; some printed speeches from various editions inserted, especially in Acts IV and V; includes stage business, cues for music and effects, and diagrams. Signed by William Harris in New York and by Mrs. B. P. Cheney, Jr.
Gift of Julia Arthur (Mrs. B. P. Cheney, Jr.), 1943 Shattuck 107
- 200 George Riddle, 1851?–1910
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. L
Actor's part book marked for Malcolm and Banquo; signed by Riddle on cover; bound with 3 other unmarked editions.
Evert Jansen Wendell bequest, 1918

MACBETH

- 201 Georgie Reignolds, d. 1892
 United States, nineteenth century
 New York: Samuel French [n.d.]; French's Standard Drama No. L
 Actor's part book marked for First Witch and Malcolm. Signed by
 Reignolds on cover.
- 202 Kate Reignolds, ca. 1836–1911
 Boston Museum Company, mid-nineteenth century
 Boston: Walter H. Baker and Co., 1915; in wrappers as "The William
 Warren edition"; "Reprinted from an acting version used in the per-
 formances of the famous Boston Museum Company and marked by
 the late Kate Reignolds-Winslow, at one time its leading lady"
 Acting edition, unmarked. Includes an Introduction by Frank E.
 Chase.
 Gift of F. E. Chase, 1920
- 203 H. W. Bishop
 United States, ca. 1897; also signed by Elsie Bishop and others
 Cambridge: The Riverside Press; Boston, New York, and Chicago:
 Houghton Mifflin and Co.; Richard Grant White, editor
 Nine actors' part books marked individually for different roles,
 including Duncan (H. W. Bishop); Banquo (Mr. Bennerson); McDuff
 (Mr. McGreggor); Second Witch and Doctor (Elsie Bishop); Second
 Witch and Servant (Mr. Walburn); First Murderer and Servant (Mr.
 Keenan); Gentlewoman (Madelaine Maxwell). Possibly for an ama-
 teur production or dramatic reading.
 Gift of Robert Gould Shaw, 1926
- 204 Cornelia Otis Skinner, 1901–1979
 Bryn Mawr, Pennsylvania, twentieth century
 London and New York: J. M. Dent and E. P. Dutton, 1914; *The
 Temple Shakespeare* (Cambridge edition text)
 Study book marked throughout in pencil with notes on interpretation
 and stage business. Bookplate of Cornelia Otis Skinner. Contains MS
 note by her that the text is one of four cut for acting by her father,
 Otis Skinner, when she was in her school dramatic club at Bryn
 Mawr College.
 Gift of O. S. Blodget, 1985
- 205 Miss Field, Shirley Hamilton, and Miss Nelson
 United States, ca. 1920
 Typescript actor's sides for Donalbain (Miss Field), Second
 Apparition (Miss Nelson), and Third Apparition (Shirley Hamilton).

MEASURE FOR MEASURE

- 206 Thomas Barry, 1798-1876
Boston Theatre, 1854; Charles Melville; T. W. Gouldson, 1855
London: W. Simpkin and R. Marshall, 1822; Oxberry's edition; "As
it is performed at the Theatres Royal"
Promptbook interleaved and marked by Melville with calls, cuts,
cues for effects, sketches and scenic indications, stage business, and
diagrams. Stamped "Boston Theatre" and signed "Charles Melville.
Prompter. Marked from Covent Garden Book." Labeled "37.38." on
cover and bound with *Twelfth Night*, number 393.
Shattuck 11
- 207 G. W. Semblar
Nineteenth century
London: John Cumberland [1831?]; D.-G. [George Daniel], editor
Actor's part book marked for Isabella and Pompey. Stamped "G. W.
Semblar" on cover.
Evert Jansen Wendell bequest, 1918
- 208 Anonymous
England, nineteenth century
London: Samuel French [1889?]; the Memorial Theatre edition;
C. E. Flower, editor
Promptbook marked with cuts and additions; the text is based on
Macready's 1824 production as explained in the "Notes on the
Arrangement" provided in the volume.
Evert Jansen Wendell bequest, 1918

The *MERCHANT OF VENICE*

- 209 John Philip Kemble, 1757–1823
ca. 1797
London: C. Lowndes, 1797; “Revised by I. P. Kemble, Esq. and acted by their Majesties Servants [Drury Lane]”
Promptbook lightly marked with cuts, exits and entrances, music cues, diagrams, and some stage business.
Evert Jansen Wendell bequest, 1918 Shattuck 5
- 210 Peter Linden Feirty
1832
Boston: Wells & Lilly; New York: A. T. Goodrich & Co., 1823; Oxberry’s edition; “As it is performed at the Theatres Royal”
Actor’s part book lightly marked for Shylock. Signed by Feirty and dated 1832 by him.
Gift of Helen E. Fries, 1918
- 211 Mark Allen
1830s
London: John Cumberland [1831?]; D.-G. [George Daniel], editor
Promptbook interleaved and well marked with cuts, calls, cues for music and effects, scenic indications, and timings. Signed “M. Allen’s Book” on title page and “Mark Allen” elsewhere.
Evert Jansen Wendell bequest, 1918 Shattuck 11
- 212 Edward Thayer, b. 1798
Boston Theatre, nineteenth century
Boston: John West and Co., 1811; “As performed at The Theatre Royal Covent Garden and at The Boston Theatre”
Promptbook marked with entrances and exits, cues, cuts, some scenic indications; also marked for Solanio, Bassanio, and Salerio. Signed by Thayer on title page.
Evert Jansen Wendell bequest, 1918
- 213 William Pleater Davidge, 1814–1888
London, 1840s
London: T. Dolby, 1824; Dolby’s British Theatre edition; “As performed at the Theatres-Royal, London”
Actor’s part book marked for Bassanio and for Shylock with some stage business; MS poem added on pp. vii-[viii]. Signed by Davidge on flyleaf.
Evert Jansen Wendell bequest, 1918 Shattuck 15

THE MERCHANT OF VENICE

- 214 James P. Gann, fl. 1844, and Louisa Mary Ann Gann, b. 1826
Boston, 18 May 1844 and 8 December 1844; also signed by Lyman
Houquett(?)
London: John Cumberland [1831?]; Cumberland's British Theatre
No. 36; "As performed at the Theatres Royal, London"; D.-G.
[George Daniel], editor
Actor's part book marked for Portia, Jessica, and the Duke. Signed
throughout the volume.
Gift of Helen E. Fries, 1918
- 215 John Howe, fl. 1850
United States, nineteenth century
New York: John Douglas, 1848
Actor's copy marked in pencil for the roles of Salarino and Balthazar;
includes a scene cut. Signed by Howe on cover and over Act I.
Gift of Theodore Wood, Jr., 1985
- 216 May Vandenhoff (Mrs. George), 1835–1885
ca. 1855; also signed in her maiden name, M. E. J. N. Makeah
New York: William Taylor & Co.; and Baltimore: Wm. & Henry
Taylor [1849?]; Modern Standard Drama No. LXI
Promptbook interleaved and marked with cuts, calls, property notes,
some stage business, cues for music and effects.
Evert Jansen Wendell bequest, 1918 Shattuck 32
- 217 Joseph C. Foster
United States, nineteenth century
New York: John Douglas, 1848; Modern Standard Drama No. LXI
Actor's part book marked for Gratiano and Portia with cuts, some
cues, and other prompt notes. Foster's signature in volume.
Evert Jansen Wendell bequest, 1918
- 218 Edwin Booth, 1833–1893
Winter Garden Theatre, New York, 28 January 1867
New York: C. A. Alvord, 1867; Henry L. Hinton, editor; "As pro-
duced at the Winter Garden Theatre of New York, January, 1867,
by Edwin Booth"
Promptbook marked in ink and pencil with calls, stage business,
lighting and scenic indications, cues for music and effects, and three
diagrams. Labeled "Winter Garden Theatre Prompt Book" on cover.
Evert Jansen Wendell bequest, 1918 Shattuck 48

THE MERCHANT OF VENICE

- 219 George W. Wilson, 1844?-1930
 11 March 1875; for a production with Charles Barrow as Shylock and Annie Clarke as Portia; also dated Kittery Point, Maine, 9 July 1876
 New York: Samuel French [n.d.]; French's Standard Drama No. LXI
 Actor's part book interleaved and marked for Launcelot Gobbo with some stage business, notes, on interpretation, cuts, some prompt notes, and a sketch. Program inserted for 7 October 1876 lists Wilson as Launcelot Gobbo. Signed on cover by Wilson.
 Evert Jansen Wendell bequest, 1918
- 220 Sir Henry Irving, 1838-1905
 Lyceum Theatre, London, 1880s
 London: Chiswick Press, 1881; "As presented at The Lyceum Theatre, under the management of Mr. Henry Irving, on Saturday, November 1st, 1879"
 Irving's study book marked for Shylock in pencil with line readings, interpretations and stresses, and some stage business. Signed by Irving on flyleaf.
 F. E. Chase fund, 1958 Shattuck 57
- 221 Sir Henry Irving, 1838-1905
 Lyceum Theatre, London, 14 February 1880; 100th performance
 London: Chiswick Press, 1880; "As presented at The Lyceum Theatre, under the management of Mr. Henry Irving, on Saturday, November 1st, 1879. One hundredth performance, Saturday, February 14, 1880"
 Printed acting version presented to H. J. Jennings; invitation to a supper on stage after the performance, along with the printed menu and the program for the occasion, is inserted.
 Gift of W. W. Naumburg, 1913
- 222 James L. Carhart, 1843-1937
 ca. 1880; also marked by John W. Buckland(?), 1850s
 New York: Wm. Taylor & Co.; Baltimore: Wm. & Henry Taylor [1849?]; Modern Standard Drama No. LXI
 Promptbook heavily marked by Buckland in red and blue ink and black pencil, with calls, cuts, cues for music and effects, scenic indications, and stage business; also marked for Salarino [*sic*], Old Gobbo, Solanio, and the Duke. Signed by Carhart on cover and title page later; Buckland's signature, crossed out, is also on title page.
 Evert Jansen Wendell bequest, 1918 Shattuck 72

THE MERCHANT OF VENICE

- 223 John Musgrave
Theatre Royal, Drury Lane, London, 1881; also signed by L. H. Drummond
London: G. H. Davidson [ca. 1830]; D.-G. [George Daniel], editor; "As performed at the Theatres Royal, London"
Promptbook interleaved and lightly marked with cuts, some calls, and some stage business; also marked for Gratiano. A note opposite p. 54 refers to McCullough, but Shattuck states that McCullough did not appear in this play at Drury Lane. Signed by Musgrave over Act I.
Evert Jansen Wendell bequest, 1918 Shattuck 76
- 224 Edwin Booth, 1833–1893, and Lawrence Barrett, 1838–1891
Touring production, 1887–88; Oliver Doud, prompter; Elizabeth Robins
Title page missing; a Samuel French edition
Promptbook pasted into a notebook and marked in ink and pencil by Doud with scenic and lighting indications, cues for music and effects, some stage business, cuts, MS restorations, and diagrams. MS note by Doud on cover: "Prompt Book. Merchant of Venice. Property of Lawrence Barrett. Marked by Oliver Doud 1887."
Gift of Friends of the Harvard College Library, 1935 Shattuck 80
- 225 Edwin Booth, 1833–1893, and Lawrence Barrett, 1838–1891
1888–89
New York: J. H. Magonigle, 1890; William Winter, editor; "As performed by Mr. Edwin Booth and Mr. Lawrence Barrett, Season of 1888 and 1889"; title page mutilated.
Printed acting edition, unmarked.
Evert Jansen Wendell bequest, 1918 Shattuck 132
- 226 Otis Skinner, 1858–1942
1893–94(?); Helena Modjeska
[New York: Harper & Bros. (1892?); W. J. Rolfe, editor]; title page missing
Promptbook with speeches and pages mounted in a notebook, marked in red and brown ink and pencil with calls, cuts, some MS restorations, scenic indications, cues for music, lighting, and effects, some stage business, diagrams, calcium plot, and MS cast list.
Gift of O. S. Blodget, 1981

THE MERCHANT OF VENICE

- 227 Maud Durbin [Skinner], 1873–1936
 1893–94; Helena Modjeska, Otis Skinner
 New York: Harper & Bros., 1892; W. J. Rolfe, editor
 Actor's part book marked for Shylock and Jessica with scenic indications and stage business, and including MS cast list for 1893–94 productions. Signed "Maud Durbin 1893" on fly leaf.
 Gift of O. S. Blodget, 1985
- 228 Winthrop Ames, 1871–1937
 Castle Square Theatre, Boston, 15 January 1906; revived 1 April 1907
 New York and London: Samuel French, 1902; "Text as produced by Sir Henry Irving and marginal notes for modern stage use arranged by Fred. Williams . . . American Academy of Dramatic Arts and Empire Theatre Dramatic School, New York, NY"
 Director's preparation copy marked in pencil with notes on casting, interpretation and stresses, some stage business, scenic indications, diagrams, and notes on Irving's scenic arrangements. Signed by Ames on title page.
 Shattuck 101
- 229 Maude Adams, 1872–1953
 United States, early twentieth century
 [London: J. M. Dent and Sons, Ltd., n.d.; The Temple Shakespeare]; title page missing;
 Preparation copy interleaved and marked with cuts, some MS restorations, and stage business.
 Gift of Phyllis Robbins, 1955
 Shattuck 132
- 230 Theodore Komisarjevsky, 1882–1954
 New York and London: E. P. Dutton & Co., and J. M. Dent and Sons [1935]; The New Temple Shakespeare; M. R. Ridley, editor
 Study book lightly marked with cuts, notes on interpretation and line readings; also marked for Shylock.
 Gift of Ernestine Stodelle Chamberlain, 1957
- 231 Anonymous
 United States
 Typescript actor's sides for the parts of Nerissa, Balthazar, Old Gobbo, Salerio, Solanio, Tubal, Salarino [*sic*], Bassanio, Lorenzo, and Antonio; for an unidentified production. Includes Mr. Fielding as Bassanio and Miss Douglass as Nerissa among the cast.

THE MERRY WIVES OF WINDSOR

- 232 Rose Olivia Wright [Mrs. Edward], d. 1888
1830s
New York: David Longworth, 1817; "As performed at the Theatres-Royal Drury-Lane and Covent-Garden"
Promptbook interleaved and marked with cuts, cues for music and effects, MS restorations, entrances and exits, some stage business, and some scenic indications; also marked for Mrs. Ford. The text is cut to follow the Reynolds operatic version of 1824, according to Shattuck. Signed "Mrs. Edward Wright" on p. 3.
Evert Jansen Wendell bequest, 1918 Shattuck 14
- 233 Anonymous
Theatre Royal, Drury Lane, 1830s; John Wilmott
New York: David Longworth, 1817; "As performed at the Theatres-Royal Drury-Lane and Covent-Garden"
Promptbook partially interleaved with cuts, MS restorations, some stage business, cues for effects, and scenic indications, taken from Wilmott's Drury Lane promptbook; similar to number 232. The text is cut to follow the Reynolds operatic version of 1824, according to Shattuck. MS label on cover: "Merry Wives of Windsor corrected and cut according to Prompt book, T. R. D. L." and on p. 3: "From Wilmotts correction T. R. D. L."
Shattuck 15
- 234 Louisa Mary Ann Gann, b. 1826
Providence, R.I., 10 August 1844; also signed by James P. Gann, National Theatre, Boston, 1848
New York: David Longworth, 1817; "As performed at the Theatres-Royal Drury-Lane and Covent-Garden"
Actor's part book with MS cast list for National Theatre, Boston, marked for Page and Mrs. Page; bound with number 235. Signed by James and Louisa Gann.
Gift of Helen E. Fries, 1918
- 235 George H. Clarke, 1840-1906?
Nineteenth century; also signed by Charles Bass
New York: David Longworth, 1817; "As performed at the Theatres-Royal Drury-Lane and Covent-Garden"
Actor's part book marked for Pistol, Anne Page, and Mrs. Page; bound with number 234. Signed by Clarke on title page and else-

THE MERRY WIVES OF WINDSOR

where and labeled "No. 29." Note: Bass listed as Falstaff in the MS cast list in number 234.

Evert Jansen Wendell bequest, 1918

- 236 John G. Gilbert, 1810–1889
 London, January 1848; Philadelphia, 12 January 1853
 London: John Cumberland [ca. 1830]; "As now performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
 Actor's part book marked for Falstaff. Signed by Gilbert on the cover and stamped with his name throughout. Bound with number 237.
 Evert Jansen Wendell bequest, 1918 Shattuck 40
- 237 William Pleater Davidge, 1814–1888
 Theatre Royal, Norwich, May 1840; Daly's 5th Avenue Theatre, New York, 19 November 1872
 London: John Cumberland [ca. 1830]; Cumberland's British Theatre No. 37; "As now performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
 Actor's part book marked for Shallow; includes fragment of playbill for Daly's 5th Avenue Theatre, 19 November 1872, listing Davidge as Sir Hugh Evans, George Clarke as Ford, and Fanny Davenport as Mistress Ford. Signed by Davidge on cover and title page and labeled "37." Bound with number 236.
 Evert Jansen Wendell bequest, 1918 Shattuck 40
- 238 William Henry Sedley-Smith, 1806–1872
 1848; 1853
 Boston: Wells and Lilly; New York: A. T. Goodrich & Co., 1822; Oxberry's New English Drama No. XLIV; "As it is performed at the Theatres Royal"
 Actor's part book interleaved and marked for Shallow and Falstaff with some stage business and prompt notes. Signed and dated throughout.
 Shattuck 33
- 239 John E. Oxley, b. ca. 1800
 11 December 1848?; James Henry Hackett; Mr. Hamersly; also signed by R. Baldwin
 Boston: Wells and Lilly; New York: A. T. Goodrich & Co., 1822; Oxberry's New English Drama No. XLIV; "As it is performed at the Theatres Royal"

THE MERRY WIVES OF WINDSOR

Promptbook interleaved and well marked with calls, cuts, stage business, cues for music and effects, diagrams, and scenic indications. A note in Oxley's hand says, "Marked from Mr. Hackets book Dec 11 1848." Bound with number 240.

Evert Jansen Wendell bequest, 1918

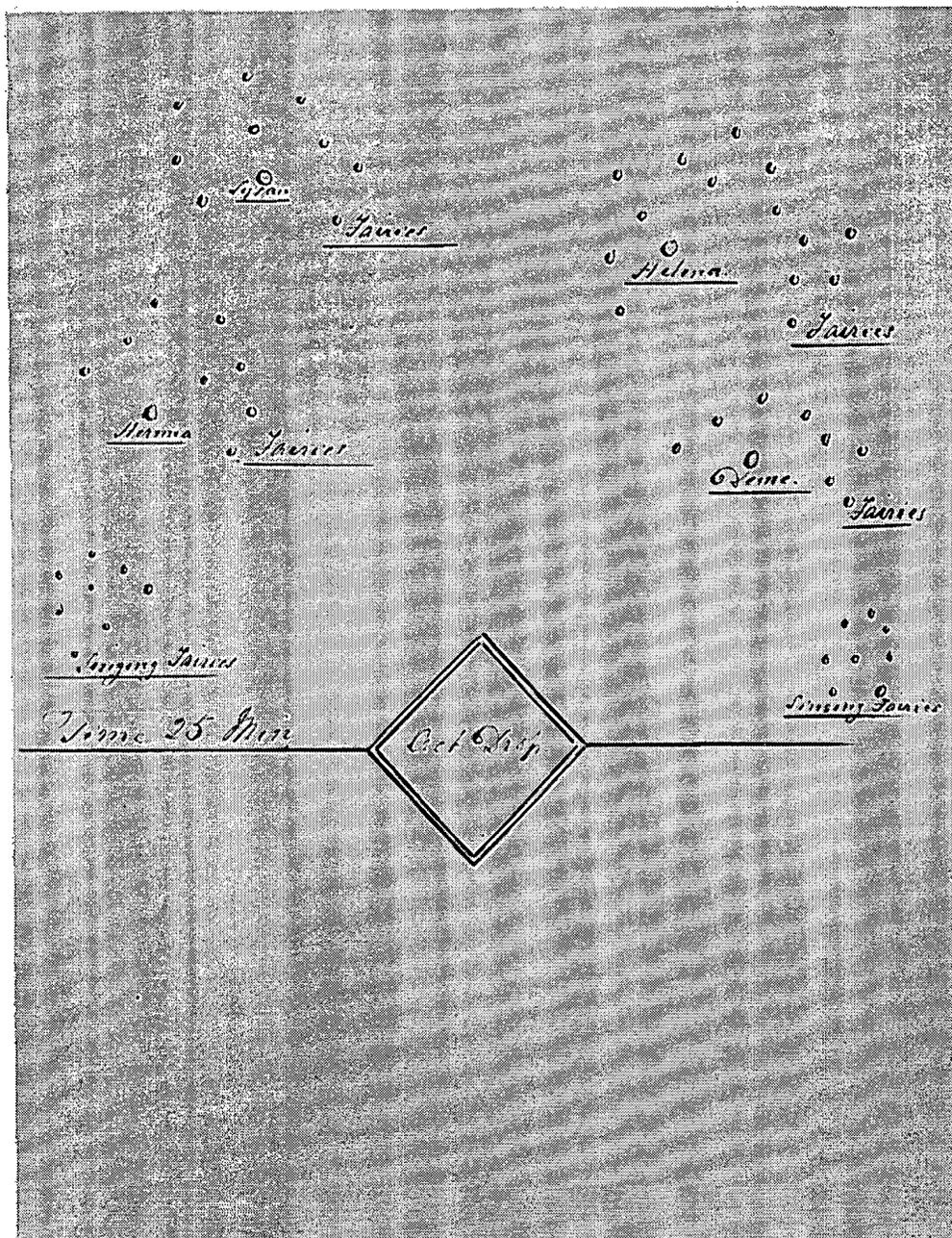
- 240 Frederick Chippendale, d. 1903
United States, nineteenth century
Boston: Wells and Lilly; New York: A. T. Goodrich & Co., 1822; Oxberry's New English Drama No. XLIV; "As it is performed at the Theatres Royal"
Promptbook marked with cuts and restorations throughout, some music cues; also marked for Falstaff. Signed by Chippendale in several places. Bound with number 239.
Evert Jansen Wendell bequest, 1918
- 241 Charles Smith
Troy, New York; William Henry Stephens
London: G. H. Davidson [1827?]; "As performed at the Theatres Royal, London"
Actor's part book marked for Pistol, Nym, and Host. Signed by Smith throughout and by Stephens in pencil inside the back cover. Labeled "M" on cover.
Evert Jansen Wendell bequest, 1918
- 242 Henry Farren, 1826–1860
St. Louis, 1850s; covers of the original ledger signed by E. W. Danforth, Boston
London: W. Simpkin and R. Marshall, and C. Chapple, 1820; Oxberry's edition; "As it is performed at the Theatres Royal"
Promptbook interleaved and marked with cuts, cues for music and effects, stage business, and scenic indications. Signed by Henry Farren.
Gift of Robert Gould Shaw, 1925 Shattuck 34
- 243 John B. Wright, 1814–1893
Boston Theatre, ca. 1854
New York: Samuel French [n.d.]; French's Standard Drama No. CCXLI
Promptbook interleaved and neatly marked with cuts, stage business, diagrams, and scenic indications. Inscribed "Boston Theatre" on cover. Wright was the stage manager.
Shattuck 43

THE MERRY WIVES OF WINDSOR

- 244 L. H. Everitt
1865; Billy Hamblin
Boston: William V. Spencer, 1855; Spencer's Boston Theatre No. XXI
Actor's part book marked for Dr. Caius. Signed by Everitt on cover and elsewhere; also signed by Hamblin and dated on title page.
Evert Jansen Wendell bequest, 1918
- 245 Augustin Daly, 1839–1899
Daly's Theatre, New York, 14 January 1886; William Winter
Title page missing; pages from an unidentified edition pasted in a workbook
Preparation copy with cuts, stage business, lists of properties and scenery; first and second acts only. Note in volume by William B. Van Lennep says: "Altered for Daly's production by William Winter. Notes in purple ink by Winter. Cast in pencil by Daly."
Shattuck 48
- 246 Anonymous
United States, nineteenth century
New York and London: Samuel French and Son [n.d.]
Promptbook interleaved and marked with cuts, scenic indications, stage business, diagrams, and cues for effects.
Evert Jansen Wendell bequest, 1918
- 247 Winthrop Ames, 1871–1937
New Theatre, New York, 7 November 1910; signed by W. C. Masson
New York and London: Samuel French [n.d.]; French's Standard Drama No. CCXLI
Preparation copy interleaved and marked in ink with calls, scenic indications, stage business, MS and typescript restorations, and property plot.
Gift of Winthrop Ames, 1939
Shattuck 65
- 248 Winthrop Ames, 1871–1937
New Theatre, New York [1910]
Typescript (carbon) acting version referred to as "The New Theatre Version" with red underlinings and MS annotations including diagrams, detailed stage business, and music cues incorporated with text, property plot, stage manager's plot, lighting plot, line and trim plot, and list of references to characters from other plays.
Gift of Winthrop Ames, 1939

A MIDSUMMER NIGHT'S DREAM

- 249 John G. Gilbert, 1810–1889
Tremont Theatre, Boston, 19 March 1839
London: John Cumberland [1831?]; Cumberland's British Theatre
No. 137; "As now performed at the Theatres Royal, London";
D.-G. [George Daniel], editor
Actor's part book with two MS cast lists, one for the Tremont Theatre
with Gilbert as Quince, the other for New Theatre Boston, 14 April
1856, with Gilbert as Bottom. Signed by Gilbert and dated "March
19th 1839 Tremont." Labeled "No. 425" on cover.
Gift of Mrs. George Peirce, 1920
- 250 Charles Kean, 1811–1868
Princess's Theatre, London, 1858; T. W. Edmonds
London: John K. Chapman and Co., 1856; "Arranged for represen-
tation at the Princess's Theatre, with Historical and Explanatory
Notes, by Charles Kean, F.S.A., as first performed on Wednesday,
October 15th, 1856. Third edition"
Souvenir promptbook interleaved and thoroughly marked in ink by
T. W. Edmonds with calls, extensive stage business, diagrams, cues
for music and effects, and timings. Eleven watercolor drawings of
settings by Thomas Grieve are laid in. MS note at end: "Cut, marked
and corrected for Charles Kean, Esq. by T. W. Edmonds, Prompter,
Royal Princess's Theatre, London. 1850 to 1859."
F. E. Chase fund, 1967 Shattuck 15a
- 251 Anonymous
Boston Theatre, 1850s
[New York: Samuel French (ca. 1854); French's American Drama
No. I]; title page missing
Actor's part book lightly marked for Puck; with an annotated
pamphlet, *Songs, Duets, Chorusses, &c. in Shakespeare's Midsummer
Night's Dream* (London: J. Pattie, 1840). Both stamped "Boston
Theatre."
- 252 Frances Ann Kemble, 1809–1893
England, nineteenth century
London: J. Mitchell, 1855; Exeter Hall, "As read by Mrs. Fanny
Kemble . . . Director, Mr. Benedict"
Public reading version, 15 pages in length, lightly marked in pencil;
a number of markings are erased, leaving only a few cues for music.
Evert Jansen Wendell bequest, 1918



A diagram for the elaborate use of a chorus of fairies positioned around the central characters at the end of Act III in Charles Kean's production of *A Midsummer Night's Dream* (250)

A MIDSUMMER NIGHT'S DREAM

- 253 Mme Morlacchi's Ballet Troupe
Selwyn's Theatre, Boston, 16 November 1869; Miss Davenport, Mrs. Thomas Barry, Miss Savoy; Covent Garden, 28 November 1840
New York: Samuel French [ca. 1854]; French's American Drama No. I; "As performed with great success for upwards of sixty consecutive nights at The Broadway Theatre"
Promptbook in two parts, interleaved and marked with calls, timings, cuts, MS restorations, stage business, cues for music and effects, and scenic indications. Both parts labeled "Prompt Copy Covent Garden, Nov. 28, 1840."
- 254 William Seymour, 1855–1933
United States, ca. 1900
New York: Samuel French, 1863; The Standard Drama No. CCXXIII; "Arranged for representation at Laura Keene's Theatre"
Promptbook lightly marked in blue pencil with cuts and stage directions. Signed by Seymour on wrappers.
- 255 Anonymous
United States, late nineteenth century
Chicago: McVicker's Theatre, 1888; "As performed at McVicker's Theatre, Chicago [30 July 1888]"
Actor's part book marked for Lysander with lengths and some stage business.
Amey Richmond Sheldon fund, 1936
- 256 Harley Granville-Barker, 1877–1946
Savoy Theatre, London, 6 February 1914
London: William Heinemann, 1912; Favourite Classics edition
Director's preparation copy interleaved and marked in ink and pencil with cues for music and effects, diagrams, detailed stage business, and MS cast list. Labeled "the prompt copy for the Savoy Theatre."
Shattuck 35a
- 257 Theodore Komisarjevsky, 1888–1954
1932
London: J. M. Dent and Sons, Ltd., 1927; The Temple Shakespeare
Director's preparation copy lightly marked with cuts, some notes, and cues for music.
Gift of Ernestine Stodelle Chamberlain, 1957

MUCH ADO ABOUT NOTHING

- 258 William Warren, 1767–1832, and William Wood, 1779–1861
Chestnut Street Theatre, Philadelphia, 16 March 1804
London: John Bell, 1773; “As performed at the Theatre-Royal,
Drury-Lane”
Promptbook interleaved and heavily marked in ink and pencil with
cuts, calls, cues for music and effects, scenic indications, MS resto-
rations, diagrams, and some stage business. Signed “Warren &
Wood” over Act I.
Evert Jansen Wendell bequest, 1918 Shattuck 3
- 259 Anonymous
Theatre Royal, Drury Lane, London, ca. 1805
London: C. Lowndes, 1797; “Revised by J. P. Kemble and acted by
their Majesties Servants, at the Theatre Royal, Drury Lane”
Promptbook lightly marked with entrances and exits and some scenic
indications. A MS note says, “Marked as at Drury Lane.” See *Othello*,
number 285, to which this volume is believed to be a companion.
Shattuck 4
- 260 John Philip Kemble, 1757–1823
Theatre Royal, Covent Garden, London; Walter Lacy [Williams],
1859, and 6 October 1877
London: Printed for the Theatre [Covent Garden], 1810; “Revised by
J. P. Kemble and now first published as it is acted at the Theatre
Royal in Covent Garden”
Transcription of Kemble’s promptbook interleaved and neatly marked
in ink and pencil with calls, cuts, cues for effects, scenic indications,
diagrams, stage business, and MS restorations. Later note by Lacy
says, “prepared for reading in Stratten St. before the Baroness
Burdett-Coutts & friends 6 October 1877.” According to his MS
inscription, Lacy copied the notes from Kemble’s promptbook in the
Garrick Club in 1859. Lacy is listed as playing Benedick in May,
1859.
F. E. Chase fund, 1958 Shattuck 7
- 261 Frederick Vining, 1790–1871
Theatre Royal, Haymarket, London, 23 June 1832; May 1833
London: John Miller, 1815; No. 23 of a Select British Theatre;
“Revised by J. P. Kemble; and now published as it is performed at
the Theatres Royal”

MUCH ADO ABOUT NOTHING

- Rehearsal promptbook with MS partial cast list for Haymarket, May, 1833, with Vining as Benedick and Mrs. Yates as Beatrice; interleaved and marked in ink with stage business (especially for Benedick), cuts, cues for music, some scenic indications, and additional dialogue at end of church scene. Signed by Vining.
Evert Jansen Wendell bequest, 1918 Shattuck 12
- 262 William Charles Macready, 1793–1873
Theatre Royal, Drury Lane, London, 1843; George C. Ellis, 1845
Title page missing; pp. 217–312 from Vol. 12 of an unidentified edition
Promptbook interleaved and well marked by Ellis in pencil with calls, cuts, scenic indications, cues for music and effects, detailed stage business, timings, MS restorations, and additional dialogue at end of church scene, diagrams; with MS call book. Signed and dated on cover by Ellis. His note says, “As acted at the TR-DL under the management of Mr. Macready.”
Evert Jansen Wendell bequest, 1918 Shattuck 16
- 263 John G. Gilbert, 1818–1889
Princess’s Theatre, London, 7 and 11 April 1848
London: W. Simpkin and R. Marshall, and C. Chapple, 1823; in wrappers for No. CI of Oxberry’s *New English Drama*; title page from Vol. 16 of *The New English Drama* series also bound in, incorrectly
Actor’s study book with MS cast list for Princess’s Theatre, 11 April 1848, with Gilbert as Leonato. Not otherwise marked.
Gift of Mrs. George Peirce, 1920
- 264 William Pleater Davidge, 1814–1888
1850; Charles Lester, George Holland, Fanny Wallack; Broadway Theatre; Olympic Theatre, New York
[New York: E. B. Clayton and C. Neal, 1831; printed from Cumberland edition]; D.-G. [George Daniel], editor; title page missing
Actor’s study book unmarked except for the various names and signatures throughout.
- 265 William Henry Sedley-Smith, 1806–1872
Boston Museum, 1851
New York: E. B. Clayton and C. Neal, 1831; Clayton’s edition;

MUCH ADO ABOUT NOTHING

"Printed from the Acting copy [Cumberland's edition]"; D.-G. [George Daniel], editor
Actor's study book marked for Verges

- 266 William Henry Stephens, 1818–1888
New York, mid-nineteenth century
New York: John Douglas, 1848; *Modern Standard Drama* No. LV
Promptbook interleaved and thoroughly marked in ink and pencil, with calls, cues for music and effects, stage business, diagrams, scenic indications; also marked for Beatrice, Ursula, and Dogberry. Signed "W. H. Stephens Prompter NY."
Evert Jansen Wendell bequest, 1918
- 267 James H. Taylor, 1825–1897
Boston Theatre, ca. 1860
London: G. H. Davidson [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
Promptbook interleaved and thoroughly marked in ink with calls, cuts, cues for music and effects, diagrams, stage business, scenic indications, diagrams; also marked for Leonato. According to a MS note, "copied from the Boston Theatre Prompt Book." Signed by Taylor on flyleaf and title page.
F. E. Chase fund, 1944 Shattuck 35
- 268 Joseph P. Winter, fl. 1865
New York, nineteenth century
New York: Samuel French [n.d.]; *French's Standard Drama* No. LV
Actor's part book lightly marked for Claudio; bound with number 269 and six unmarked copies.
Evert Jansen Wendell bequest, 1918
- 269 Edward Milton
Wallack's Theatre, New York, 1869; also signed N. K. Forrest
New York: Samuel French [1860?]; *French's Standard Drama* No. LV
Promptbook lightly marked with cuts and for Conrad and Verges; bound with number 268 and six unmarked copies. N. K. Forrest's signature on title page and elsewhere; signed and dated by Milton on back cover.
Evert Jansen Wendell bequest, 1918

MUCH ADO ABOUT NOTHING

- 270 George W. Riddell, d. 1944
United States, late nineteenth century
[New York: Samuel French (n.d.); French's Standard Drama No. LV]; title page missing
Promptbook for touring production, interleaved and thoroughly marked in blue and red ink and pencil with calls, cues for music and effects, scenic indications, diagrams, stage business, and timings. Possibly for the Edwin Booth-Lawrence Barrett tour of 1889-90.
Purchased with fine money, 1935
- 271 Fanny Davenport, 1850-1898
1886
Title page missing; pages cut from a Samuel French edition and mounted in a workbook
Rehearsal promptbook heavily marked in pencil and red and blue ink with scenic indications, sketches and diagrams, extensive stage business, cues for music and effects, and description of dance at the end of the play.
- 272 John H. Barnes, 1850?-1925
Fanny Davenport, American tour, 1886-87
New York and London: Samuel French [n.d.]; French's Standard Drama No. LV
Actor's part book neatly marked for Benedick with extensive notes on stage business and MS additional dialogue at end of church scene. Bound with three other marked copies, all labeled "Property of Miss Davenport." See numbers 273, 274, and 275.
- 273 Mr. Buckley
Fanny Davenport, American tour, 1886-87
New York and London: Samuel French [n.d.]; French's Standard Drama No. LV
Actor's part book neatly marked for Don Pedro with extensive notes on stage business and cuts. Bound with three other marked copies, all labeled "Property of Miss Davenport." See numbers 272, 274, and 275.
- 274 Anonymous
Fanny Davenport, American tour, 1886-87
New York and London: Samuel French [n.d.]; French's Standard Drama No. LV

MUCH ADO ABOUT NOTHING

Actor's part book marked in ink and pencil for Borachio with stage business and cuts. Bound with three other marked copies, all labeled "Property of Miss Davenport." See numbers 272, 273, and 275.

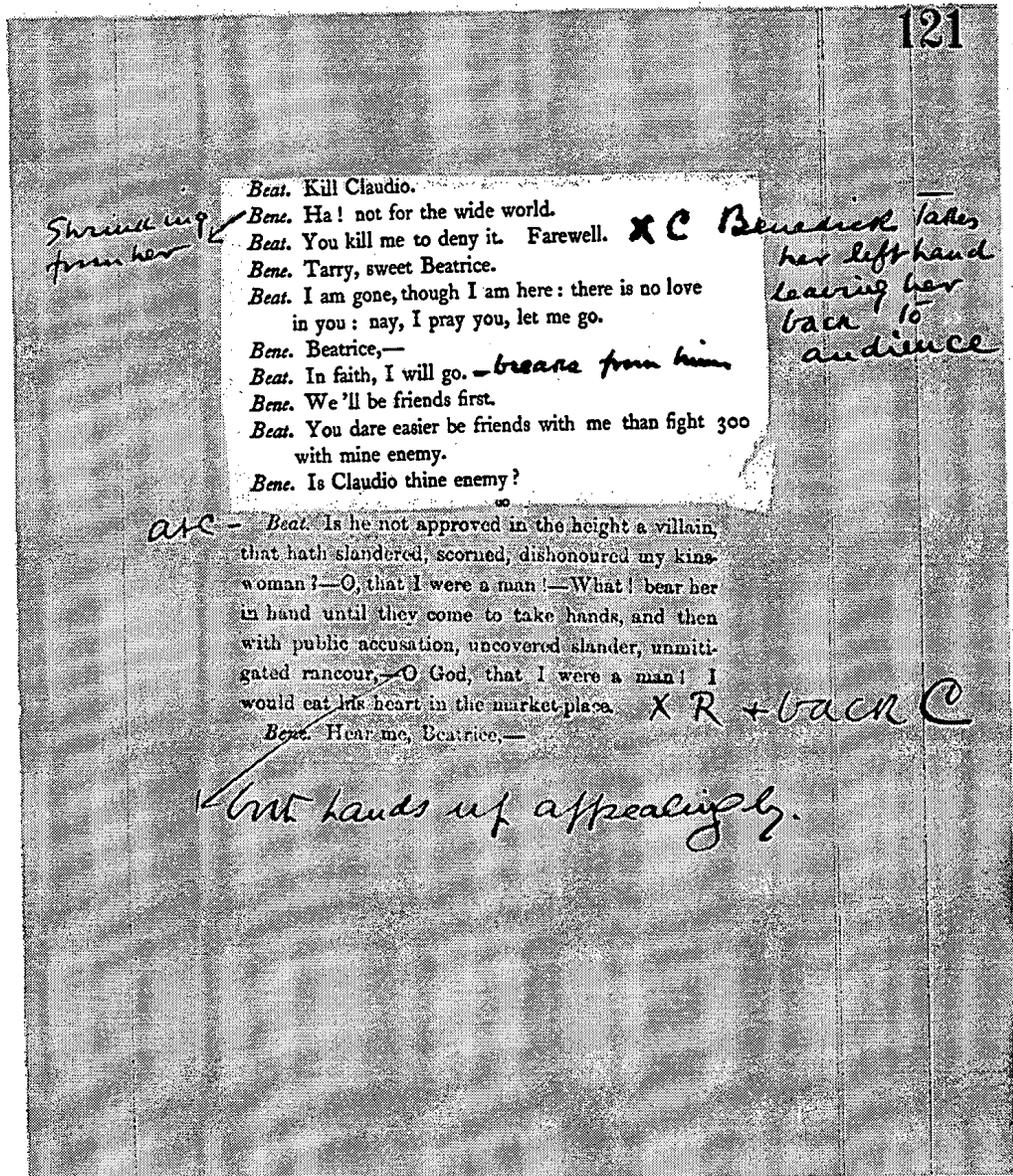
- 275 Anonymous
 Fanny Davenport, American tour, 1886-87
 New York and London: Samuel French [n.d.]; French's Standard Drama No. LV
 Actor's part book marked in ink and pencil for Conrad with stage business and cuts; also marked in pencil for Balthasar. Bound with three other marked copies, all labeled "Property of Miss Davenport." See numbers 272, 273, and 274.
- 276 Henry Placide, 1799-1870
 United States, nineteenth century
 [Philadelphia] A. R. Poole [1826]; Lopez & Wemyss's edition: *The Acting American Theatre*; "The Plays carefully corrected from the Prompt books of the Philadelphia Theatre. By M[athias] Lopez, Prompter"
 Actor's study book, stamped with Placide's name and several others; otherwise unmarked. Wemyss, editor of the edition, had played Don Pedro in 1826.
 Evert Jansen Wendell bequest, 1918
- 277 George Riddle, 1851?-1910
 Boston Museum, 1875
 London: The Music-Publishing Company, Limited [n.d.]; in wrappers issued by G. H. Davidson (London, n.d.); Cumberland's British Theatre No. 15; D.-G. [George Daniel], editor; "As performed at the Theatres Royal, London"
 Actor's part book marked for Don Pedro. Signed by Riddle on cover.
 Evert Jansen Wendell bequest, 1918
- 278 Mr. Erroll(?)
 United States, nineteenth century
 New York: John Douglas, 1848; Modern Standard Drama No. LV
 Actor's part book marked for Borachio; bound with number 279.
 Evert Jansen Wendell bequest, 1918
- 279 F. B. Conway(?)
 1871
 New York: John Douglas, 1848; Modern Standard Drama No. LV

MUCH ADO ABOUT NOTHING

- Actor's part book marked for Benedick; bound with number 278.
Evert Jansen Wendell bequest, 1918
- 280 Sir Henry Irving, 1838–1905
Lyceum Theatre, London, 31 March 1883
London: Chiswick Press, 1883; "As arranged for the stage by Henry Irving, and presented at The Lyceum Theatre, on Wednesday, October 11th, 1882"
Printed acting edition with signed inscriptions and quotations by Irving, Ellen Terry, and the cast at various dates between 1883 and 1885; not otherwise marked.
F. E. Chase fund, 1958
- 281 Otis Skinner, 1858–1942
United States, ca. 1900
New York: Harper and Bros., 1891; William J. Rolfe, editor
Actor's part book marked for Benedick with cuts and stage business.
Signed by Skinner on flyleaf.
Gift of O. S. Blodget, 1985
- 282 James F. Anderson
United States, nineteenth century
London: John Cumberland [1831?]; Cumberland's British Theatre No. 15; "As now performed at the Theatres Royal, London": D.-G. [George Daniel], editor
Actor's part book marked for Balthasar and Beatrice. Signed by James F. Anderson on cover and elsewhere.
Evert Jansen Wendell bequest, 1918
- 283 Emma Reignolds
United States, mid-nineteenth century
New York: Samuel French [1860?]; French's Standard Drama No. LV
Promptbook marked in ink with cues for music and some effects, and in pencil for the part of Hero. Signed by her on cover and elsewhere.
Shattuck 102
- 284 E. H. Sothorn, 1859–1933, and Julia Marlowe, 1866–1950
1904–05; Norman Hackett
Title page missing; pages from various editions, including *The Temple Shakespeare* (London: J. M. Dent & Sons, 1922), pasted in workbook

Promptbook with cuts, cues for music and effects, scenic indications, diagrams, extensive stage business; with a fragment of a program and a photograph of Norman Hackett as Claudio inserted. According to a MS note, "Prompt Book of the E. H. Sothorn and Julia Marlowe production of 'Much Ado,' season of 1904-1905. Made by and property of Norman Hackett. 1905."

Francis Whiting Hatch, Sr., fund, 1982



Stage instructions calling for a serious reaction to Beatrice's famous line, on a page from the promptbook for the Sothorn-Marlowe production of *Much Ado About Nothing* (284)

OTHELLO

- 285 Anonymous
Theatre Royal, Drury Lane, London, ca. 1805(?)
London: T. N. Longman and O. Rees, 1804; "Revised by J. P. Kemble and now first published as it is acted at the Theatre Royal in Covent Garden"
Promptbook lightly marked with entrances and exits, some stage business and cues for scene changes. See number 259 to which this volume is believed to be a companion.
Shattuck 5a
- 286 George Frederick Cooke, 1756–1812, and Thomas Abthorpe Cooper, 1776–1849
Park Theatre, New York, 8 May 1811
Boston: John West, 1807; "Revised by J. P. Kemble. As performed at the theatres Covent Garden, New York, and Boston"
Promptbook interleaved and thoroughly marked with calls, cuts, MS cast list, timings, cues for music and effects, scenic indications, diagrams, notes on Cooke's interpretation and the use of supernumeraries.
Evert Jansen Wendell bequest, 1918
Shattuck 6
- 287 Charles Durang, 1794–1870
Chestnut Street Theatre, Philadelphia, 1828; Edwin Forrest, Thomas Abthorpe Cooper, Junius Brutus Booth, Sr.
[Boston: Richardson and Lord, 1823]; title page missing
Promptbook marked in ink with calls, cuts, scenic indications, some stage business, diagrams, cues for music and effects. Signed and dated by Durang in several places.
Evert Jansen Wendell bequest, 1918
- 288 John Moore, b. 1814
Brighton Theatre, England, 1845; Park Theatre, New York, 1848; Mr. Anderson, Edwin Forrest, Thomas Hamblin, Charles Kean, James Cathcart
London: John Cumberland [ca. 1830]; "As now performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
Promptbook interleaved, much used, and heavily marked in ink and pencil with calls, cues for music and effects, scenic indications, stage business, diagrams and sketches, timings, detailed list of calls for supernumeraries, and property notes. Contains numerous notes on

OTHELLO

individual stage business employed by various stars; see Arthur Colby Sprague, *Shakespeare and the Actors* (Cambridge, Mass.: Harvard University Press, 1944), p. 346. Signed by Moore over Act I and on cover.

Gift of Mrs. George Peirce, 1920

- 289 William Pleater Davidge, 1814–1888
 Theatre Royal, Drury Lane, London, 1850; G. Johnson
 London: John Cumberland [ca. 1830]; “As performed at the Theatres
 Royal, London”; D.-G. [George Daniel], editor
 Actor’s study book very lightly marked with cuts. Signed and dated
 by Davidge over Act I and signed by G. Johnson on cover. Volume
 labeled “58.”

F. E. Chase fund, 1970

- 290 Thomas Barry, 1798–1876
 Boston Theatre, 1854; Charles Melville
 London: W. Simpkin and R. Marshall, and C. Chapple, 1819;
 Oxberry’s edition; “As it is performed at the Theatres Royal”
 Promptbook interleaved and marked in red and blue ink and pencil
 with cuts, calls, scenic indications, timings, diagrams, stage business,
 and cues for music and effects. Stamped “Boston Theatre” and
 labeled “10” on the cover.

Shattuck 38

- 291 Thomas Barry, 1798–1876
 Boston Theatre, 1854; Charles Melville
 London: John Cumberland [ca. 1830]; “As performed at the Theatres
 Royal, London”; D.-G. [George Daniel], editor
 Promptbook interleaved and marked in ink and pencil with detailed
 scene and light plot, calls, cuts, cues for music and effects, scenic
 indications, diagrams, and stage business. Stamped “Boston Theatre”
 and labeled “253” on the cover.

- 292 James H. Taylor, 1825–1897
 25 March 1857
 [New York: Samuel French, n.d.; French’s Standard Drama No.
 XXIII]; title page missing
 Rehearsal promptbook interleaved and marked in ink with cuts, stage
 business, and diagrams; fragments of playbills pasted on front and

OTHELLO

- back covers list Taylor as Iago and Othello. Signed by Taylor on the cover.
F. E. Chase fund, 1944 Shattuck 42
- 293 James H. Taylor, 1825–1897
United States, nineteenth century
Actor's manuscript study book for *Othello* with some speeches and notes, including numerals over words and phrases to indicate appropriate emotion according to lists provided (i.e., 2, "deep earnestness"). Includes a partial list of entrances and cuts as well as excerpts from several theatrical books of the day. A note by William B. Van Lennep identifies the volume.
F. E. Chase fund, 1945 Shattuck 43
- 294 H. Fred. Stone, fl. 1851
Nineteenth century; John Williams
Philadelphia and New York: Turner and Fisher [ca. 1838]; "Correctly printed from the most approved copy . . . as now performed at the Principal Theatres"; title page mutilated
Promptbook marked in ink and pencil with calls, cuts, and cues for music and effects; also marked for Brabantio and Gratiano; stamped John Williams on title page. Playbill fragment indicates Stone played Gratiano; his printed label is on the cover, and he has signed his name within the volume.
Gift of Theodore Johnson, 1926
- 295 William Henry Sedley-Smith, 1806–1872
United States, 1860s
Philadelphia and New York: Turner & Fisher [ca. 1838]; "Correctly printed from the most approved acting copy . . . as now performed in the Principal Theatres"
Promptbook interleaved and marked in pencil with some stage business, cuts, and MS restorations; marked for Brabantio with notes on lengths for Iago and Othello.
- 296 J. P. Maynard
Warren Theatre, Boston, nineteenth century; S. Fairbanks; Charles L. Hoult(?)
Boston: Richardson & Lord, 1823; "Revised by J. P. Kemble as performed at the Covent Garden, New-York and Boston Theatres"
Actor's part book marked in pencil for Lodovico and Cassio with cuts

OTHELLO

and notes on lengths. Signed "J. P. Maynard Warren Theatre" in the volume and also by the others.
Gift of the Boston Athenaeum, 1904

- 297 Edwin Forrest, 1806–1872
Niblo's Garden Theatre, New York, 21 October 1868; George H. Clarke
New York: C. S. Bernard & Co., 1860; The Edwin Forrest Edition of Shakespearian and other Plays No. 2; "As acted by him in the principal cities of the United States"
Promptbook interleaved and marked in ink with calls, cues for music and effects, stage business, diagrams, sketches, MS restorations, and costume notes. Signed on the flyleaf and dated November 1868 by George Clarke who played Iago.
Evert Jansen Wendell bequest, 1918 Shattuck 52
- 298 Oliver W. Wren
United States, 1860s
New York: Samuel French [n.d.]; French's Standard Drama No. XXIII; "As played at the Park Theatre"
Actor's part book marked for Roderigo with some stage business; list of clothing inserted at end. Signed on cover and labeled "No. 201."
Gift of the Harris Collection, Brown University Library, 1945
- 299 Edwin Adams, 1834–1877
Detroit, Michigan, 1 June 1870
New York: Hurd and Houghton [1869]; "As produced by Edwin Booth. Adapted from the Text of the Cambridge Editors, with Introductory Remarks, &c, by Henry L. Hinton"
Promptbook for touring production, interleaved and marked in ink with calls, cuts, scenic indications, entrances and exits, cues for music and effects. Signed and dated by Edwin Adams in the volume; his name in gilt on the cover.
Gift of Julia Arthur (Mrs. B. P. Cheney, Jr.), 1943 Shattuck 54
- 300 Georgie Reignolds, d. 1892
Boston Museum, 1871
New York: Samuel French [n.d.]; French's Standard Drama No. XXIII; "As played at the Park Theatre"
Actor's part book marked for Desdemona. Signed and dated by Georgie Reignolds on the cover.
Shattuck 119

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- 301 John McCullough, 1832–1885
California Theatre, San Francisco, ca. 1873; Charles Barton Hill(?);
Providence, R.I., 19 December
[New York: C. S. Bernard & Co., 1860; The Edwin Forrest Edition
of Shakespearian and other Plays No. 2]; title page missing
Promptbook interleaved and heavily marked in several hands in ink
and pencil with calls, cues for effects, stage business, diagrams, and
timing for the Providence performance. Contains MS explanatory
note by William B. Van Lennep. McCullough's name is in gilt on
the cover.
Evert Jansen Wendell fund, n.d. Shattuck 57
- 302 George W. Wilson, 1844?–1930
Boston Museum, Boston, 9 October 1876
New York: Samuel French [n.d.]; French's Standard Drama No.
XXIII
Actor's part book marked for Roderigo; inserted playbill fragment
lists Wilson as Roderigo; bound with number 303 and an unmarked
copy. Signed by Wilson on the cover.
Evert Jansen Wendell bequest, 1918
- 303 Charles S. Dobson
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No.
XXIII
Actor's part book marked for Roderigo and Lodovico with some stage
business; bound with number 302 and an unmarked copy. Signed by
Dobson on the cover.
Evert Jansen Wendell bequest, 1918
- 304 Anonymous
United States, nineteenth century
New York: William Taylor & Co. [1846?]; Modern Standard Drama
No. XXIII; "As played at the Park Theatre"
Actor's part book marked for Desdemona with some stage business;
bound with number 305 and an unmarked copy.
Evert Jansen Wendell bequest, 1918
- 305 Frederick Chippendale, d. 1903
Robert Mantell, 1880s
New York: William Taylor & Co. [1846?]; Modern Standard Drama
No. XXIII; "As played at the Park Theatre"

OTHELLO

- Promptbook with cuts, some stage directions, MS restorations, marked for Brabantio; MS cast list inserted lists Mantell as Othello and Chippendale as Brabantio; bound with number 304 and an unmarked copy. Signed by Frederick Chippendale.
Evert Jansen Wendell bequest, 1918
- 306 Sir Henry Irving, 1838–1905
Lyceum Theatre, London, 2 May 1881
[Oxford: Clarendon Press?]; title page missing
Actor's study book interleaved and marked in pencil for Othello and Iago; includes cuts and notes on stage business and interpretation.
F. E. Chase fund, 1958 Shattuck 73
- 307 Thomas W. Keene, 1840–1898
Arch Street Theatre, Philadelphia, 15 February 1883
London and New York: Samuel French [n.d.]; French's Standard Drama No. XXIII; "As played at the Park Theatre"; in wrappers advertising "as produced by T. W. Keene"
Printed acting edition with notes in pencil on line readings and some stage business. Labeled "Arch St. Theatre."
Evert Jansen Wendell bequest, 1918 Shattuck 75
- 308 Mr. Stevens(?)
United States, 1880s
New York and London: Samuel French [n.d.]; French's Standard Drama No. XXIII; "As played at the Park Theatre"
Twelve actor's part books, each marked with cuts in blue pencil and variously marked for the individual parts: Mr. Stevens, Othello/Iago; Mr. Skinner, Brabantio; Mr. Richards, Paulo [*sic*]; Mr. Webster, Duke of Venice; Miss Elliot, Emilia; Mr. Friend, Roderigo; Mr. Sheehan, Montano; Mr. Bennison, Cassio; Mr. Waizman(?), Lodovico; for the parts of Roderigo and Lodovico; for the part of Iago; and one part book unmarked except for cuts. Note: No connection with Otis Skinner has been established.
- 309 Charles D. Herman
California Theatre, San Francisco, August 1902; Frederick Warde
New York and London: Samuel French [n.d.]; French's Standard Drama No. XXIII; "As played at the Park Theatre"
Promptbook interleaved and marked in red and brown ink. Later marks are in pencil with cuts, cues for music and effects, scenic

OTHELLO

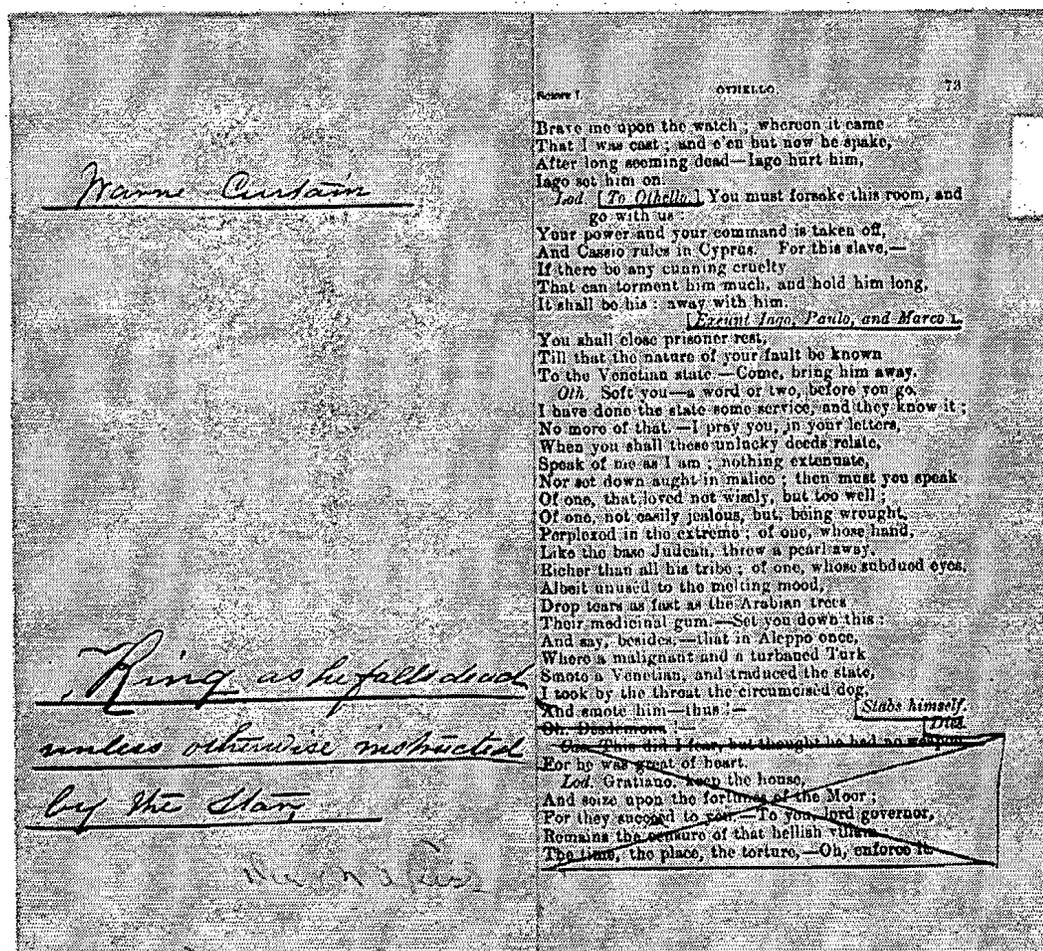
indications, stage business, and MS restorations. Signed and dated 14 August 1902 by Charles Herman on the flyleaf.
Evert Jansen Wendell bequest, 1918

310 Anonymous

United States, twentieth century

Philadelphia: The Penn Publishing Company, 1911; reissue of the William Winter-Edwin Booth acting edition, 1878

Annotated copy marked with cuts and some MS restorations, possibly for a public reading; bound with an unmarked copy of the Winter-Booth edition of *Macbeth* signed by Tyrone Power and a promptbook of the Winter-Booth edition of *Richelieu* signed by Robert Mantell.



Typical stage instructions for bringing down the curtain, showing the authority of the leading actor in the days before directors made such decisions (309)

KING RICHARD THE SECOND

- 311 Edmund Kean, 1787–1833
 William B. Wood, William Warren, Philadelphia, 22 January 1819
 London: John Miller, 1815; “Adapted to the stage, with alterations and additions, by Richard Wroughton, Esq. and published as it is performed at The Theatre-Royal, Drury-Lane”
 Promptbook thoroughly marked from Kean’s book with calls, cuts, cues for music and effects, diagrams, scenic indications, stage business, and timing for Kean’s Drury Lane production. MS cast list gives Wallack as Richard II, Warren as Gaunt, and Wood as Bolingbroke. MS note on title page says, “Warren-Wood Marked from Mr. Kean’s Book.” See Arthur Colby Sprague, “The First American Performance of *Richard II*,” *Shakespeare Association Bulletin*, 19 (1944), 110-116.
 Gift of Arthur Colby Sprague, 1949 Shattuck 4
- 312 Sir Henry Irving, 1838–1905
 Lyceum Theatre, London, 1898
 London: Printed at the Chiswick Press, 1898; “As arranged for the stage by Henry Irving from the text of William Shakespeare and presented at The Lyceum Theatre on [date left blank], 1898”; proof copy
 Irving’s study book marked in his hand in pencil and blue crayon and used for music cues. Note by “A. C. M.” identifies Irving’s hand.

KING RICHARD THE THIRD

- 313 Thomas Blackburn
 Lowestoff, Suffolk, England, July 1785
 [London: John Bell, (n.d.)]; title page missing
 Preparation copy marked in ink with entrances and exits, some cues, stage business, and notes on costumes. MS cast list for a production at Lowestoff lists Blackburn as Tressel. Signed by Blackburn over Act I.
 Evert Jansen Wendell bequest, 1918 Shattuck 1
- 314 George Frederick Cooke, 1756–1812
 Covent Garden Theatre, London, 8 January 1810; also dated Hampstead, 22 March 1805; inscribed to C. Smith by W. Clunes, 28 December 1842
 London: J. Roach, 1802; “As performed at the Theatres-Royal Drury-Lane and Covent-Garden”
 Promptbook interleaved and marked for Richard in Cooke’s hand with notes on costume cuts, MS restorations (including the first four lines of the opening soliloquy), stage business, and some marks for the Queen. Note by Cooke: “Friday, October the 31st, 1800, I made my first appearance at the Theatre Royal, Covent Garden, in *Richard the 3d.*”
 F. E. Chase fund, 1959 Shattuck 5
- 315 John G. Gilbert, 1810–1889
 United States, nineteenth century
 Boston: Wells and Lilly, 1822; Oxberry’s edition (Colley Cibber adaptation); “As it is performed at the Theatres Royal”
 Actor’s part book marked for Tressel. Signed by Gilbert on the flyleaf.
 Gift of Mrs. George Peirce, 1920
- 316 John G. Gilbert, 1810–1889
 1828; 1829; Edwin Booth, 21 May 1860
 New York: W. Whale and R. H. Elton, 1828; Oxberry’s edition (Colley Cibber adaptation); “As it is performed at the Theatres Royal”
 Promptbook marked with calls, cuts, some cues for music and effects, and marked for Buckingham and Norfolk; contains fragment of a playbill for Edwin Booth’s production in which Gilbert played

KING RICHARD THE THIRD

- Henry VI, 21 May 1860. Signed and dated by Gilbert on the title page and elsewhere and labeled "No. 100."
Evert Jansen Wendell bequest, 1918 Shattuck 15
- 317 William B. Wood, 1779–1861
United States, nineteenth century
London: R. and M. Stodart, 1821; "Restored and re-arranged from the text of Shakespeare as performed at the Theatre Royal, Covent Garden"
Unmarked printed acting edition, according to William C. Macready's production, owned by Wood. In MS on cover: "As performed by William Macready by C. G. Thr." Signed by William B. Wood.
Evert Jansen Wendell bequest, 1918 Shattuck 92
- 318 R. W. M. Klanert
Nineteenth century
London: W. Simpkin and R. Marshall, and C. Chapple, 1818; Oxberry's edition (Colley Cibber adaptation); "As performed at the Theatres Royal"
Promptbook well marked in ink with calls, scenic indications, cues for music and effects, and stage business.
Shattuck 28
- 319 James P. Gann, fl. 1844
Providence, R.I., 25 July 1844
Philadelphia: Frederick Turner [ca. 1836]
Promptbook marked for Buckingham with some cues for music and effects; bound with numbers 320 and 321.
Gift of Helen E. Fries, 1918
- 320 James E. Merrimore
United States, nineteenth century
Philadelphia, New York, and Boston: Turner and Fisher [ca. 1838]
Actor's part book lightly marked for Prince Edward; bound with numbers 319 and 321.
Gift of Helen E. Fries, 1918.
- 321 Anonymous
United States, nineteenth century
New York and Philadelphia: Turner and Fisher [ca. 1838]; pp. 1-84 only.

KING RICHARD THE THIRD

Promptbook lightly marked for Buckingham and York with some prompt notes; bound with numbers 319 and 320. Signature on pp. 70-71 indecipherable.
Gift of Helen E. Fries, 1918

- 322 John Wilkes Booth, 1838-1865
Mary Provost's Theatre, New York, 17 March 1862; E. P. Wilks, call-boy, Arch St. Theatre, Philadelphia; Thomas W. Davey, St. Louis, Mo., Southern Confederacy; Leavenworth, Kansas.
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and re-produced at the Park Theatre, New York, Jan. 7th, 1846"
Heavily used promptbook interleaved and marked in several hands in ink and pencil with calls, cuts, cues for music and effects, some stage business, and diagrams. Labeled with John Wilkes Booth's name or initials in several places and in gilt on cover. Signed by E. P. Wilks "Phila, Call Boy Arch St Theatre" and by Thomas W. Davey at end of volume. Includes printed ticket to a dramatic reading by J. W. Booth.

Shattuck 51

- 323 Edwin Adams, 1834-1877
McVicker's Theatre, Chicago, February, 1866; William H. Daly, stage manager
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and reproduced at the Park Theatre, New York, Jan. 7th, 1846"
Promptbook interleaved and thoroughly marked by Daly in red and brown ink and pencil with calls, scenic indications, stage business, cues for music and effects, and diagrams. Adams's name in gilt on the cover.
Gift of Julia Arthur (Mrs. B. P. Cheney, Jr.), 1943

Shattuck 54

- 324 Frank Roche, d. 1884
Royal Lyceum Theatre, St. John, New Brunswick, 1870s
New York: William Taylor & Company [1846?]; Modern Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and re-produced at the Park Theatre, New York, Jan. 7th, 1846"
Promptbook interleaved and well marked in brown and red ink with calls, cuts, cues for music and effects, some stage business, diagrams,

KING RICHARD THE THIRD

and some MS restorations; marked in pencil for Richard. Labeled with the name of the theatre; also contains a note by Arthur Colby Sprague.

Evert Jansen Wendell bequest, 1918

Shattuck 58

325 Lawrence Barrett, 1838–1891

Booth's Theatre, New York, 16 December 1876

New York and London: Samuel French [n.d]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and re-produced at the Park Theatre, New York, Jan. 7th, 1846"

Promptbook interleaved and heavily marked in various hands with calls, scenic indications, cues for music and effects, stage business, cuts, MS restorations, and diagrams. Printed speeches from other editions interpolated at end. Barrett's name in gilt on the cover.

Purchased with fine money, 1935

Shattuck 61

326 Sir Henry Irving, 1838–1905

Lyceum Theatre, London, 29 January 1877

London: Longmans, Green, and Co., 1874; Hunter's Annotated Shakespeare; Rev. John Hunter, editor

Actor's study book interleaved and marked in pencil with cuts, notes on line readings, especially for Richard, as well as stage business, interpretations, and costume notes at back.

Gift of Mrs. C. M. E. Peck, 1957

Shattuck 63

327 Constance Stuart

Nineteenth century

London: Thomas Hailes Lacy [1854?]; adapted by Colley Cibber and as arranged by Charles Kean for performance February 20, 1854, Princess's Theatre

Promptbook lightly marked for Lady Anne and Queen. Signed by Constance Stuart on the title page.

Evert Jansen Wendell bequest, 1918

328 Richard Mansfield, 1854?–1907

Globe Theatre, London, 16 March 1889; W. Wingate, 18 October 1889

London, 1889; as arranged by Mansfield "for production at the Globe Theatre, London, March 16, 1889, and in the United States of America, 1889–90."

KING RICHARD THE THIRD

First proof copy of the acting edition based on Mansfield's production; inscribed by Mansfield to Wingate.

- 329 Anonymous
Nineteenth century
London: The Music-Publishing Company [n.d.]; Cumberland edition; "As performed at the Theatres Royal, London"
Promptbook partially interleaved and heavily marked, but from Act V only, with calls, cues for music and effects, and stage business.
Gift of Arthur Colby Sprague, 1945
- 330 Otis Skinner, 1858–1942
1896–97
[New York: Samuel French (n.d.)]; title page missing; pages pasted in a notebook
Promptbook well marked in red and black ink and pencil with cuts, MS restorations, cues for music and effects, stage business, diagrams, and scenic indications. Many speeches interpolated from various editions.
Gift of O. S. Blodget, 1981
- 331 W. H. Briggs
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and reproduced at the Park Theatre, New York, Jan. 7th, 1846"
Promptbook lightly marked with cuts and cues for music and effects. Signed on last page by W. H. Briggs, Claremont; and Gilman Briggs. Bound with numbers 332, 333, 334, and an unmarked edition.
Evert Jansen Wendell bequest, 1918
- 332 George W. Wilson, 1844?–1930
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and reproduced at the Park Theatre, New York, Jan. 7th, 1846"
Actor's part book lightly marked for Lord Mayor and Oxford; bound with numbers 331, 333, 334, and an unmarked edition.
Evert Jansen Wendell bequest, 1918

KING RICHARD THE THIRD

- 333 Anonymous
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and reproduced at the Park Theatre, New York, Jan. 7th, 1846"
Actor's part book marked for Prince Edward; bound with numbers 331, 332, 334, and an unmarked edition.
Evert Jansen Wendell bequest, 1918
- 334 George Riddle, 1851?-1910
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XI (Colley Cibber adaptation); "As played by Kemble, Cooke and Kean, and reproduced at the Park Theatre, New York, Jan. 7th, 1846"
Actor's part book marked for Tressel; bound with numbers 331, 332, 333, and an unmarked edition.
Evert Jansen Wendell bequest, 1918
- 335 John Barrymore, 1882-1942
Plymouth Theatre, New York, 6 March 1920; Arthur Hopkins, Robert Edmond Jones, Edward Sheldon
Typescript (carbon) with a few MS annotations on the acting version arranged in four acts for Barrymore; labeled "set no. 3."

ROMEO AND JULIET

- 336 Anonymous
England, nineteenth century
London: J. Roach, 1805; "As performed at the Theatres Royal, Drury-Lane and Covent Garden"
Promptbook lightly marked with cuts, entrances and exits. Includes a lightly penciled cast list with Mr. Brown as Romeo.
Gift of George Goodspeed, 1938
- 337 Frederick Chippendale, d. 1903
United States, nineteenth century
New York: William Taylor & Co. [1847]; Modern Standard Drama No. XLII
Actor's part book marked for Friar Laurence with cuts; MS additional dialogue inserted; bound with numbers 338 and 339. Signed "F. Chippendale" throughout.
Evert Jansen Wendell bequest, 1918
- 338 Anonymous
Boston Theatre, nineteenth century
New York: William Taylor & Co. [1847]; Modern Standard Drama No. XLII
Promptbook lightly marked with cuts, some cues for music and effects, and scenic indications; bound with numbers 337 and 339. Stamped "Boston Theatre" on title page.
Evert Jansen Wendell bequest, 1918
- 339 James L. Carhart, 1843-1937
Ellen McKenrie, Albany Theatre, 21 July 1845; James L. Stewart
New York: William Taylor & Co. [1847]; Modern Standard Drama No. XLII
Promptbook marked for Capulet and Friar Laurence with some stage business, cuts on the full text, and MS restoration at end; bound with numbers 337 and 338. James L. Stewart's signature on title page altered to James L. Carhart.
Evert Jansen Wendell bequest, 1918
- 340 Anonymous
Nineteenth century
Edinburgh: Oliver and Boyd [1812]; "As performed at the Theatres-Royal, Drury-Lane and Covent-Garden"

ROMEO AND JULIET

Promptbook lightly marked with cuts and some stage business.
Evert Jansen Wendell bequest, 1918

- 341 Charlotte Cushman, 1816–1876
Asa Cushman, Providence, R.I., 5 March 1852
New York: Wm. Taylor & Co.; and Baltimore: Wm. & Henry Taylor [1847]
Promptbook interleaved and thoroughly marked in red and brown ink by the prompter, Asa Cushman, with calls, cues for music and effects, stage business, diagrams, and scenic indications; fragment of playbill for 5 March 1852 included. Charlotte Cushman played Romeo.
Shattuck 31
- 342 Edwin Booth, 1833–1893
Booth's Theatre, New York, 3 February 1869; Henry L. Hinton [New York: Hurd and Houghton, 1868; Booth-Hinton acting edition]; title page missing; pages pasted in a notebook
Promptbook interleaved and heavily marked by Hinton in pencil with calls, cues for music and effects, diagrams, detailed stage business, and instructions for scene changes. MS note says, "The business all in the hand-writing of Henry L. Hinton — who published this version and played with Booth at the Winter Garden, in 1867."
Evert Jansen Wendell bequest, 1918 Shattuck 37
- 343 William Henry Sedley-Smith, 1806–1872
Boston Museum, nineteenth century
Philadelphia: Turner & Son, 1833; Turner's American Stage; "As now performed in the London and American Theatres"
Promptbook lightly marked with scenic indications, cuts, MS restorations, and cues for music. Signed by Sedley-Smith on the cover and the title page.
- 344 Leon. John Vincent, d. 1925
Broadway Theatre, New York, nineteenth century; New Orleans [London: J. Cumberland (n.d.?)]; title page missing
Promptbook thoroughly marked with cuts, scenic indications, calls, cues for music and effects, and some stage business; two MS cast lists for Broadway Theatre, one MS cast list for New Orleans. Signed on cover and throughout the volume.
Evert Jansen Wendell bequest, 1918

ROMEO AND JULIET

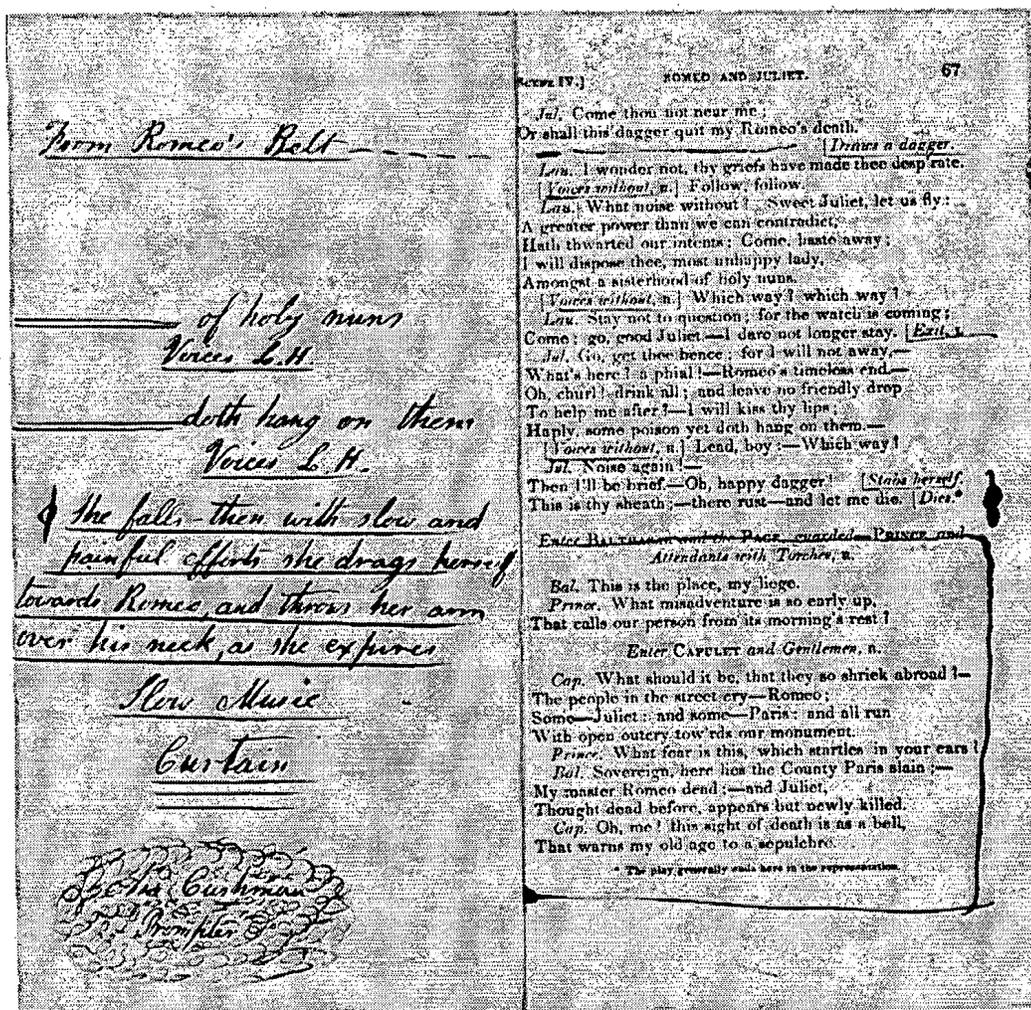
345 Annie M. Clarke, 1845-1902

United States, nineteenth century

New York: Samuel French [n.d.]; French's Standard Drama No. XLII

Actor's part book marked for Romeo and for Juliet with some stage business. Signed on cover and labeled "No. 111." Possibly for Boston Museum Company.

Shattuck 107



Altered dialogue and the stage business for Charlotte Cushman's famed mid-nineteenth-century production, here showing the death of Juliet. The popular version in which Charlotte played Romeo to her sister's Juliet still had Juliet awakening before the death of Romeo for heightened sentimental effect. (341)

ROMEO AND JULIET

- 346 Mr. Walbert
United States, nineteenth century
[New York and London: Samuel French (n.d.); French's Standard Drama No. XLII]; title page missing
Actor's part book marked for Benvolio with extensive cuts.
- 347 Maggie Harold Davidge [Mrs. William Pleater Davidge], 1852–1907
1876
[New York: Samuel French (n.d.)]; title page missing
Actor's part book marked for Juliet and Lady Capulet. Signed and dated on the cover; labeled for Nurse but not marked for the role.
F. E. Chase fund, 1970
- 348 Dame Ellen Terry, 1847–1928
Lyceum Theatre, London, 8 March 1882; Sir Henry Irving, Sir George Alexander
[London: Chiswick Press, 1882]; title page missing
Actor's rehearsal promptbook interleaved and marked in pencil and ink with stage business, notes on interpretations, costume notes, and line readings. Signed by Ellen Terry, 1882.
F. E. Chase fund, 1959 Shattuck 47
- 349 Harry Leighton, 1866–1926
United States, 1880s
New York and London: Samuel French [n.d.]; French's Standard Drama No. XLII
Promptbook interleaved and marked in red and black ink with cuts, MS restorations, scenic indications, stage business, diagrams, and cues for music and effects. Marked for the part of Benvolio.
Purchased with funds from the sale of duplicates, n.d.
- 350 Anonymous
United States, nineteenth century
New York: Samuel French [n.d.]; French's Standard Drama No. XLII
Actor's part book marked for Lady Capulet with some stage business and cuts; bound with numbers 351, 352, and two unmarked editions.
Evert Jansen Wendell bequest, 1918
- 351 Mr. Harrison
1884–85
New York and London: Samuel French [n.d.]; French's Standard Drama No. XLII

ROMEO AND JULIET

Actor's part book marked for Mercutio; bound with numbers 350, 352, and two unmarked editions.

Evert Jansen Wendell bequest, 1918

352. Anonymous

Nineteenth century

New York and London: Samuel French [n.d.]; French's Standard Drama No. XLII

Promptbook marked with cuts and MS restorations; bound with numbers 350, 351, and two unmarked editions.

Evert Jansen Wendell bequest, 1918

353 Mr. Skinner, Mr. Dowler, Mrs. Gleason

1880s?

New York: Dick and Fitzgerald [n.d.]; "With the characters, costumes, stage business, relative positions, etc."

Five actor's part books possibly for an amateur production; Mr. Skinner, marked for Friar Laurence with cuts; Mr. Dowler, marked for Paris with cuts; Mrs. Gleason, marked for Nurse; one copy marked with cuts only; and one copy with MS cast list only. Note: No connection with Otis Skinner has been established.

Gift of Robert Gould Shaw, 1926

354 Otis Skinner, 1858–1942

1890s

[New York: Harper & Bros., 1894; W. J. Rolfe, editor]; title page missing; pages and speeches cut out and pasted in a ledger

Rehearsal promptbook marked in pencil with stage business, cuts, and some cues for music.

Gift of O. S. Blodget, 1981

355 Maud Durbin [Skinner], 1873–1936

1890s; Otis Skinner, Cornelia Otis Skinner

New York: Harper & Bros., 1894; W. J. Rolfe, editor

Promptbook heavily marked with cuts, some stage business, and notes on interpretations. Signed by Maud Durbin with Cornelia Otis Skinner's bookplate laid in.

Gift of O. S. Blodget, 1985

356 Julia Arthur, 1869–1950

Grand Opera House, Chicago, 12 April 1899; Boston, 15 May 1899

[New York (1899?); W. J. Rolfe, editor]; title page missing

ROMEO AND JULIET

Promptbook interleaved and heavily marked with calls, cuts, cues for music and effects, stage business, diagrams, scenic indications, detailed notes on changes, timings; printed cast list, synopsis of scenes, and clippings pasted at front and back. Labeled "Property of Miss Julia Arthur" on cover.

Evert Jansen Wendell bequest, 1918

Shattuck 60

- 357 E. H. Sothern, 1859–1933, and Julia Marlowe, 1866–1950
1904–05 tour; Norman Hackett
[London: J. M. Dent, 1902, *The Temple Shakespeare*]; title page missing; pages cut out and pasted into a ledger
Promptbook or memorial book well marked with cuts, scenic indications, diagrams, stage business and other observations; inserted fragment of a playbill for 18 May 1905 lists Hackett as Benvolio. MS note identifies the volume as the promptbook of the Sothern and Marlowe tour, "made by and property of Norman Hackett."
Francis Whiting Hatch, Sr., fund, 1982
- 358 Cornelia Otis Skinner, 1901–1979
United States, twentieth century
New York and London: G. P. Putnam's Sons [n.d.]; Ariel edition
Study book marked with cuts and some stage business. Bookplate of Cornelia Otis Skinner.
Gift of O. S. Blodget, 1985
- 359 Jane Cowl, 1884–1950
Henry Miller's Theatre, New York, 24 January 1923; Edward Broadley, J. Sayre Crawley
[London: J. M. Dent, 1902; *The Temple Shakespeare*]; title page missing; speeches cut out and pasted into a notebook
Souvenir promptbook extensively marked by the stage manager, Edward Broadley, with detailed stage business, diagrams, scenic indications, some cues for music and effects, notes on curtain calls taken between each act; inscribed to J. Sayre [Jack] Crawley, a member of the company who played the Prince, the Apothecary, and, later, Friar Laurence.
Gift of Mary Ward Crawley, 1961

Shattuck 91

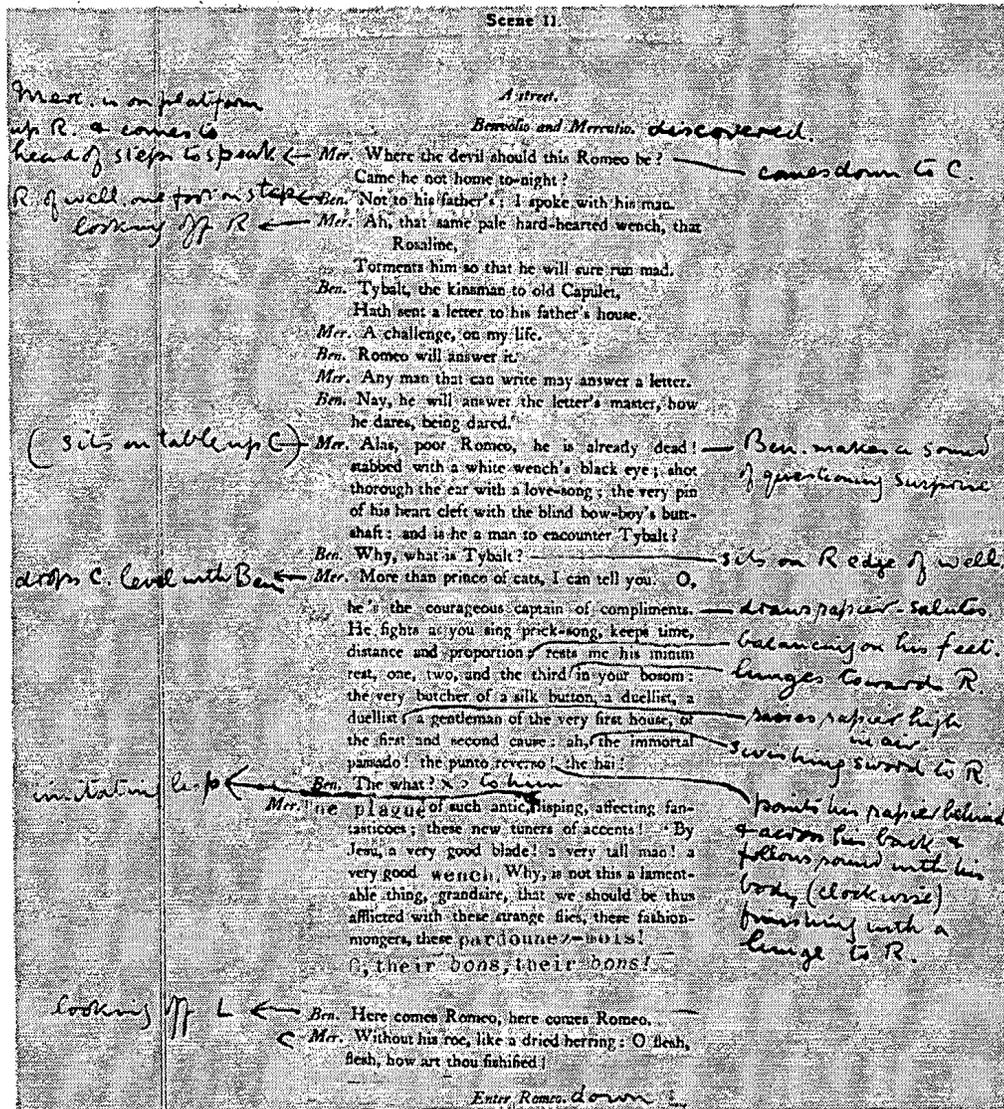
ROMEO AND JULIET

360 Theodore Komisarjevsky, 1882-1954

New York, 1943-44

London: J. M. Dent & Sons Ltd; New York: E. P. Dutton & Co. Inc., 1939; The New Temple Shakespeare; M. R. Ridley, editor
Director's preparation copy extensively annotated with notes on interpretation, cuts, property and costume notes, line readings, and arrangement of text. Signature on title page and printed nameplate on title page and elsewhere.

Gift of Ernestine Stodelle Chamberlain, 1957



Bowlerizing as revealed by substitutions in the text of Jane Cowl's promptbook for her production of Romeo and Juliet, 1923 (359)

THE TAMING OF THE SHREW

- 361 John G. Gilbert, 1810–1889
 Louisville, Kentucky, nineteenth century
 [New York: Thomas Longworth, 1820]; title page missing
 Promptbook of Garrick's *Catharine & Petruchio* marked for Petruchio
 with cuts and entrances and exits throughout; lengths numbered.
 Signed by Gilbert in Louisville and labeled "No. 232."
 Gift of Mrs. George Peirce, 1920
- 362 Edward Dyas, 1815–1877
 Nineteenth century; James R. Anderson
 London: G. H. Davidson [ca. 1831]; "*Katharine and Petruchio . . . in
 Three Acts altered by David Garrick, and revised by J. P. Kemble
 . . . As performed at the Theatres Royal, London*"
 Promptbook marked for Baptista with cuts; marked from Anderson's
 book according to a MS note. Signed by Dyas on cover and else-
 where.
 Evert Jansen Wendell bequest, 1918
- 363 William Pleater Davidge, 1814–1888
 Nineteenth century
 [London: T. & E. Lowndes, 1783]; title page missing; abbreviated
 three-act version based on Garrick's *Catharine and Petruchio*
 Promptbook marked with cuts, entrances and exits, and some stage
 business. Stamped "W. Davidge" on cover and over Act I.
 Evert Jansen Wendell bequest, 1918
- 364 William Pleater Davidge, 1814–1888
 Arch Street Theatre, Philadelphia, 1859; Edwin Booth
 New York: Thomas Longworth, 1820; *Catharine and Petruchio* "as
 altered by Garrick from Shakespeare"
 Actor's part book marked for Grumio; contains fragment of a playbill
 for Wheatley and Clarke's Arch Street Theatre, 1859, with Booth as
 Petruchio. Signed by Davidge on cover.
 F. E. Chase fund, 1970
- 365 Joseph Dawson, 1818–1867
 Memphis, Tennessee, 29 December 1859; George H. Fuller
 New York: William Taylor & Co., and Baltimore, Md.: Wm. &
 Henry Taylor, 1854; *Katharine and Petruchio* (in three acts); Modern
 Standard Drama No. CIV

THE TAMING OF THE SHREW

- Promptbook marked in red and blue pencil with some stage business and additional dialogue; also marked for Grumio; bound with number 366. Last leaf missing. Signed and dated by Dawson in Memphis. Evert Jansen Wendell bequest, 1918
- 366 Frederick Chippendale, d. 1903
United States, nineteenth century
New York: William Taylor & Co. [1854]; *Katharine & Petruchio* (in three acts); Modern Standard Drama No. CIV
Actor's part book marked for Baptista with some stage business; bound with number 365. Signed by Chippendale on cover and elsewhere.
Evert Jansen Wendell bequest, 1918
- 367 Jerry Merrifield
Nineteenth century; Virginia Cunningham
London: John Cumberland [1831?]; *Katharine and Petruchio* "altered by David Garrick, and revised by J. P. Kemble . . . as now performed at the Theatres Royal, London"
Actor's part book marked for Katharine with some stage business and cuts; inscribed to Mrs. Virginia Cunningham.
Evert Jansen Wendell bequest, 1918
- 368 William Thomas Davidge, 1847–1899
Col. Wood's Museum, Philadelphia, 10 October 1874
New York: Samuel French [n.d.]; *Katharine & Petruchio* (in three acts); French's Standard Drama No. CIV
Promptbook lightly marked with cuts and some stage business. Signed by Davidge and dated at Col. Wood's Museum.
F. E. Chase fund, 1970
- 369 Anonymous
United States, nineteenth century
New York: Samuel French, [n.d.]; *Katharine and Petruchio* (in three acts); French's Standard Drama No. CIV
Marked in pencil for the part of Petruchio with considerable line and scene cuts, including bowdlerizing. Bound with three other unmarked volumes.
Evert Jansen Wendell bequest, 1918

THE TAMING OF THE SHREW

- 370 Cornelia Otis Skinner, 1901–1979
Bryn Mawr, Pennsylvania, twentieth century
London: J. M. Dent & Sons, 1913; *The Temple Shakespeare*; text of
Cambridge edition, W. Aldis Wright, editor
Promptbook heavily marked in pencil with cuts, some stage business,
and additional dialogue; MS cast list gives Cornelia Otis Skinner as
Petruchio. Signed on flyleaf with bookplate included.
Gift of O. S. Blodget, 1985
- 371 Theodore Komisarjevsky, 1882–1954
England and United States, twentieth century
London and New York: J. M. Dent and Sons, E. P. Dutton & Co.
[1934]; *The New Temple Shakespeare*; M. R. Ridley, editor
Director's preparation copy with stage business, cuts, alterations,
diagram, and notes on interpretations.
Gift of Ernestine Stodelle Chamberlain, 1957
- 372 Theodore Komisarjevsky, 1882–1954
England and United States, twentieth century
London, New York, and Toronto: Samuel French, Ltd. [n.d.];
French's Acting Edition 926
* Director's preparation copy lightly marked with cuts, notes on
arrangement of scenes and interpretations, sketch of scenes on back
cover. Note: The edition provides modified Elizabethan-style stage
directions.
Gift of Ernestine Stodelle Chamberlain, 1957

THE TEMPEST

- 373 Edward Dyas, 1815–1877
Theatre Royal, Manchester, June 1843
London: John Cumberland [ca. 1827]; “As now performed at the
Theatres Royal, London”; D.-G. [George Daniel], editor
Promptbook lightly marked. Signed and dated by Dyas in
Manchester.
Evert Jansen Wendell bequest, 1918
- 374 Samuel Phelps, 1804–1878
Theatre Royal, Sadler’s Wells, London, 1847–1860; Henry Marston
Actor’s part book for Alonzo, in manuscript with some printed pages
from an unidentified edition, including some stage business and cuts;
dated 1860. Marston played Alonzo in 1849 and 1860 at Sadler’s
Wells.
Shattuck 9
- 375 Samuel Phelps, 1804–1878
Theatre Royal, Sadler’s Wells, London, 1847–1860; Fanny Huddart
Actor’s sides for Iris in manuscript dated 1849; also signed “Mr. C.
Fenton.”
Shattuck 9
- 376 Samuel Phelps, 1804–1878
Theatre Royal, Sadler’s Wells, London, 1847–1860; [Henry?] Mellon,
Henry George Meagherson, Samuel Perfitt
Actor’s sides for Antonio in manuscript dated 1849. Mellon played
Antonio in 1847 and 1849 at Sadler’s Wells; Meagherson played the
role in 1860.
Shattuck 9
- 377 Samuel Phelps, 1804–1878
Theatre Royal, Sadler’s Wells, London, 1847–1860; Lewis Ball
Actor’s sides for Trinculo in manuscript marked with some stage
business; dated 1849. Ball played Trinculo in 1860; Henry Nye
played the role in 1849.
Shattuck 9
- 378 Samuel Phelps, 1804–1878
Theatre Royal, Sadler’s Wells, London, 1847–1860; Mr. Ray, 1849,
Mr. G. Fisher, 1852, Mr. A. Younge
Actor’s sides for Stephano in manuscript marked with some stage

THE TEMPEST

business and a song. Younge played Stephano in 1847 and 1849; C. Fenton played the role in 1860.

Shattuck 9

- 379 Samuel Phelps, 1804–1878
Theatre Royal, Sadler's Wells, London, 1847–1860
Actor's sides for Juno in manuscript. Juno was played by Miss Beaumont in 1849 and by Kate Saxon in 1860.

Shattuck 9

- 380 Samuel Phelps, 1804–1878
Theatre Royal, Sadler's Wells, London, 1847–1860
Title page missing; pages from an unidentified edition
Actor's part book for Caliban on pages from a printed edition, interleaved and marked with cuts, some stage business, and additional dialogue. Caliban was played by George John Bennett in 1849 and by Mr. Barrett in 1860.

Shattuck 9

- 381 Samuel Phelps, 1804–1878
Theatre Royal, Sadler's Wells, London, 1847–1860; Henry Scharf
London: J. Pattie, 1839; "Part II of the Dramatic Works of Shakspeare;
after the most correct stage copies, and approved readings"
Actor's part book marked with stage business and some notes on music and scenery. Signed by Scharf who played Trinculo at Sadler's Wells in 1847.

Shattuck 9

- 382 Thomas Barry, 1798–1876
Boston Theatre, 1855; Charles Melville
London: Longman, Hurst, Rees and Orme, 1806; "Adapted to the stage, with additions from Dryden and Davenant, by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden"
Promptbook marked in red and blue ink and pencil with calls, cuts, cues, and some stage business. Apparently it was not used for the Boston production. Stamped "Boston Theatre" and labeled "5."

Shattuck 17

- 383 Thomas Barry, 1798–1876
Boston Theatre, 1855; Charles Melville
London: W. Simpkin and R. Marshall, and C. Chapple, 1823; Oxberry's edition; "As it is performed at the Theatres Royal"

THE TEMPEST

Promptbook marked in red and blue ink with calls, cues, and some stage business; bound with *King Henry The Eighth*, number 115. Stamped "Boston Theatre" with "42-43" inked on cover.

Shattuck 18

- 384 William Pleater Davidge, 1814-1888
Nineteenth century
Title page missing; pages from an unidentified edition
Actor's part book lightly marked for Trinculo with cuts and some stage business. Signed by Davidge on cover.
F. E. Chase fund, 1970
- 385 Maggie Harold Davidge [Mrs. William Pleater Davidge], 1852-1907
Walnut St. Theatre, Philadelphia, 1870s?
New York: Samuel French [n.d.]; French's American Drama, The Acting Edition No. CXXI; "Arranged and adapted for representation at the Boston Theatre, By Mr. Thomas Barry"; text incomplete
Actor's part book lightly marked for Ariel with MS cast list and a note that she was cast for Ariel but did not actually perform the role. The printed title page acknowledges the use of John B. Wright's promptbook of the Boston Theatre production.
F. E. Chase fund, 1970
- 386 James H. Taylor, 1825-1897
1890s
London: [G. H.] Davidson [n.d.]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
Memorial book interleaved and heavily marked with extensive notes on stage business, scenic arrangements, music, and effects for various productions including Macready's Covent Garden production, the Boston Theatre, the Broadway Theatre, New York, and McVicker's Theatre, Chicago, as noted throughout. MS note by William B. Van Lennep identifies the hand of J. H. Taylor.
Gift of Arthur Colby Sprague, 1945
Shattuck 32
- 387 Cornelia Otis Skinner, 1901-1979
United States, twentieth century
New York: American Book Company [1904]; New Rolfe Shakespeare; W. J. Rolfe, editor
Preparation copy heavily marked with cuts, notes on stage business, interpretations, and some notes on the cutting of Daly's version. Cornelia Otis Skinner's bookplate laid in.
Gift of O. S. Blodget, 1985

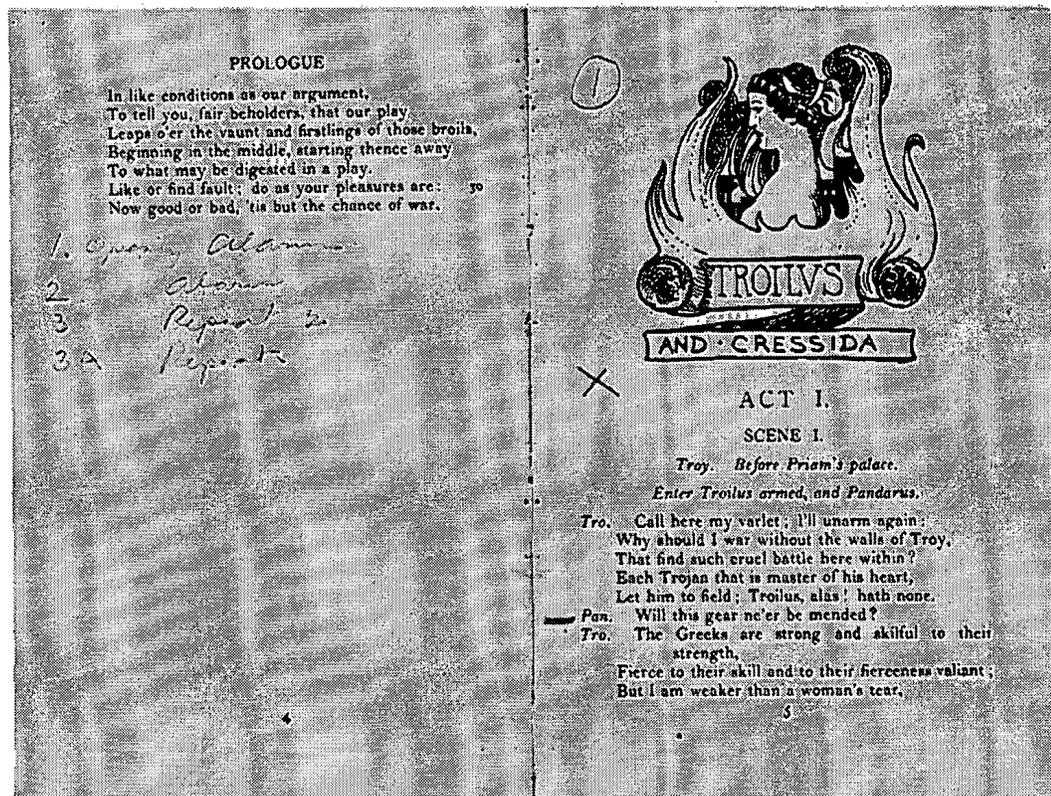
TROILUS AND CRESSIDA

388 Robert Atkins, 1886-1972

Open Air Theatre, Regent's Park, London, 28 June 1946

London: George Bell & Sons, 1902; The Chiswick Shakespeare,
Printed from the Cambridge text (Globe Edition)Director's preparation copy marked in pencil with cuts, cues for
effects, stage business, some lighting instructions, and timings; also
marked for Pandarus.

Gift of Arthur Colby Sprague, 1973



The director Robert Atkins's promptbook for an open-air production of *Troilus and Cressida* in London (388)

TWELFTH NIGHT

- 389 Anonymous
 New York Theatre, ca. 1800
 Boston: David West and John West [ca. 1794]; "As performed at the Theatre in Boston"
 Actor's part book marked for Sebastian; stamped "New York Theatre" over Act I and elsewhere.
 Gift of Helen E. Fries, 1918
- 390 William Pleater Davidge, 1814–1888
 Theatre Royal, Norwich, 1 August 1840; 6 October 1869; Daly's 5th Avenue Theatre, New York, 8 May 1877; Booth's Theatre, 26 December 1877
 London: John Cumberland [ca. 1830]; "As performed at the Theatres Royal, London"; D.-G. [George Daniel], editor
 Promptbook marked with some stage business, MS restorations, and for the part of Sir Andrew. Playbills inserted for 1869 and 1877 list Davidge as Sir Toby. Signed by Davidge on the cover.
 F. E. Chase fund, 1970
- 391 John Moore, 1814–1893
 Covent Garden Theatre, London, 8 May 1840; Elizabeth Vestris; William Evans Burton
 [London: John Cumberland (ca. 1830)]; title page missing
 Promptbook interleaved and thoroughly marked with MS cast list for Covent Garden, 1840, under the management of Mme Vestris; contains calls, cues for music and effects, timings, sketches and scenic indications, property notes, cuts, MS restorations, stage business. Included also are some notes on stage business used by William Evans Burton in his production of 29 March 1852, also in Moore's hand. Signed by Moore over Act I.
 Evert Jansen Wendell bequest, 1918 Shattuck 10
- 392 Eliza Mary Ann Shaw [Hamblin], ca. 1817–1873
 Bowery Theatre, New York, ca. 1850; J. B. Addis, prompter
 London: John Cumberland [ca. 1830]; D.-G. [George Daniel], editor
 Promptbook interleaved and marked with calls, cuts, diagrams, sketches, scenic indications, stage business, and MS restorations; also marked for Olivia. Signed "Eliza M. A. Hamblin" on title page; also a note signed by Addis opposite p. 52.
 Evert Jansen Wendell bequest, 1918 Shattuck 13

TWELFTH NIGHT

- 393 Thomas Barry, 1798–1876
 Boston Theatre, ca. 1854; Charles Melville
 London: W. Simpkin and R. Marshall, and C. Chapple, 1821;
 Oxberry's edition; "As it is performed at the Theatres Royal"
 Promptbook well marked in ink with calls, cues for music and effects,
 scenic indications, some stage business, later marks in blue pencil
 and some marks for Fabian. Stamped "Boston Theatre." Labeled
 "37.38" on cover; bound with *Measure for Measure*, number 206.
 Shattuck 19
- 394 Harry Crisp, 1844–1882
 United States, nineteenth century
 New York: William Taylor & Co. [n.d.]; Modern Standard Drama
 No. CVIII
 Promptbook interleaved and marked with cues for music and effects,
 some stage business, and scenic indications; also marked for Sir Toby
 with notes on word meanings. Stamped with Crisp's name on title
 page.
 Evert Jansen Wendell bequest, 1918
- 395 Helena Modjeska, 1844–1909
 United States, nineteenth century
 Indianapolis: Hasselman-Journal Co., 1883
 Printed acting edition from Modjeska's production with MS notes on
 cast list.
 F. E. Chase fund, 1947
- 396 Viola Allen, 1869–1948
 Knickerbocker Theatre, New York, 8 February 1904; Frank Andrews
 Title page missing; pages from four or more editions interpolated
 and pasted in a workbook
 Memorial or preparation promptbook with notes on music, doubling
 of parts, detailed scene plot, property plot, light plot, music plot,
 notes on cuts, extensive stage business, cues for music and effects,
 and diagrams. Frank Andrews, who made the promptbook, was
 Viola Allen's stage manager and acted Antonio in the production.
 William B. Van Lennep has inserted several notes comparing the
 business in this book to another book owned by Andrews and referred
 to as the "Irving-Tree" script.
 Gift of Frank Andrews, 1944
 Shattuck 55

TWELFTH NIGHT

- 397 Maude Adams, 1872–1953
 Ogunquit Playhouse, Ogunquit, Maine, 16-21 July 1934; Laura Kennedy
 New York: Macmillan Company, 1931; Edward P. Morton, editor
 Memorial promptbook with notes written by Laura Kennedy who attended each performance of the play while in Ogunquit; Maude Adams played Maria. MS list of tour route included. See Shattuck 89.
 Gift of Phyllis Robbins, 1965

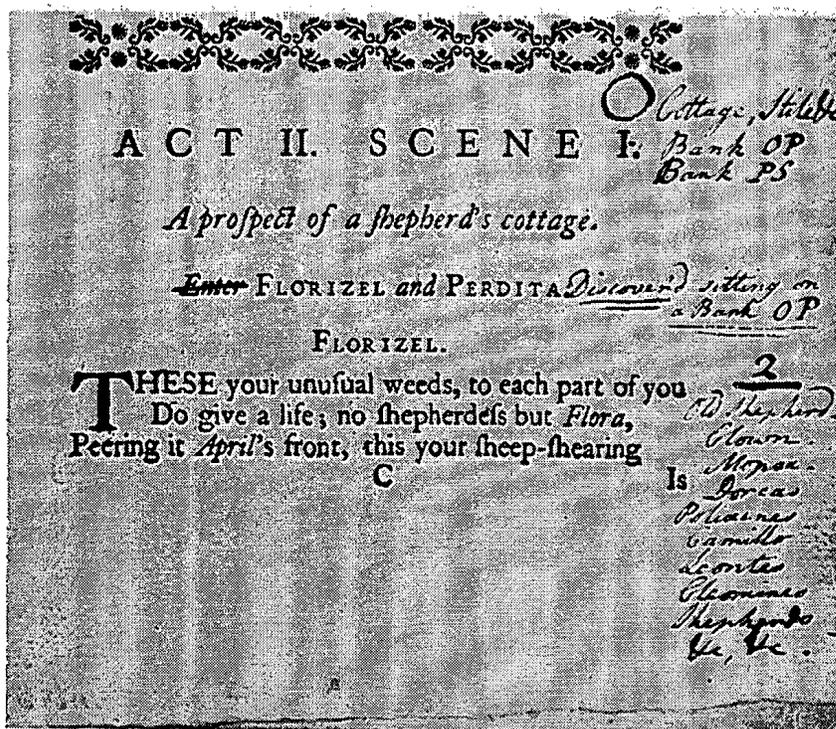
THE TWO GENTLEMEN OF VERONA

- 398 Samuel Phelps, 1804–1878
 England, 1839; W. M. Phelps
 Title page missing; pp. [85]-163 of Vol. I of an unidentified edition
 Promptbook lightly marked in pencil with entrances and exits. Signed "W M Phelps, 1839" over Act I.
- 399 James H. Taylor, 1825–1897
 United States, nineteenth century
 Title page missing; pp. 3-72 from Vol. I of an unidentified edition
 Transcription of a promptbook with cues for music and effects, cuts, some stage business, and scenic indications. A note by William B. Van Lennep identifies Taylor's hand. Bound with an unmarked edition of *Timon of Athens*
 F. E. Chase fund, 1945

Shattuck 10

THE WINTER'S TALE

- 400 Joseph Collins
 England, 1850s
 London: John K. Chapman and Co., 1856; "Arranged for representation at the Princess's Theatre . . . by Charles Kean as first performed on Monday, April 28th, 1856. Second edition"
 Printed acting edition interleaved but unmarked. Inscribed to Mr. Edwards, January 185[7?].
 Evert Jansen Wendell bequest, 1918
- 401 Anonymous
 England, late eighteenth century
 London: J. and R. Tonson, 1758; "*Florizel and Perdita*. A Dramatic Pastoral, in Three Acts. Alter'd from the Winter's Tale of Shakespear. By David Garrick. As it is performed at the Theatre Royal in Drury Lane"
 Promptbook thoroughly marked in ink with cuts, cues for music and effects, calls, stage business, scenic indications, MS restorations, and added dialogue.
 Evert Jansen Wendell bequest, 1918



Part of a page showing stage instructions in a late eighteenth-century promptbook of Garrick's *Florizel and Perdita*, his adaptation of *The Winter's Tale*. OP stands for "opposite the prompter," and PS indicates the "prompter's side" of the stage. (401)

MISCELLANEOUS

- 402 Lawrence Barrett, 1838–1891
United States and Canada, 1881–1885; John McCullough;
A. Hoffman, copyist
Orchestral partbooks for flute, clarinet, coronets (I and II), horns,
trombone, viola, 2nd violin, basso, and leader. Each is annotated in
various hands; some bear numerous signatures and dates as well as
notes on cues and timings for nine plays: *Julius Caesar*, *Hamlet*,
Macbeth, *The Merchant of Venice*, *Othello*, *King Richard The Third*,
Richelieu, *A Counterfeit Presentment*, and *Yorick's Love*. Among the cities
noted are St. Louis, Cleveland, Omaha, Pittsburgh, Norfolk, Va.,
Denver, Boston, Brooklyn, Montreal, and Buffalo.
Shattuck JC 37, HAM 83, MAC 85, MV 81, OTH 71, R3 76
- 403 James Edward Murdoch, 1811–1893
United States, nineteenth century
MS in two parts; public reading version of speeches from *Hamlet*,
King Henry The Fifth, *Macbeth*, *Measure for Measure*, *Othello*, *King
Richard The Second*, *King Richard The Third*, and *Troilus and Cressida*,
arranged for reading and marked for emphasis and interpretation.
Second part is labeled “Mr. Lincoln,” who apparently is to follow on
the program with comments.
Gift of Hibbard G. James, 1954

Reel Guide to Prompt Books From The Harvard Theatre Collection

Prompt Books from the Harvard Theatre Collection is the microform publication of the promptbooks in this catalogue. The publisher is Harvester Microform Ltd., and this publication is Series Two of Harvester's *Shakespeare and the Stage: Basic Documentary Sources Concerning Text and Performance*, which is part of the broader publishing program, Britain's Literary Heritage. Those wishing further information on the microform publication should contact Harvester Microform, P.O. Box 45, Reading RG1 8H5, or Research Publications, 12 Lunar Drive/Drawer AB, Woodbridge, Connecticut 06525.

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