

PICTORIAL SHAKESPEARE, 1880-1890

A Study of Major London Productions.

by Russell Bennett Jackson.

In Two Volumes: Volume Two.

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I. NOTES TO CHAPTERS

ABBREVIATIONS

The following abbreviations have been adopted in these notes:

BM	British Museum
<u>DNB</u>	<u>The Dictionary of National Biography</u>
Folger	The Folger Shakespeare Library, Washington D.C.
James, <u>Scenic Art</u>	Henry James, <u>The Scenic Art</u> , ed. Alan Wade (1949).
Morris, <u>Works</u>	<u>The Collected Works of William Morris...with introductions by May Morris (24 vols, 1910-1915).</u>
Nicoll, <u>HED</u>	Allardyce Nicoll, <u>A History of the English Drama, 1660-1900</u> (2nd ed., 6 vols, Cambridge, 1952-9).
Odell, <u>Shakespeare</u>	G.C.D.Odell, <u>Shakespeare from Betterton to Irving</u> (2 vols, New York, 1920).
Ruskin, <u>Works</u>	<u>The Works of John Ruskin</u> , ed. E.T.Cook and Alexander Wedderburn (39 vols, 1903-1912).
Shattuck	Charles H. Shattuck, <u>The Shakespeare Promptbooks, A Descriptive Catalogue</u> (Urbana, Illinois, 1965).
Shaw, <u>OTN</u>	George Bernard Shaw, <u>Our Theatres in the Nineties</u> (3 vols, 1932).
Sprague, <u>Sh. and the Actors</u>	Arthur Colby Sprague, <u>Shakespeare and the Actors: The Stage Business in his Plays, 1660-1905</u> (Cambridge, Mass., 1944).
Wilde, <u>Letters</u>	<u>The Letters of Oscar Wilde</u> , ed. Rupert Hart-Davis (4th, corrected, impression, 1967).

PART ONE

Chapter One

- 1 Wilde, Letters, p.96.
- 2 Wilde, "L'Envoi", in Rennel Rodd, Rose Leaf and Apple Leaf (Philadelphia, 1882), p.22.
- 3 *ibid*, p.21.
- 4 *ibid*, p.23.
- 5 *ibid*, p.25.
- 6 *ibid*, pp.11-12.
- 7 Barbara Charlesworth, Dark Passages: The Decadent Consciousness in Victorian Literature (University of Wisconsin, Madison and Milwaukee, 1965), p.57.
- 8 Cf. Solomon Fishman, The Interpretation of Art (Berkeley and Los Angeles, 1963), p.15. Ruskin was uncompromising in his demands that the painter should attempt a truthful and objective representation of reality - cf., for example, his statement in a lecture at the Royal Institution in 1867:

All the talk about abstraction belong to periods of decadence. In living times, people see something living that pleases them; and they try to make it live for ever, or to make something as like it as possible that will live for ever.

(Works XIX (1905) 283.).
- 9 James McNeill Whistler, The Gentle Art of Making Enemies (authorised edition, 1890), p.138.
- 10 T.C.Horsfall, "Painting and Popular Culture", Fraser's Magazine n.s. XXI (June 1880) 849-856; p.852.
- 11 Andrew Lang, Notes on a Collection of Pictures by Mr John Everett Millais, R.A..... (1881), unnumbered introductory pages.
- 12 *ibid*, pp.10-11.
- 13 William Morris, Gothic Architecture, A Lecture for the Arts and Crafts Exhibition Society (Kelmscott Press, Hammersmith, 1893), p.33. Delivered in 1889, the lecture was not included in Works.
- 14 John Dixon Hunt, in The Pre-Raphaelite Imagination 1848-1900 (1968), discusses the persistence of Pre-Raphaelite idealisation of the female face and figure.
- 15 "Two Art-Critics" [Andrew Lang and W.E.Henley], Pictures at Play, or, Dialogues of the Galleries...Illustrated by Harry Furniss (1889), pp.40-1. The Times gave qualified approval to the painting:

His wan, romantic lady is not without some elements of the grotesque, but the picture as a whole is successful.

(16 May 1888)

- 16 Matthew Arnold, Preface to Poems (1853) in R.H.Super, ed., On the Classical Tradition (Complete Prose Works, I, Ann Arbor, Michigan, 1960), p.13.
- 17 T.S.Eliot, Selected Essays (3rd ed., 1951), p.440. Ian Fletcher suggests that the implication for Pater of the Oxford Movement was "the possibility of dallying unashamedly with a self-pleasing ethic, without sacrificing the sensuous aspects of religion" ("Walter Pater", Writers and their Work, no.114 (2nd ed., 1971) p.11).
- 18 Frederick Wedmore, The Masters of Genre Painting (1880), p.3.
- 19 *ibid*, p.8.
- 20 John Dixon Hunt (op. cit., pp.11-12) quotes an article by Harry Quilter, "The New Renaissance; or, the Gospel of Intensity" (Macmillan's Magazine XLII (September 1880) 392-400) in which it is claimed that the "dead carcass" of Pre-Raphaelitism is still in evidence as "a source of corruption". Quilter is concerned with the mysticism of the movement, and his article serves as a contemporary illustration of Hunt's contention that the work of the Brotherhood influenced the French Symbolist painters.
- 21 Wilde, Letters, p.264. Cf. Hamilton Aide, "Colour in Domesticity and Dress" The Fortnightly Review XLV (May 1885) 684-692, where it is maintained that "The room or the garden is in fact but a canvas, whereon we paint our picture with furniture instead of a palette and brushes".
- 22 e.g. Lewis Wingfield, Notes on Civil Costume in England...as Exemplified in the International Health Exhibition, South Kensington... (1884), and E.W.Godwin's lecture, Dress and its Relation to Health and Climate (1884). Both were published under the auspices of the exhibition.
- 23 Elizabeth R. and Joseph Pennell, The Life of James McNeill Whistler (5th edition, Philadelphia, 1911), pp.159-160 and 161.
- 24 W.B.Yeats described the effect of Godwin's interiors in recalling his first visit to Wilde at Tite Street:
- I was delighted by his pretty wife and children, and his beautiful house designed by Godwin. He had a white dining-room, the first I had seen, chairs, walls, cushions all white, but in the middle of the table a red cloth table-centre with a red terracotta statue and above it a red hanging lamp.
- (Memoirs, transcribed and edited by Denis Donoghue (1972), p.36).
- 25 Elizabeth Aslin, "The Furniture Designs of E.W.Godwin", Victoria and Albert Museum Bulletin III (October 1967), 145-154; Godwin's remarks are quoted from The Architect, 1 July, 1876. Cf. Nikolaus Pevsner, "Art Furniture of the 1870s" in Studies in Art, Architecture and Design (2 vols, 1968) I.118-131.
- 26 E.J.Poynter, "Decorative Art" in Ten Lectures (1879), pp.1-61; p.11.
- 27 Dickens, Our Mutual Friend (1863-4), Book One, Chapter Eleven (Oxford Illustrated Dickens (1953), p.131).

- 28 Wilde, Letters, p.175 (to A.S.Benson, 16 May 1885). Morris himself regarded wallpaper "as a very poor substitute for tapestry or printed cotton hangings" and acknowledged the effectiveness of plain, white-washed walls and bare floors (cf. Phillip Henderson, William Morris; His Life, Work and Friends (1967), pp.205-6). The interiors described in Morris's fiction, particularly News From Nowhere (1891 - first printed 11 January - 4 October 1890 in The Commonwealth), are predominantly of this kind. A good example is the guest-house:
- ...one felt in it that exhilarating sense of space and freedom which satisfactory architecture always gives to an unanxious man who is in the habit of using his eyes.
- (News from Nowhere in Works XVI (1912) 14).
- 29 Dr John Brown, Horas Subsecivas (1862; World's Classics ed., 1907), p.203. The locus classicus of the case for the defence is Ruskin's distinction between true and false Pre-Raphaelitism in his letter on Hunt's The Light of the World (The Times, 5 May 1854):
- The true work represents all objects exactly as they would appear in nature in the position and at the distances which the arrangement of the picture supposes. The false work represents them with all their details, as if seen through a microscope.
- (Works XII (1904) 331).
- 30 W.W.Robson, "Pre-Raphaelite Poetry" in Boris Ford, ed., From Dickens to Hardy (Harmondsworth, 1958), pp.352-370; p.358. In The Victorian Treasure-House (1973), Peter Conrad compares Ruskin's predilection for hard, clearly-defined objects in nature (granite, crystals, the system discernible in plant-formation) and Pater's enthusiastic approval for the "dissolution of solid rocky objects" in The Renaissance (Conrad, p.116). He treats the paintings of Alma-Tadema and Lord Leighton as a continuation, rather than a renunciation of Pre-Raphaelite techniques.
- 31 Arthur Symons, Studies in the Seven Arts (1906), p.147.

Chapter Two

- 1 Samuel Schoenbaum, Shakespeare's Lives (Oxford, 1971), pp.491-500 discusses the ideas and influence of Dowden's biography.
- 2 René Wellek, A History of Modern Criticism, 1750-1950 (5 vols, 1955) Volume IV, The Later Nineteenth Century (1966), p.381.
- 3 T.S.Eliot, The Sacred Wood (1920), p.18.
- 4 The process by which Wilde absorbed and imitated the ideas and forms of other writers has elicited condemnation from some critics, tolerance from others. Among the more sympathetic is Epifanio San Juan, Jr. in his study The Art of Oscar Wilde (New Haven, 1967, pp.19-48). W.H.Auden, in a review of the Letters suggested that the poems reflect a "lack of interest in what others are writing" and a poverty of judgement which are also evident in the literary criticism ("An Improbable Life", The New Yorker XXXIX (March 9, 1963) - reprinted in Forewords and Afterwords (1973), pp.302-334).

- 5 Cecil Y. Lang (ed.), The Swinburne Letters (6 vols, New Haven, 1959-1962) II. 311-2 and 328, letters no. 535 (to W.M. Rossetti) and 550 (to Watts-Dunton).
- 6 Frank Marshall, "The Drama of the Day in its Relation to Literature", The Theatre ns. I (Aug 1878) 23-26. p.24.
- 7 BM, Archer Correspondence: MS. Add. 45, 297, ff.187-8 (23 May 1904).
- 8 Wilde was paid two guineas for the article, cf. Letters, p.174.
- 9 *ibid*, p.282.
- 10 *ibid*, pp.141-2 (23 March 1883).
- 11 *ibid*, pp.295-6 (c.3 February 1891).
- 12 Wilde altered the first paragraph of "Shakespeare and Stage Costume" when preparing it for Intentions. The original article begins:

In many of the somewhat violent attacks that have recently been made on that splendour of mounting which now characterizes our Shakesperian revivals in England, it seems to have been tacitly assumed by the critics that Shakespeare himself was more or less indifferent to the costume of his actor, and that, could he see Mr. Irving's production of his Much Ado about Nothing, or Mr Wilson Barrett's setting of his Hamlet, he would probably say that the play, and the play only, is the thing, and that everything else is leather and prunella.

(The Nineteenth Century, XVII (1885) 800-818; p.800). The revised version reads:

...could he see Mrs Langtry's production of Antony and Cleopatra, he would probably say...

- 13 "The Portrait of Mr. W.H.", Blackwood's Edinburgh Magazine CXLVI (July 1889) 1-21; p.7. Cf. Schoenbaum, *op. cit.*, pp.446-452.
- 14 Quotations are from the 1891 edition of the collected "Letters", and have been checked against the text of the 1885 edition. In addition to the collected editions, the pieces appeared in private pamphlets, and as a series of articles in Blackwood's; the chronology of these publications is as follows:
- 1880 - Private edition of "Ophelia" and "Portia".
- 1881 - "Ophelia", "Portia" and "Desdemona" in Blackwood's CXXIX (January-March) 66-77, 198-210, 324-345.
- "Desdemona", "Juliet", in private editions.
- "Portia" and "Ophelia" reprinted in private editions.
- 1882 - "Juliet" (two letters) in Blackwood's CXXXI (January-February) 31-43, 141-169.
- "Imogen", in private edition.
- 1883 - "Imogen" in Blackwood's CXXXIII (January) 1-41.
- 1884 - "Rosalind" in Blackwood's CXXXVI (October) 399-437.
- 1885 - "Beatrice" in Blackwood's CXXXVII (February) 203-231.
- First collection, including all "Letters" so far published.
- 1891 - "Hermione" in Blackwood's CIL (January) 1-37.
- Second collected edition, including essay on Hermione.

An undated private edition of "Rosalind" exists.

- 15 G.H.Lewis, On Actors and the Art of Acting (1875), p.37. The most accessible account of the 1864 performances is that of Henry Morley, The Journal of a London Playgoer... (1866) pp.346-8 (Cymbeline) and 349-359 (Macbeth, Cymbeline and As You Like It). The relationship between Helen Faucit's acting and that of her "dear master" is discussed in Christopher Murray's "Macready, Helen Faucit and Acting Style", Theatre Notebook XXII (Autumn 1968) 21-5.
- 16 Sir Theodore Martin, Helena Faucit, Lady Martin (1900), p.352.
- 17 *ibid*, p.379.
- 18 *ibid*, p.101.
- 19 Oscar Wilde, "The Picture of Dorian Gray" (original version, 1890) quoted from Wilfried Edener's edition (Erlanger Beiträge zur Sprach- und Kunstwissenschaft, Vol.18 (Münchberg, 1964) p.42.). The only alteration made in this passage for the book publication of 1891 was the insertion of "Harry!" before "why didn't you tell me...".
- 20 Walter Pater, The Renaissance, Studies in Art and Poetry, edited by Kenneth Clark (1961), pp.223-4.
- 21 Pater, Marius the Epicurean, His Sensations and Ideas (2 vols, 1885) II. 19.

Cf. Coleridge, Shakespearean Criticism, ed. Raysor (2nd edition, Everyman's Library, 2 vols., 1960) I. 103, on Claudio's fear of death. Coleridge quotes Warburton's note comparing the "natural fear of Claudio" with an "infamous wish" recorded by Seneca, and adds:

I cannot but think this rather an heroic resolve than an infamous wish. It appears to me the grandest symptom of an immortal spirit, even when that bedimmed and overwhelmed spirit recked not of its own immortality [to seek] the privilege to be, to be a mind, a will.

The reminiscences of Canon Dixon, a friend of Morris, include a description of the poet's reading of the interview between Claudio and Isabella:

He suddenly raised his voice to a loud and horrified cry at the word "Isabel", and declaimed the awful following speech, "Aye, but to die, and go we know not where" in the same pitch. I never heard anything more overpowering.

(quoted from the ms. by Philip Henderson, William Morris, His Life, Work and Friends (1967), pp.17f.). The interest shown by critics and artists in the figure of Claudio may be partly explained by reference to Hazlitt's assertion that he is "the only person who feels naturally" in the play; Hazlitt adds that "he is placed in circumstances of distress which almost preclude the wish for his deliverance" (Characters of Shakespeare's Plays (World's Classics edition, 1955), 0.251).

- 22 Pater, The Renaissance, ed. cit., p.73.
- 23 Pater, Marius The Epicurean (1885), I. 227-8.

- 24 Pater, Marius the Epicurean (2 vols, 1900) II. This passage was substantially altered in the later editions. In 1885 it read:
- ...so much of what Marius had valued most in the world seemed to be under renewal; heightened and harmonised by some transforming spirit, a spirit which, in its dealing with the elements of the old world, was guided by a wonderful tact of selection, exclusion, juxtaposition; begetting thereby a unique expression of freshness, of animation, and a grave beauty, because the whole outward sense was understood to be but a showing-forth of the unction and royalty of an inward priesthood and kingship in the soul, among the prerogatives of which was a delightful sense of freedom.
- (1885), II. 130-1.
- 25 Pater, The Renaissance, ed. cit., pp.140-1.
- 26 Pater, Imaginary Portraits (1887), p.30.
- 27 Pater, Marius the Epicurean (1885), II. 226.
- 28 Morris, prologue to The Wanderers (1868) in Works III (1910) 3. Cf. the lecture "The Lesser Arts" (1877), where Morris invokes the more satisfactory lives of "our forefathers of Ancient London, living in pretty, carefully whitened houses, with the famous church and its huge spire rising above them...passing about the fair gardens running down to the broad river". (Works XXII (1914) 11).
- 29 Pater, Imaginary Portraits, ed. cit., p.55.
- 30 Solomon Fishman, The Interpretation of Art, (Berkeley and Los Angeles, 1963), p.50.
- 31 Pater, Marius the Epicurean (1885), II. 109.
- 32 Barbara Charlesworth, Dark Passages (University of Wisconsin, Madison and Milwaukee, 1965), p.12: Keats's "Ode on a Grecian Urn" is compared with Rossetti's "For a Venetian Pastoral, by Giorgione". Cf. Marius the Epicurean, (1885), II. 31: p.203:
- ...a strong apprehension, also, of the beauty of the visible things around him; their fading, momentary, graces and attractions.
- 33 Pater, Imaginary Portraits, ed. cit., p.170.
- 34 Wilde, "Mr Pater's Last Volume" (notice of Appreciations) in The Speaker, 22 March 1890.
- 35 Transactions of the New Shakespere Society (14 vols, 1874-1892) I (1874) 7.
- 36 John Keats, Letters, ed. Hyder Rollins (2 vols, Cambridge, Mass., 1958) I. 193 - letter of 21 (or 27 ?) December 1817, to George and Tom Keats.
- 37 In "The Truth of Masks" Wilde asserts that Shakespeare "has as much delight in Caliban as he has in Ariel, in rags as in cloth of gold, and recognizes the artistic beauty of ugliness" (Intentions, p.228). Cf. Keats, Letters, ed. cit., I. 386-7: "as much delight in creating an Iago as an Imogen" (to Woodhouse, 27 October 1818).

38 Wilde, "The Critic as Artist" in Intentions (1891), p.145.

39 Cf. Charles Lamb, "On the Tragedies of Shakespeare":

So to see Lear acted, - to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night, has nothing in it but what is painful and disgusting... The greatness of Lear is not in corporal dimension, but in intellectual...

(Works (2 vols, 1818) II. 24-5).

Chapter Three

- 1 A.W.Ward, "Drama", Encyclopedia Britannica, 9th ed., VII (1877) 391-444; p.439.
- 2 Henry Irving, "The Stage as It Is", The Drama (1893) 1-34; p.8. The address was delivered at the Edinburgh Philosophical Institution on 8 November 1881.
- 3 George Augustus Sala, Life and Adventures (2 vols, 1895) I. 310, 307. The Corsicans; or, the Brothers Salacarro was performed at the Surrey Theatre, 15 March 1853 (Nicoll, HED V.555).
- 4 Edmund Yates, Recollections and Experiences (4th, augmented, ed., 1885) pp.23-4. Sala refers to The Rake and his Pupil, performed at the Adelphi Theatre, 25 November 1833 (Nicoll, HED IV.274).
- 5 Sir Squire and Lady Bancroft, The Bancrofts, Recollections of Sixty Years (1909), p.91. Subsequently referred to as Bancrofts (1909).
- 6 Yates, op. cit., p.24; Arnold Bennett, Journal, ed. Newman Flower (3 vols, 1932) I. 81-2. From the same source it appears that Barrie was given a cheque for £1,000 by Cyril Maude in respect of the first six weeks of the provincial tour of The Little Minister (1897). Further figures are discussed in Nicoll, HED V.49-72.- a chapter dealing with the position of the dramatist during the latter half of the century.
- 7 T.H.Escott, England, its People, Polity and Pursuits (1885), pp.560, 565.
- 8 Augustus Harris, "The National Theatre", Fortnightly Review ns. XXXVIII (November 1885) 630-6; p.636. Cf. the similar sentiments expressed in Harris's article "Art in the Theatre: Spectacle", The Magazine of Art XII (1888-9) 109-113.
- 9 Shaw, OTN II. 178 (4 July 1896).
- 10 H. Chance Newton, Cues and Curtain Calls (1927), p.177. There was some dispute as to the proportion of the play to be credited to Jones, Herman and Barrett: cf. Doris Arthur Jones, The Life and Letters of Henry Arthur Jones (1930), pp.66-74, and Marjorie Thompson, "Henry Arthur Jones and Wilson Barrett: Some Correspondence, 1879-1904", Theatre Notebook XV (January 1957) 42-50.

- 11 Matthew Arnold, Letters of an Old Playgoer, ed. Brander Mathews (Publications of the Dramatic Museum of Columbia University, series 4, no.4, New York, 1919), pp.2308.
- 12 Henry Arthur Jones, The Silver King (French's edition, 1907), p.65: cf. Martin Meisel, Shaw and the Nineteenth Century Theatre (Princeton, 1968), pp.300-2 and Michael Booth, English Melodrama (1965), pp.161-2.
- 13 W.G.Wills, Juana, first version (Lord Chamberlain's Copy), p.3.
- 14 *ibid*, p.11.
- 15 *ibid*, pp.14-15.
- 16 W.G.Wills, Juana, second version, Lord Chamberlain's copy, pp.14-15. A copy of the first version, marked by E.W.Godwin with stage-direction, production notes and costume and property sketches, is amongst Godwin's papers in the Enthoven Collection (Box III).
- 17 William Archer, English Dramatists of Today (1882), pp.357,370.
- 18 *ibid*, pp.335-6.
- 19 Tennyson, The Promise of May (privately printed, 1882), p.14. There are no significant differences between this and the later editions of the play.
- 20 *ibid*, p.22.
- 21 *ibid*, p.54
- 22 Bram Stoker, Personal Reminiscences of Henry Irving ("Revised and Cheaper Edition", 1907), p.156. Referred to subsequently as Stoker, Henry Irving.
- 23 Pinero, Sweet Lavender (1893), pp.vi-ix.
- 24 Max Beerbohm, More Theatres (1969), p.118 - Beerbohm reviewed a revival of Sweet Lavender in The Saturday Review, 25 February 1899; John Russell Taylor, The Rise and Fall of the Well-Made Play (1967), p.58.
- 25 Pinero, Sweet Lavender, ed. cit. pp.54-5.
- 26 *ibid*, pp.v-vi.
- 27 *ibid*, pp.45-6.
- 28 Beerbohm, op. cit., p.118.
- 29 Shaw, OTN, I.44-8 (23 February 1895).
- 30 Harley Granville Barker, "The Coming of Ibsen", in Walter de la Mare, ed., The Eighteen-Eighties: Essays by Fellows of the Royal Society of Literature (Cambridge, 1930), pp.159-196; p.162. Cf. Shaw, in a review of Daly's The Railroad of Love:
 When Mr. Charrington produced Ibsen's Doll's House at the Royalty in 1889, he smashed up the British drama of the eighties.
 (OTN, I. 164 (24 June 1895)).

- 31 Pinero, letter to Archer; BM, Archer Correspondence, MS. Add. 45, 294, ff.18-19 (25 May 1892).
- 32 Bill for 4 November 1867 (Enthoven Collection). The bill for the play's London premiere (Princess's Theatre, 22 March 1865) claims simply that it is "produced under the direction of the author".
- 33 Garff B. Wilson, A History of American Acting (Indiana University Press, Bloomington and London, 1966), pp.107-8.
- 34 Gilbert, letter to John Hare, BM Gilbert papers Volume XLIV, MS. Add. 49, 332, f.31 (17 April 1885).
- 35 Jane Stedman, "Gilbert's Stagecraft: Little Blocks of Wood", Gilbert and Sullivan Papers (Kansas, 1971) pp.195-211.
- 36 Bancrofts (1909), p.83.
- 37 Printed speech in Enthoven Collection.
- 38 Bancrofts (1909), p.247; James, Scenic Art, p.148. Cf. R. Southern, "The Picture-Frame Proscenium of 1880", Theatre Notebook V (April 1951) 59-61 and Percy Fitzgerald, The World Behind the Scenes (1881) p.70. Fitzgerald is not convinced that such a step is appropriate to all theatres at all times:
- In a theatre devoted to drawing-room drama this might be justified, but where the orchestra takes an essential share in the piece there is a lack of propriety in the step.
- R.H.Horne's account of Macready's production of The Tempest suggests that the orchestra was hidden, or at least, was unobtrusive; he remembered "no impertinent, conspicuous and provocative intrusion upon the central line of vision, of the black full-dressed Antic, with kid glove on one side and a doll's truncheon on the other..." ("The Burlesque and the Beautiful", The Contemporary Review XVIII (October 1871) 390-406; p.394).
- 39 Buchanan, "The Modern Stage: Notes in 1876" and "Postscript, 1886" in A Look Around Literature (1887), pp.239-280.
- 40 Bancrofts (1909), p.95.
- 41 James, Scenic Art, p.16.
- 42 W.G.Wills, William and Susan (Lord Chamberlain's copy), pp.40,49. Cf. Jerrold's William:
- I died in a good cause: I died in defence of the virtue of a wife - her tears will fall like spring rain on the grass that covers me.
- (Black-Ey'd Susan in George Rowell, ed., Nineteenth Century Plays (World's Classics, 1953) p.41).
- 43 W.G.Wills, op.cit., pp.13-14. Compare Jerrold's less sanctimonious mariner:
- I have been three years at sea; all that time I have heard but once from Susan - she has been to me a mainstay in all weathers. I have been piped up-roused from my hammock, dreaming of her - for the cold black middle watch; I have walked the deck, the surf beating in my

face, but Susan was at my side, and I did not feel it; I have been reefing on the yards, in cold and darkness, when I could hardly see the hand of my next messmate - but Susan's eyes were on me, and there was light...

(Black-Ey'd Susan, ed. cit., pp.19-20). Jerrold suggests the practicalities and dangers of a sailor's life, in which sentiment is felt to be a useful and beneficial fortifier. Wills's religiosity lacks this quality: his William is an introspective (and rather crass) young man, who happens to be a sailor, rather than a sailor with a sentimental faith to sustain him. The nautical metaphors which William shares with Dickens' Captain Cuttle are fewer in Wills's version, but with them has gone the verbal energy of the original.

- 44 James, The Scenic Art, pp.160-1.
- 45 Buchanan, "The Modern Drama and its Minor Critics", The Contemporary Review LVI (December 1889) 908-925.
- 46 George R. Sims, My Life: Sixty Years' Recollections of Bohemian London (1917), p.118, on Buchanan's umbrella.
- 47 Harley Granville-Barker, "Exit Planché - Enter Gilbert", in The Eighteen-Sixties: Essays by Fellows of The Royal Society of Literature, ed., John Drinkwater (Cambridge, 1932), pp.102-148; p.146f.
- 48 R.Garis, The Dickens Theatre (Oxford, 1965), p.24
- 49 On theatrical adaptations of Cruikshank's The Bottle, cf. William Feaver, George Cruikshank (Catalogue of an Exhibition at the Victoria and Albert Museum, 1974), p.27.
- 50 J.W.Planché, Recollections and Reflections (2 vols, 1872) I.152-3. Cf. W.P.Frith, My Autobiography and Reminiscences (3 vols, 1887-8) III. 416-7. The bill for Planché's The Brigand (Drury Lane 18 November 1829 - Nicoll HED IV.378) announces:
- In the course of the Drama will be realized the subjects of the popular Mezzotinto Engravings after Eastlake, viz. - An Italian Brigand Chief reposing, attended by his wife. - The Wife of a Brigand watching from the brink of a precipice the event of a battle below. - The Dying Brigand, etc.
- (Enthoven collection). The Scenery was painted by Marinari, Andrews and Stanfield. Frith mentions the use of his painting The Railway Station (1862) and other works, including Wilkie's Rent Day (1815), in theatrical performances. He described Wilkie's delight in the "honour" thus done to him by the manager.
- 51 On Cruikshank's assertions concerning Ainsworth and Dickens, cf. John Harvey, Victorian Novelists and their Illustrators (1970) pp.199-210 (Dickens) and 31-43 (Ainsworth).
- 52 The programme of the first production of Patience (Opera Comique, 23 April 1881) announces "The Scenery by John O'Connor" and "The Aesthetic Dresses Designed by the Author and Executed by Miss Fisher". The programme for the transfer of the opera to the newly-built Savoy, on 10 October 1881, announced "Entirely new scenery, dresses and increased chorus". The use of electricity, it seems, required the re-painting of the sets - cf. The Era, 15 October 1881.

- 53 G.K.Chesterton, "Gilbert and Sullivan" in Walter de la Mare, ed., The Eighteen-Eighties: Essays by Fellows of the Royal Society of Literature (Cambridge, 1930), pp.136-158; p.149.

PART TWO

Chapter One

- 1 Edward Fitzgerald, letter to Miss A. Biddell (postmarked 23 March 1879), Folger MS. Yc.933 (1).
- 2 Undated letter in Shakespeare Centre, Bram Stoker Collection. Endorsed by Stoker:

Given by Mrs C.L.Kenney to Henry Irving and given by Henry Irving to me, Bram Stoker, 1 April 1892.

Kenney's article, "Mr Irving as Hamlet" appeared in Belgravia, 3rd series, V (1874) 182-191, and praised Irving fulsømely:

For myself, I confess never to have seen so thoroughly reconciled with the possibilities of real existence the most unapproachable and so often inscrutable ideal of Shakespeare's creative genius. I feel as if I had had the honour of a personal introduction to the Prince of Denmark, and had gone away strongly impressed with the wondrous fidelity of his delineation by the great Bard of England.

(p.191).
- 3 Walter Hamilton, The Aesthetic Movement in England (3rd edition, revised, 1882), p.31. In caricatures of the 'eighties Irving is invariably represented with the emaciated figure, affected stoop and flowing hair of the cartoon Aesthete.
- 4 William Winter, valedictory poem, read at a breakfast given to Irving at Delmonico's and printed in The Spirit of the Times (New York) 30 April 1884. It is reprinted by Brereton, in his Life of Henry Irving (1908), by Stoker and, twice, by the author (Poems (N.Y.1909), pp.251-6 and Vagrant Memories (N.Y. 1915), pp.322-4). Winter's other poetical efforts give ample evidence of his complete incapacity for original thought or expression.
- 5 Irving to Brereton, autograph letter in Brereton's scrapbook, Harvard Theatre Collection. The letter was not used by Brereton in his Life, but is quoted by Laurence Irving in Henry Irving, The Actor and his World (1951), pp.431-3.
- 6 M. Glen Wilson, "The Career of Charles Kean: A Financial Report", in Nineteenth Century British Theatre, ed. Peter Thomson and Kenneth Richards (1971), pp.39-50; pp.46-7. Wilson uses account books from the Harvard Theatre Collection. The house for the farewell benefit grossed \$3,000 - cf. J.M.D.Hardwick, ed., Emigrant in Motley: The Unpublished Letters of Charles and Ellen Kean (1954), p.246.
- 7 Undated newspaper cuttings, Harvard Theatre Collection. The first, from an unidentified paper, is filed in the cuttings book Actors and Actresses (Henry Irving) Vol.5, no.8, part 1. The second is in Brereton's scrapbook. On the Astor Place riots cf. Alan Downer, The Eminent Tragedian (Cambridge, Mass., 1966), ch.7.

- 8 On Scott's editorship of The Theatre, 1880-1889, cf. Laurence Irving, Henry Irving, the Actor and his World (1951) pp.349^F, and Robert Haggood, "His Heart upon his Sleeve: Clement Scott as a Reviewer of Shakespearean Productions", Shakespeare Jahrbuch (West) 1967, pp.70-87. Shaw (OTH, II. 139-144) ascribed Scott's popularity to his capacity for "feeling with the actor of author - generally more, perhaps, with the actor than the author - and giving his feeling unrestrained expression in his notices" (p.140). There is a strong suggestion in Shaw's article that Scott was needlessly kind to eminent actors, and susceptible (Shaw's word) to their charm. A letter to Scott from James Mortimer in the (uncatalogued) Scott Correspondence in the Enthoven Collection is perhaps indicative of the emotional pressures brought to bear upon the critic. Mortimer writes that Levy (editor of The Daily Telegraph) is "kindly disposed" towards him, and that it is in Scott's power to do him "a genuine service". Scott is implored to give a good or bad notice to two of his pieces which will open at the Avenue shortly, Gammon and an unnamed burlesque (evidently The Ar-Rivals, ascribed in the programme, and by Nicoll, to "Banero and Pincroft"):
- The best notice in the world is destitute of benefit to its object if the abominable inference - "no money in it" - is left to be drawn. What I want is money.
- (letter of 22 February 1884) Scott should not, he suggests, be mildly favourable, or seem to damn with faint praise. In the event he praised Gammon and damned the burlesque (cf. The Daily Telegraph, 25 June 1884).
- 9 The Theatre, n.s. VI (August 1882) 106-111; p.106. A further notice appeared in the October issue.
- 10 Wilson Barrett to Winter, Folger MS. Yc.90 (15), 9 May 1887.
- 11 Wilson Barrett to Winter, and to Miss Ironside Jackson, Folger MSS. Yc.90 (16) and (21) - 5 October and 14 December 1887 respectively. A letter among the Scott correspondence in the Enthoven Collection, dated only "30 August", and written from Douglas in the Isle of Man, shows that in his darker moods Barrett thought a "paid clique" was reaching out at him "like an octopus" - he tells Mrs Scott that he intends to ask Clement to stop the misrepresentation of his Hamlet as a financial failure.
- 12 Mansfield to Dithmar, Folger MS. Yc.489 (42), 31 December 1893.
- 13 Mansfield to Mrs William Winter, Folger MS. Yc.489 (106), 14 November 1893. On Mansfield's suspicions of Irving and Winter, cf. Laurence Irving, Henry Irving, The Actor and his World (1951) pp.431-3, 493-5 and 507-510 and Winter, The Life and Art of Richard Mansfield (New York, 2 vols, 1910), cf. 7 passim, and Other Days (New York, 1908), pp. 346-359. Brereton in The Life of Henry Irving, offers evidence from the Lyceum account book that Irving loaned Mansfield £1,000, plus £1675 in unpaid rent after the American's unsuccessful season at the Lyceum in 1888, but gives no further comment on the relationship between the two actors.
- 14 Folger MS. Yc.489 (107).
- 15 Letters to Daly, Folger MSS. Yc.4933 (1) and (4), 12 May 1884 and 2 July 1886.
- 16 Folger MS. Yc.4933 (9), 27 September 1886.
- 17 Folger MS. Yc.4933 (25), 8 September 1890.

- 18 Wilde, Letters, p.286. In "Fabien dei Franchi" (Poems (1881), p.167), Irving is addressed as one "made for more august creation" than the melodrama, and a "trumpet set for Shakespeare's lips to blow".
- 19 Buchanan, "The Modern Drama and its Minor Critics", The Contemporary Review LVI (December 1889), 908-925; p.909.
- 20 Stoker, Henry Irving, pp.315-6.
- 21 The Spirit of the Times (New York) 1879 (undated clipping in the New York Public Library, 1879 scrapbook).
- 22 Henry Irving, "The Art of Acting", The English Illustrated Magazine (July 1885) 643-653; pp. 649, 650. (reprinted in The Drama (1893), pp.35-82) - Delivered at Harvard in July 1885.
- 23 *ibid*, pp.650, 651.
- 24 Henry Irving, "The Stage as It Is", The Drama (1893), pp.1-34; p.19.
- 25 Henry Irving, "The Art of Acting", The Drama, (1893), pp.139-164; p.163 - delivered at Edinburgh in November 1891.
- 26 The most notable attacks on Irving's conservative tastes were Shaw's, notably his posthumous fulminations in the Preface to Ellen Terry and Bernard Shaw, A Correspondence, ed. Christopher St John (1931), p.xxxiii:
- As far as the drama was concerned he was more old-fashioned than the oldest of his predecessors, and apparently more illiterate than the most ignorant of them.
- Cf. Beerbohm's obituary in The Saturday Review, 21 October 1905, where it is admitted that Irving "did nothing to encourage the better sort of modern playwright", but the extenuating circumstance is pleaded of Irving's possession of a theatre so large that in the "vast and yawning gulf" of its stage, "the better sort of modern drama" would have been "drowned and lost utterly" (Around Theatres (1953), p.396).
- 27 Stoker, Henry Irving, p.134.
- 28 Ellen Terry, The Story of my Life (1908), p.198.
- 29 Wilde, Poems, (1881), p.171.
- 30 J. and E.R. Fennell, "The Pictorial Successes of Irving's Faust", The Century Magazine (New York) XXXIV (December 1887) 309-311; p.311. In the revival of the production George Alexander continued to play Faust, which role he had taken over from H.B.Conway on the second night of the opening run. Henry James's article follows on pp.311-3 - for the circumstances of its publication, cf. The Scenic Art, pp.224-5.
- 31 Joseph Hatton, "A Propos of the Lyceum Faust", The Art-Journal VI (January 1886) 24-8, p.27. A continuation in the next issue (pp.57-61) claims that Irving "has given a reality to stage illusion and a new pleasure to the artistic perception that finds a sensuous delight in the beauties of composition and colour, in the harmonies of dyes, in well-balanced contrasts of light and shade, and in the lines of perfect architecture" (p.57).

- 32 The Scenic Art, pp.222-3.
- 33 Letter to Elizabeth Winter, Folger MS. Yc.434 (68), 20 May 1889.
- 34 George Moore, Impressions and Opinions (1891), p.205.
- 35 The Scenic Art, p.139.
- 36 G.H.Lewes, Dramatic Essays, ed. Archer and Lowe (1896), pp.107-112 - from The Leader 12 October 1850. Craig's detailed description of Irving's Mathias is in Henry Irving (1930), pp.55-8.
- 37 Ellen Terry, The Story of my Life (1908), pp.168-170, gives an account of Irving's practice in rehearsal.
- 38 George Moore, Impressions and Opinions (1891), p.207; Shaw to William Archer, 22 February 1901, (Collected Letters, ed. Dan H. Laurence (1972) II. 218-9).
- 39 Ellen Terry, The Story of my Life (1908), p.178.
- 40 *ibid*, p.174.
- 41 The Scenic Art, pp.36-7.
- 42 Wilde's remark is reported by W. Graham Robertson, Time Was (1931), p.151.
- 43 The prompt-copy referred to as the "Harvard copy" is Harvard Theatre Collection 65T-109 (Irving), Shattuck no.92. Of the two major prompt copies in the Folger, Fitzgerald's preparation copy is the most informative, as an example of the manner in which the actor employed literary men to do his homework for him, but its practical suggestions (notably in the banquet scene) were not fully adopted. The spectator's book showing cuts on a folio text gives little information as to stage business (Mac.48 and 14 respectively - Shattuck nos. 90, 94). Published descriptions of the performance include Bertram Shuttleworth, "Irving's Macbeth", Theatre Notebook V (January 1951) 28-31, and Dennis Bartholemeusz Macbeth and the Players (Cambridge, 1969), pp.169-208. On the relationship between Ellen Terry's interpretation of Lady Macbeth and that of Mrs Siddons, cf. Roger Manvell, Ellen Terry (1968), pp.190-6. Reviews of Macbeth quoted in this chapter are:
- | | |
|-------------------|----------------------------------|
| Entr/acte | 5 January 1889 |
| Era | 5 January 1889 |
| Pall Mall Gazette | 31 December 1888 |
| Saturday Review | 5 January 1889 |
| | 30 March 1889 |
| | 6 July 1889 |
| The Theatre | ns.XIII (February 1889) 100-104. |
| The Times | 31 December 1888 |
| Truth | 3 January 1889 |
| The Stage | 4 January 1889 |
- Brereton, The Life of Henry Irving (2 vols, 1908), reports the total receipts from 151 nights of Macbeth as £49,906.15s. (II.149).
- 44 On Lady Macbeth's faint, cf. Bartholemeusz, *op.cit.*, pp.174-5 (Helen Faucit) and Sprague, Sh. and the Actors, pp.246-7.
- 45 W.Graham Robertson, Time Was (1931), p.150.

- 46 Cf. The Saturday Review, 5 January 1889 and Shaw, London Music (1937), p.262 on Sullivan's music.
- 47 Sir Theodore Martin, Helena Faucit, Lady Martin (1908), p.109.
- 48 Henry Irving, Preface to the Chiswick Press edition of his Macbeth version (1888) p.7.
- 49 Sir Sidney Lee, Shakespeare and the Modern Stage (1912), p.3.
- 50 *ibid*, p.23.
- 51 Ellen Terry, The Story of my Life (1908), p.196.
- 52 Gordon Craig, On the Art of the Theatre (1911), p.144.

Chapter Two

- 1 William Yardley, Very Little Hamlet (Gaiety, 29 November 1884), MS. in Lord Chamberlain's collection of plays.
- 2 Programme and "Inaugural Address" in Enthoven Collection. In Papers of E.W.Godwin, Box III is a copy of a letter from Godwin to Coleman, sent on 2 September 1876, drawing attention to a number of inaccuracies in the production.
- 3 G.C.D.Odell, Shakespeare II. 308; cf. Joseph Knight, Theatrical Notes (1893), pp.145-8.
- 4 Kathleen Barker, The Theatre Royal, Bristol, 1766-1966 (1974)Opp.353-5, and "The Terrys and Godwin in Bristol", Theatre Notebook XXII (Autumn 1967), 27-42.
- 5 W.Moelwyn Merchant, Shakespeare and the Artist (Oxford, 1959), 127-136 and "On Looking at The Merchant of Venice" in Nineteenth Century British Theatre, ed. Peter Thomson and Kenneth Richards (1971), pp.171-8. Cf. John Stokes, Resistible Theatre (1972), ch.II, which concentrates on the Pastoral Players and Helena in Troas, and draws primarily on the material in the Enthoven Collection. Accounts of Godwin's career are G.W.Burnett's article in DNB XXII (1890) 55-6 and Dudley Harbron's biography, The Conscious Stone (1949) which deals for the most part with Godwin as an architect.
- 6 Victoria and Albert Museum, Prints and Drawings E.252 - 1963 (1880). Wilde, Letters, pp.71-2.
- 7 Victoria and Albert Museum, Prints and Drawings E.250 - 1963 (1880).
- 8 Enthoven Collection, Papers of E.W.Godwin, Box II.
- 9 Enthoven Collection, Papers of E.W.Godwin, Box III includes correspondence and prompt-copy relating to Juana.
- 10 Enthoven Collection, Papers of E.W.Godwin, Box III: letters to Buchanan (5 January 1883), and other documents (letter from Buchanan, 4 January 1883 and agreement dated "Adelphi Theatre, 16 January 1883").
- 11 Programme in Enthoven Collection.

- 12 Enthoven Collection, Papers of E.W.Godwin, Box IV (balance sheet for 1884 As You Like It).
- 13 Cf., for example, Denis Bablet, Esthétique Générale du Décor de Théâtre (Paris, 1965), plate 174, and Sybil Rosenfeld, A Short History of Scene Design in Great Britain (Oxford, Blackwell's, 1973), pp.141-4. The photograph of the skene appears in Stokes, *op.cit.*, and Robin Spencer The Aesthetic Movement: Theory and Practice (1972), pp.104-5, who also reproduces (p.109) one of Whistler's paintings of Lady Archibald Campbell (Note in Green and Browns Orlando at Coombe).
- 14 Craig reprinted a number of articles from the 1874-6 series in The Mask I-V (Florence, 1908-1913). In VI (1913) 335-352 he printed from the MS. a lecture on costume delivered by Godwin in 1868.
- 15 On Coleman's disastrous production of Pericles, cf. J.C. Trewin, Benson and the Bensonians (1960), pp.116-9. Among Coleman's other enterprises were an autobiography and an account of the career of Samuel Phelps (1886), both of dubious accuracy.
- 16 The issue of 24 October corrects "A-Major" to "a major key".
- 17 James McNeill Whistler, The Gentle Art of Making Enemies (authorised edition, 1890), pp.148-9.
- 18 For the biographical information, cf. Joseph Knight's article in DNB LXII (1900) 186-7.
- 19 Obituaries of Lewis Strange Wingfield, The Morning Post (quoted in The Times, 14 November 1891) and The Illustrated London News 21 November 1891).
- 20 Charles Kean to George Godwin, Folger MS. Yc.393 (87), probably February 1856.
- 21 Charles Kean to George Godwin, Folger MS. Yc.393 (89), 11 February 1856.
- 22 Folger MS. Yc.393 (86), 9 September 1855. It seems that Godwin did not receive any payment for his services, but was given "orders" for seats at the Princess's. The correspondence of Colonel Hamilton Smith and his daughter Emma, who provided information on military history, uniforms and history, suggests that they were employed on a similar basis: the letters contained in Folger, Art Vol. d3-4 mention theatre boxes and various social visits, but no financial arrangements.
- 23 Joseph Harker, Studio and Stage (1924), *passim* (especially pp.96-8 and 170-1); Alice Comyns Carr, Reminiscences (1925), p.205.
- 24 C.A.Wilhelm, "Art in the Theatre: Art in the Ballet", The Magazine of Art XVIII (1895) 48-53; p.48.
- 25 A full description of Wilhelm's career and a list of the production for which he made designs is given by Harry Beard, Enciclopedia dello Spettacolo (9 vols, 2 appendices and index, Rome 1953-1966) IX (1962) p.1970.
- 26 Wilhelm, *op.cit.*, p.53.
- 27 "John Semar" [Gordon Craig], "A Note on the Work of E.W.Godwin", The Mask III (Florence 1910) 53-6.

Chapter Three

- 1 The following reviews are cited in this chapter:

1884

Academy (Wedmore)	1 November
Athenaeum	25 October
Daily News	17 October
Daily Telegraph (Scott)	17 October
Entr'acte	25 October
Era	
I.LN (Sala)	25 October
	and 1 November
ISDrN	25 October
Morning Post	17 October
Punch	25 October
Stage	24 October
Times	17 October
World (Archer)	22 October

Scott's review was reprinted in Some Notable Hamlets of the Present Time (1900) and the notice from The Stage appeared in Dramatic Notes, 1884 (1885).

- 2 Charles Pascoe, The Dramatic List (1880), p.34; Compton and Reid, The Dramatic Peerage (1892), pp.15-17, Cf. anonymous article in DNB Supplement, 1901-1911 (1912), pp.101-3 and Arthur Goddard, Players of the Period (1st series, 1891), pp.117-182. On Barrett's tenancy of the Princess's, cf. Mander and Mitchenson, Lost Theatres of London (1968), pp.355-6 and H.Chance Newton, Cues and Curtain Calls (1927) ch.vi. The description of Booth's repertoire is from the programme for his Hamlet (Princess's, 6 November 1880) in the Enthoven Collection.
- 3 Matthew Arnold's notice of The Silver King appeared in The Pall Mall Gazette, 6 December 1882, cf. Part One, Chapter Three, note 11. For his opinion of the French company's acting, cf. "The French Plays in London" in Irish Essays (1882).
- 4 Costume designs in Enthoven Collection Papers of E.W.Godwin, Box II. This collection includes eight designs for Hamlet in ink and water-colour, some on cartridge paper, others on tissue mounted over cartridge, with an average size of 6" x 9". In addition there are seven designs for properties. The drawings, with omission of one design for the title role, are numbered in a series I-XIV. A sketchbook in the Department of Prints and Drawings (E.263-1963) labelled "Denmark 1884" includes rough designs for costumes and properties, some of which were later enlarged to make the designs in the Enthoven Collection. There are drawings of buildings, a shopping list of woollen underwear, and various other memoranda.
- 5 Enthoven Collection, Box II. The envelope, in stiff white paper, measures 18 x 12.5cm.
- 6 Victoria and Albert Museum, Department of Prints and Drawings, E.262-1963, f.9, copy of a letter sent to Barrett on 23 April 1884:

Copy ap. 19 84

Remind W. Barrett £20 on a/c word illegible
agreed fee in "Hamlet" at £70 + ten shills per
night for all nights beyond 100th represent.

Sent off by Eveg. post of 23rd ap.

- 7 A notable example of Irving's predilection for "dark scenes", with himself as central figure, brilliantly lit, is given by Doris Arthur Jones, The Life and Letters of Henry Arthur Jones (1930), p.63:
- Among those who went to see The Silver King was Henry Irving. My father told me, "Irving went to see The Silver King, and you know Irving's love for dark scenes, mysterious and gloomy scenes. Barrett got out of the train in quite a light scene, and, when Irving went round after to see him, he said, 'Wasn't that scene a little light, my boy?' - 'Well, you see, it's eleven in the morning.' Irving: 'I should have had an eclipse.' H.A. added, 'And he would'.
- 8 The book is filed in the Princess's Theatre box for 1884, and does not appear in the first edition of Professor Shattuck's descriptive catalogue (1965): it will be listed in his forthcoming revision. Barrett's acting edition was published in 1884.
- 9 Scott, Some Notable Hamlets (1900), pp.59-60.
- 10 The prompt-copy of Irving's text is in the Shakespeare Centre, Versions 72/907 (Irving) - Shattuck no.93. The book uses the text published in 1878.
- 11 On the intrusion of a court jester Cf. Sprague, Sh. and the Actors, pp.134-5.
- 12 *ibid.*, p.133.
- 13 Costume design for Claudius, Enthoven Collection, Papers of E.W.Godwin, Box II, design number X.
- 14 Sprague, Sh. and the Actors, p.136.
- 15 Costume designs for Polonius and Ophelia, Enthoven Collection, Papers of E.W.Godwin, Box II, designs numbers XIV and XIX.
- 16 New Variorum Hamlet, ed. Furness (Philadelphia, 2 vols, 1877) I. 77.
- 17 In Jonathan Miller's productions for the Oxford and Cambridge Shakespeare Company (1969) and the Greenwich Theatre (1974) the Ghost not only sat down to talk to Hamlet but (at Greenwich) fondled Gertrude during the closet scene (III.4).
- 18 Cf. Sprague, Sh. and the Actors, p.142 on the reactions of other Hamlets to this information.
- 19 The cuts in the three versions may be summarized as follows:
- | | |
|---------|---|
| Irving | 32-34a ("And duller...Wouldst thou not stir in this") |
| | 47-52 (restored by prompt-copy) |
| | 53-57 |
| | 68-73 (retaining 70b, "so did it mine") |
| | 77 ("Unhouseled...") |
| Barrett | 43-44a ("O wicked wit...So to, seduce") |
| | 53-57 |
| | 68-73 (including 70b) |
- Barrett made some alterations to phrases in the text, so that "porpentine" became "porcupine" (20) and the Ghost said, "List, Hamlet, oh" instead of "List, list, oh list" (22).

- 20 Cf. Charles H. Shattuck, The Hamlet of Edwin Booth, (Urbana, Illinois, 1969), pp.178-9.
- 21 Cf. Sprague, Sh. and the Actors, pp.149-150. Irving's business is the subject of one of the illustrations which ridicule his "picturesque" acting in The Fashionable Tragedian.
- 22 *ibid*, pp.158-9, on Hamlet's crawl. Maclise's painting, now in the Tate Gallery, is reproduced conveniently by Merchant, Shakespeare and the Artist (Oxford 1959), plate 46b. A useful commentary is given by Richard Ormond in Daniel Maclise, 1806-1870. Catalogue of an exhibition at the National Portrait Gallery, (1972), pp.71-2.
- 23 New Variorum Hamlet, I. 262-4 (on "paddock").
- 24 Sprague, Sh. and the Actors, p.161.
- 25 Irving's printed version gives 1-4 ("I like him not...shall along with you"), 36-72a ("O my offence...All may be well"), and the scene's final couplet. The prompt-copy deletes the first four lines and fourteen lines from the King's meditation ("My fault is past...What then? What rests?", 51-64).
- 26 Fechter's business described by Dutton Cook (quoted by Austin Brereton, Some Famous Hamlets (1884), p.47); Irving described by Dutton Cook, Nights at the Play (edition in one volume, 1883), p.375, in a notice of the 1879 revival.
- 27 The cuts are confirmed by Ellen Terry's copy in the Folger Shakespeare Library (Hamlet 49 - Shattuck no. 97).
- 28 The red-lined cloak is mentioned in Godwin's notes on the envelope - cf. note 5 above.
- 29 Cf. Scott's review of Ghosts (Royalty, 13 March 1891) in The Daily Telegraph, reprinted in Specimens of English Dramatic Criticism, edited and selected by A.C.Ward (World's Classics, 1945), pp.183-9. This is a longer and less restrained piece than the Illustrated London News review reprinted by George Rowell, Victorian Dramatic Criticism (1971) pp.291-3. Sentiments similar to those of Scott with regard to the graveyard scene can be found in The Era, 18 October 1884:
- ...when an appeal was being made to English eyes, local colour and an adherence to correctness might have been sacrificed in favour of the simple beauty which is characteristic of many of the places where we in England lay those we have loved and lost.
- The obtuseness displayed here and elsewhere seems to be symptomatic of a fear among some conservative critics of the spread of "Scandinavian" morbidity.
- 30 Percy Fitzgerald, Shakespearean Representation, Its Laws and Limits (1908), p.103; cf. Sprague, Sh. and the Actors, pp.183-4 and (on Booth's death half-way up the steps of the dais) Shattuck, The Hamlet of Edwin Booth (Urbana, Illinois, 1969), pp.279-280.
- 31 J.Comyns Carr, A Fireside Hamlet (Prince's Theatre, 27 November 1884), MS. in Lord Chamberlain's Collection.
- 32 Scott, Some Notable Hamlets (1900).
- 33 Letter to Moy Thomas, Folger MS. Yc.90 (5), 11 November 1884.

- 34 Enthoven Collection, Scott Correspondence, cf. Part Two, Chapter One, note 11.
- 35 OTN III.149 (The Saturday Review, 29 May 1897).
- 36 Archer, The Theatrical "World" of 1897 (1898), p.144.

Chapter Four

- 1 The Scenic Art, p.150.
- 2 Irving's production of Twelfth Night opened on 8 July 1884 and closed on 22 August; it was not revived.
- 3 Garff B. Wilson, A History of American Acting (Bloomington, Indiana, 1966), pp.63-5; Mary Anderson; A Few Memories (1896), p.24.
- 4 Lady Benson, Mainly Players: Bensonian Memories (1926), p.245.
- 5 Folger, MS.Yc.61 (60), 29 July 1907.
- 6 Folger MS.Yc.61 (36), 11 May 1883.
- 7 Folger MS.Yc.61 (40), 29 August 1883. Cf. William Winter, Other Days, Being Chronicles and Memories of the Stage (New York, 1908), p.261.
- I felt sure that Mrs Lovell's fanciful, romantic, old-fashioned play would draw all the critical fire, and that the new actress - superb in her beauty and winning in her childlike loveliness - would escape censure.
- Other Days offers many examples of Winter's sentimental regard for players, of which his memory of Miss Anderson's career is representative:
- As I recall it, through a mist of years, it seems, in memory, a pleasant dream; for about the thought of it there is an atmosphere of gentle loveliness, affecting the mind like a strain of music heard at distance on a moonlit summer sea.
- (p.255).
- 8 Wingfield's address is given by Joseph Knight, DNB, LXII (1900), 186-7.
- 9 Folger MS.Yc.61 (41), undated and endorsed by recipient "sept 21 - /83".
- 10 R.H.Horne, A New Spirit of the Age (1844 - World's Classics 1907), p.385.
- 11 Cf. Archer, English Dramatists of Today (1882), p.20 - Archer dismisses "the pinchbeck sorrows of Pauline".
- 12 The Times reviewed eight performances of The Lady of Lyons in the course of 1880-1890, mostly matinees and including scenes performed in Hindustani by the Parsee Victoria Dramatic Society at the Gaiety (reviewed 19 December 1885). Acts and scenes from Money and Richelieu occur frequently in programmes of benefits. Richelieu and The Lady of Lyons were included in the prospectus of "The Famous and Unrivalled Shakespearean" Barry Sullivan who commenced his annual tour, supported by a "carefully selected company of First Class Artistes" on 13 September 1886 at Blackpool, "The Principal Cities of the Empire to follow" (The Era, 12 February 1887).

- 13 Folger MS.Yc.61 (43).
- 14 Folger MS.Yc.61 (46-8, 50). Miss Anderson's figures are confirmed by the correspondence of G.E.Terry with Bram Stoker. Terry, reporting on the theatre's business during Irving's absence in America, wrote on 27 November 1883 that the "average weekly receipt" of The Lady of Lyons had been £300. A month later (27 December) he reported an average of £325 (or £345 - the figure is indistinct) each night (Enthoven Collection, Lyceum Accounts).
- 15 Folger MS.Yc.61 (49), 23 November 1883.
- 16 Robert Buchanan, A Look Around Literature (1887), p.259.
- 17 Robert Buchanan, "The Modern Drama and its Minor Critics", The Contemporary Review LVI (December 1889) 908-925; p.
- 18 The Scenic Art, p.108.
- 19 She described the rehearsal in a letter to Winter on 5 January:
 ...to watch the anxiety of Gilbert & Sullivan was great fun - they had been there for some time and were evidently hungry and when they were offered sandwiches to see them take a tremendous mouthful and in the midst of a chew to stop and yell at the ballet was better than any farce I ever saw.
 (Folger MS.Yc.61 (51)). Princess Ida; or, Castle Adamant opened at the Savoy, 5 January 1884.
- 20 Folger MS.Yc.61 (52, 55 and 56) - the quotation is from (55), sent on 25 May. According to The Era, 2 February 1884, Miss Anderson had offered the actor £1,000 to forego his Lyceum booking. Barrett had begun his season with W.D.Howell's Yorick's Love (12 April). Winter devotes thirteen pages in Other Days (New York, 1908, pp.346-359) to defending Irving against the imputation of having sabotaged Barrett's season by manipulation of the press - Irving was in New York at the time of Barrett's opening, and when he returned gave him every assistance. In Folger MS.Yc.61 (56), a letter to Winter of 4 May 1884, Mary Anderson mentions a meeting with Tennyson and nightly receipts in Edinburgh of £425.
- 21 Two letters to Winter deal with plans for the 1884/5 season: Folger MSS. Yc.61 (52 and 54). The first, undated but endorsed "11 February 1884" by the recipient, discusses the decision to buy off Barrett's lease on the Lyceum, and suggests two new plays by Lytton and one by Gilbert. The second, sent on 18 May, asks whether it would not be wise to open with a double bill of Gilbert's Comedy and Tragedy and Pygmalion and Galatea, to allow sufficient time for the preparation of Romeo and Juliet.
- 22 Shaw, Pen Portraits and Reviews (1963), p. 163.
- 23 Winter, Other Days (New York, 1908) claims that he urged Miss Anderson not to take up Irving's offer, which he recognised to be a challenge in effect if not by intention (p.261).
- 24 MS. Folger Yc.61 (79).
- 25 Thompson's career is not easily traced, and his public pronouncements were limited to the defence and assertion of his eminence as a designer. One such claim is his letter to the editor of The Era, published on 3 January 1883:

25 cont.

It is now fifteen years since I first produced a piece on the stage. The Gaiety Theatre opened with a comedy, On the Cards, written by me at Mr Hollingshead's request for Alfred Wigan. The same night saw the first costumes designed by me for a burlesque, viz., Robert The Devil, by W.S.Gilbert. Since that time, besides those musical extravaganzas written and mounted by me for the Gaiety, Columbus, Aladdin the Second, Cinderella the Younger, &c., I have written, mounted, or designed some thirty spectacular pieces, pantomimes and ballets. The most ambitious of these appeared at the Prince's Theatre and the Theatre Royal, Manchester, or in New York, and I may safely say that, not only have I revolutionised the London stage as regards costume, but also that there has not appeared one sterling success in the last fifteen years (except The Cup at the Lyceum) with which my name has not been associated.

26 The International Health Exhibition (nicknamed "The Healtheries" by analogy with the Fisheries Exhibition of 1883) occupied the South Kensington exhibition buildings and some twenty-two acres of parkland. The dress section consisted of reproduced costumes from various historical periods, and lectures on the history, hygenics and aesthetics of dress were delivered eminent authorities on the subjects. Wingfield designed the costumes,

from contemporary authorities, such as missals, tombs, portraits in oil, stained glass windows, engravings, and even caricatures. In each case the authority for the costume was given in the case containing it.

The dresses were made by Auguste and Co and the wigs by C.H.Fox (both theatrical suppliers). Cf. J.J.Manley, M.A., "The International Health Exhibition" in Companion to the Almanac, or, Year Book of General Information for 1885 (Society for the Diffusion of Useful Knowledge, 1885), pp.13-31.

27 Newspaper Reviews of Romeo and Juliet quoted in this chapter are as follows:

	1884
Athenaeum	8 November
Era	8 November
Daily News	3 November
Daily Telegraph (Scott)	3 November
ISDrN	8 November
London Figaro	7 November
Morning Post	3 November
Pall Mall Gazette	3 November
Saturday Review	8 November
Stage	7 November
Times	3 November
Truth	6 November
World	5 November

An anonymous criticism in The Theatre, n.s.IV (December 1884) 310-311, appears to be by Scott.

28 In an undated letter received by William Winter on 11 February 1884, Mary Anderson had written that she found some pleasure in Lytton's company than in that of any other person since she last saw Winter (Folger MS. Yc.61 (52)). Lytton's article is in The Nineteenth Century XVI (December 1884) 879-900.

- 29 G.R.Humphreys, "Two Dramatic Criticisms: Voice and Emotion, with reference to the Juliet of Miss Mary Anderson", The National Review IV (February 1885) 819-832.
- 30 The question of Juliet's age suggests the general embarrassment concerning adolescent sexuality which prevails among Victorian writers. Furness (New Variorum Romeo and Juliet (Philadelphia, 1871), p.42) contents himself with citing a suggestion that the "extreme youth" of the heroine was "an apology to the audience for the boy who played so arduous a part". Cf. F.J.B.Spencer's Introduction to the New Penguin Shakespeare edition of the play (Harmondsworth, 1967), pp.15-16.
- 31 Anna Jameson, Characteristics of Women, Moral, Poetical and Historical (2 vols, 1832) I. 112.
- 32 New Variorum Romeo and Juliet, p.64.
- 33 Sprague, Sh. and the Actors, p.300.
- 34 Helen Faucit, On Some of Shakespeare's Female Characters (1891), p.115.
- 35 Percy Allen, The Stage Life of Mrs Stirling: With Some Sketches of the Nineteenth Century Theatre (1922), p.214. The use of act-drops and tableau-curtains at the Lyceum evidently depended upon the play in question. Fitzgerald, in The World Behind the Scenes (1881), p.19, describes Irving's "happy idea" of lowering the auditorium lights as the scene changed, and keeping them half-raised during the play. Telbin, in an article "Art in the Theatre: Act Drops" (The Magazine of Art XVIII (1895) 335-340), describes tableau-curtains as "seldom used" in this country, "and...not very acceptable to the public". As a "notable exception" he cites "the cream-coloured satin curtains, embroidered with lilies" used in Irving's Romeo and Juliet,
 behind which was sung the delightful hymn composed by Sir Julius Benedict, and which rose to the admirably arranged scene depicting the grief of the Capulets and their household. (p.340).
- 36 Percy Allen, op.cit., p.216.
- 37 Mercutio was given an additional line, mocking the Nurse as he left the stage by calling out "Give me my fan, Peter". The Nurse's exit-line became "Peter, take my fan", derived from Q1's "Peter, take my fan and go before". The Q1 line was adopted in its original state by Irving and John Philip Kemble, in preference to the "Before and apace" of the other texts - the joke about the fan was evidently amplified to compensate for the fun lost by the expurgation of the scene's ribald jokes. The "gag" for Mercutio appears, in substance, in Garrick and Kemble, but not in Irving. Both Irving and Miss Anderson allowed to stand the beginning of Mercutio's speech:
 Farewell ancient lady; farewell [singing] lady, lady, lady.
 In this they may have been influenced by Furness' note on the tune and provenance of the words sung - Collier's "MS." allegedly showed that Mercutio sang them. Cf. New Variorum Romeo and Juliet, pp.133-4; J.P.Kemble, Shakespeare's "Romeo and Juliet" ...Adapted to the Stage by David Garrick; revised by J.P.Kemble (1814), pp.30-1; The Dramatic Works of David Garrick (3 vols, 1798) I.110-113.

- 38 Westland Marston, Our Recent Actors (2 vols, 1888) II. 239. Cf. Sh. and the Actors, pp.308-9.
- 39 Helen Faucit, op.cit., pp.138-9.
- 40 Henry Morley, The Journal of a London Playgoer (1866), p.339.
- 41 Westland Marston, op.cit., II. 238.
- 42 On the funeral in Garrick's production cf. Kalman A. Burnim, David Garrick, Director (Pittsburgh, 1961), pp.136-7 and Odell, Shakespeare I. 419-420: The prompt-copy is in the Theatre Collection of New York Public Library at the Lincoln Center, NCP.709397 - Shattuck no.4.
- 43 Quoted by Burnim, op.cit., p.137.
- 44 Folger MS. Yc.61 (90), undated but endorsed 1 February 1884 by recipient.

Chapter Five

- 1 The authorship of the article is entered in the Times managerial diary.
- 2 William Archer, About the Theatre: Essays and Studies (1886), pp.240-1 - the essay ("Shakespeare and the Public") is dated 1884.
- 3 Mrs Kendal, The Drama, a Paper Read...at the Congress of the National Association for the Promotion of Social Sciences (Birmingham 1884), p.7. (The paper was reprinted in Dame Madge Kendal By Herself (1933).
- 4 *ibid*, p.9.
- 5 *ibid*, p.14.
- 6 Programme annotated by E.W.Godwin, Enthoven Collection, Papers of E.W.Godwin Box IV. Reviews of As You Like It quoted in this chapter are as follows:

1885

Academy (Wedmore)	7 February
Daily News	26 January
Daily Telegraph (Scott)	26 January
Dramatic Review (Quilter)	1 February
Era	31 January
ILN (Scott)	31 January
ISDrM	7 February
Morning Post	26 January
Pall Mall Gazette	24 January
	and 26 January
Punch	7 February
Referee	25 January
	and 1 February
Times	26 January
Truth	29 January
Weekly Dispatch	1 February
World (Archer)	28 January

- 7 Shaw, letter to William Archer, 16 March 1885, in Collected Letters 1874-1897, ed. Dan H. Laurence (1965), pp.125-7.
- 8 Helen Faucit, On Some of Shakespeare's Female Characters (1891), p.248.
- 9 *ibid*, p.285; Dowden Shakespeare (1877), p.110.
- 10 Lighting plots in Modjeska's prompt-book, Folger AYL 15 - Shattuck no.54 (New York, 11 December 1882).
- 11 Helen Faucit, *op.cit.*, p.255.
- 12 Daly's As You Like It prompt-book (Daly's Theatre, New York, 17 December 1889), Folger AYL 16 - Shattuck no.58. Cf. Sprague, Sh. and the Actors, pp.36-7.
- 13 Helen Faucit, *op.cit.*, p.277.
- 14 Knight, Theatrical Notes (1893), pp.16-18. The revival opened on 22 February 1875 at the Opera Comique. Arthur Cecil played Touchstone.

Chapter Six

- 1 Odell, Annals of the New York Stage (15 vols., New York, 1927-1949) XIII (1942) 20.
- 2 Mary Anderson, A Few Memories (1896), p.128.
- 3 Brereton, (The Life of Henry Irving (2 vols. 1908) II. 288f.) claims that Coriolanus was planned for the 1882 season: a note in The Times for 2 August 1880 makes mention of the play as being in preparation, and adds that Tadema's designs are "nearly finished". Fitzgerald mentions the employment of the eminent artist "to design an elaborate series of scenes" for the "forthcoming revival" (The World Behind the Scenes, (1881), p.79). When it was produced in 1901 the play lasted only 36 nights: Tadema's designs, some of which survive in the Victoria and Albert Museum, were used.
- 4 Hazlitt, Characters of Shakespeare's Plays (World Classics edition, 1955), pp.220-1.
- 5 Reviews quoted in this chapter are as follows:
- | | |
|-----------------------------------|-------------|
| <u>As You Like It</u> (Stratford) | 1885 |
| Daily Telegraph (Scott) | 31 August |
| Era | 5 September |
| Graphic | 5 September |
| ISDrH | 3 September |
| Stage | 4 September |
| Sunday Times | 30 August |
| World (Archer) | 2 September |
| <u>Winter's Tale</u> (Nottingham) | 1887 |
| Academy ("W.D.A.") | 30 April |
| (Probably W.Davenport Adams) | |
| Dramatic Review (Gowing) | 30 April |

- 5 (cont)
- | | <u>Winter's Tale</u> (Lyceum) | 1887 |
|--|-------------------------------|--------------|
| | Daily Telegraph | 12 September |
| | Daily News | 12 September |
| | Dramatic Review | 17 September |
| | Era | 17 September |
| | ISDrW | 17 September |
| | Morning Post | 12 September |
| | Punch | 17 September |
| | Pall Mall Gazette | 12 September |
| | Saturday Review | 17 September |
| | Stage | 16 September |
| | Times | 12 September |
| | Truth | 15 September |
- 6 Odell, Shakespeare II. 437.
- 7 Telbin, "Art in the Theatre: Act Drops" - cf. Part Two, Chapter Four, note 35.
- 8 Odell, Shakespeare II. 437-8.
- 9 Charles Kean, prompt-copy of The Winter's Tale (Princess's Theatre, 1859), Folger Wint T.8 - Shattuck no.21.
- 10 Reinhardt's production of Sumurun, "A Wordless Play in Seven Tableaux" by Friedrich Freska, with music by Victor Hollaender, was seen at the London Coliseum on 30 January 1911. Cf. The Illustrated London News 25 February 1911, quoting The Times:
- It presents harmonies of colours that are now suave and tender and now all ablaze and dashing...It has purity of outline and grace of movement.
- The Miracle, "A Wordless...Mystery Spectacle" by Dr Karl Vollmoeller, with music by Humperdinck was presented at Olympia exhibition hall in London on 31 February 1912. The General Manager on this occasion was C.B.Cochran, who, according to the souvenir programme, had "served his apprenticeship under that master of theatrical art, Richard Mansfield". (Programme in Enthoven collection).

Chapter Seven

- 1 Sarah Bernhardt appeared in London every year between 1879 and 1890 - from 1881 she played as the leader of her own company, having broken with the Comédie Française.
- 2 Letter from Lafayette W. Seavey to Augustin Daly, Folger MS.Yc. 4942 (2), 31 March 1890.
- 3 Graham Robertson, Time Was (1931), p.228.
- 4 Shaw, Music in London 1890-1894 (3 vols, 1932) III. 140 - from The World, 24 January 1894. Shaw identified the chorus as "all the lodging-house keepers (as I presume) on the sea-coast of Illyria".
- 5 Marvin Felheim, The Theater of Augustin Daly (Cambridge, Mass., 1956), p.267.

- 6 Shaw, Pen Portraits and Reviews (1932), p.170.
- 7 William Winter, Shadows of the Stage, Second Series (Edinburgh, 1893), pp.160-1, 164.
- 8 Clement Scott to Ada Rehan, Folger MS.Yc.4933 (11) - undated.
- 9 Folger MS.Yc.4933 (25), 8 September 1890.
- 10 Shaw, OTN, I.167 (The Saturday Review, 29 June 1895).
- 11 Dowden, Shakespeare (1877), p.102.
- 12 Quoted by Jan McDonald, "The Taming of the Shrew at the Haymarket Theatre, 1844 and 1847" in Nineteenth Century British Theatre, ed. Kenneth Richards and Peter Thomson (1971), pp.157-170; p.165.
- 13 On Daly's handling of the text of The Taming of the Shrew, cf. Felheim, op.cit., pp.239-241. The revisions gave the part of Katharine greater prominence.
- 14 Odell, Shakespeare, II. 438-9.
- 15 Shaw, OTN, I. 178 (Saturday Review 13 July 1895) - a notice of Daly's A Midsummer Night's Dream.
- 16 Dutton Cook, Nights at the Play (1883), p.269.
- 17 Nisbet's account of the year's theatrical events appeared on 6 January 1888. In 1889 (10 January) he devoted a good deal of space to the new Adelphi Theatre and its safety precautions. The authorship of the articles is confirmed by the managerial diary in the Times archives.
- 18 Cf. Hesketh Pearson, Beerbohm Tree, His Life and Laughter (1956), pp.51-2 and 234. A fully-documented study of Tree's life and work remains to be written - the collection of prompt-copies, photograph albums and personalia recently purchased by the University of Bristol (and formerly in the Enthoven Collection) and many diaries and papers still in private hands would supplement and, in some instances, alter, Pearson's account.
- 19 H.M.Walbrook, Nights at the Play (1911), p.82; Shaw, Pen Portraits and Reviews (1932), pp.266-279.
- 20 Lady Tree, in Herbert Beerbohm Tree, Some Memories of Him and his Art, ed. Max Beerbohm (n.d.), p.41.
- 21 Max Beerbohm, *ibid*, p.191.
- 22 Herbert Beerbohm Tree, Thoughts and Afterthoughts (1913), p.44.
- 23 *ibid*, p.56; Shaw, "Wagner at Bayreuth", The English Illustrated Magazine VII (October 1889) 49-57, p.54.
- 24 The business appears in the book formerly in the Enthoven Collection (Tree, 250) and now in the library of the University of Bristol: Shattuck no.58.
- 25 W.L.Courtney and Lady Tree, in Herbert Beerbohm Tree..., ed. Max Beerbohm, pp.255, 41.

- 26 Paul Wilstach, Richard Mansfield, The Man and the Actor (New York, 1908), pp.74-5. Winter, who regarded himself as the actor's official biographer, was piqued by Wilstach's book, and accused the author - formerly Mansfield's press-agent, of plagiarism. Cf. William Winter, The Life and Art of Richard Mansfield, with Selection from his Letters (2vols, New York, 1910) II. 313-323.
- 27 Mansfield to Winter, Folger MS. Yc.489 (11), 25 August 1888. Brereton's claim that Irving lent Mansfield £1000 together with unpaid rent, must be borne in mind. (cf. Part Two, Chapter One, note 13).
- 28 Folger MS. Yc.489 (12), 28 September 1888.
- 29 Cf. Ray Mander and Joe Mitchenson, Lost Theatres of London (1968), pp.130-145.
- 30 Folger MS. Yc.489 (14), 26 January 1889 (from Boulogne).
- 31 John Seymour Lucas (1849-1923) designed, with Alice Comyns Carr, the costumes of Irving's Henry VIII - a bound volume of 100 sketches and finished designs, many of them after Holbein, is in the Folger Library (Art Vol d.52). On Lucas' career, cf. Who Was Who, 1916-1928 (1929), p.650.
- 32 Mansfield's acting edition, p.11: the lines are from Richard II's farewell to his Queen (Richard II, V,1,38-45) by way of Fate's Tragical History of King Richard III (1700 edition, p.7). Cibber's version has "these tales" for "the tales". The George Becks prompt-copy is in New York Public Library at the Lincoln Center: NCP.34294 - Shattuck no.80.
- 33 Cf. Sprague, Shakespeare's Histories: Plays for the Stage (1964), p.138.
- 34 Mansfield's text, p.29. The full passage, adopted from Cibber, runs:
 By yon Heaven, my stern
 Impatience chides this tardy-gaited night,
 That like a foul and ugly witch does limp
 So tediously away.
- (Cf. Cibber, Richard III (1700), p.50, where "Who" replaces "That" in the penultimate line).
- 35 Letter to William Winter, Folger MS.Yc.489 (119), 24 March 1889.
- 36 Folger MS.Yc.489 (120), 8 May 1889.
- 37 Shaw, Collected Letters, 1874-1897, ed. Dan H. Laurence (1965), p.738 (letter to Mansfield's wife, 26 March 1897); Mansfield, letters to William Winter on his intention to produce Peer Gynt, Folger MSS. Yc.489 (168-9), 14 and 27 August 1906. It appears that Mansfield also solicited a play from Oscar Wilde - cf. Wilde, Letters, p.355.
- 38 On Mansfield's ferry-trips, cf. Wilstach, op.cit.,
- 39 Odell, Annals of the New York Stage (15 vols, New York 1927-1949) XIV (1945) 237-8 and Shakespeare (2 vols, 1920) II.441.
- 40 F.R.Benson, My Memories (1930) deals mainly with his early career. J.C.Trewin's very thorough Benson and the Bensonians (1960) is based on a variety of sources - reviews, reminiscences, interviews and programme files. On Benson's Scottish adventure, cf. Trewin, pp.26-9.

- 41 Max Beerbohm, Around Theatres (1953), p.62. Lady Benson, Mainly Players (1926) describes Benson's ascetic habits, pp.50-1.
- 42 Lady Benson, op.cit., p.38.
- 43 William Hazlitt, review of A Midsummer Night's Dream in The Examiner, 21 January 1816, reprinted in Hazlitt on Theatre, edited by William Archer and Robert Lowe, (New York, n.d.) pp.73-6. This is a reprint, with emended quotations, from the volume in the series Dramatic Essays, published in 1895.
- 44 *ibid*, cf. Characters of Shakespeare's Plays (World's Classics edition, 1955), p.103. Hazlitt made a number of alterations in the phrasing of this passage when he incorporated it in his book.
- 45 Henry Morley, Journal of a London Playgoer (1866), pp.56, 57.
- 46 Coleridge, Shakespearean Criticism, ed. Raysor (2nd edition, Everyman's Library, 2 vols, 1960) I. 90.
- 47 Morley, op.cit., p.60.
- 48 *ibid*, p.135.
- 49 Cf. Appendix, Calendar of Shakespearean Performances, Crystal Palace, 22 June 1886, and the Punch review, 26 June 1886, A text of the spectacle was published at Sydenham (n.d.)
- 50 Benson, My Memories, p.286. The play was first produced by the company in 1887, but appears to have undergone some changes before its London presentation. Cf. Lady Benson, op.cit., ch. VIII.
- 51 A working stage-book in the Shakespeare Centre (Versions 72/923 Ben - Shattuck no.27) describes the business of the production very fully, with music and lighting cues and timings. The book is endorsed "Midsummer Night's Dream Production 1897" by F.R.Ayrton, but it is likely that the moves and cues remained substantially the same from 1889 until the first world war. The programme for the 1900 revival (Enthoven Collection) announces the play "as produced by Mr Benson at the Globe Theatre, 1890".
- 52 Cf. Shaw, London Music in 1888-1889 (1937), pp.284-9 (The Star, 10 January 1890). As music critic Shaw criticised the company's verse-speaking: "At the Globe they walk in darkness through Shakespear's measures".

Chapter Eight

- 1 Swinburne, A Study of Shakespeare (2nd edition, 1880), p.191.
- 2 Letter from Dowden to Bram Stoker, Folger MS. Yc.803 (15), 18 November 1881.
- 3 Dante Gabriel Rossetti, Letters, ed. Oswald Doughty and J.R.Wald (5 vols, Oxford, 1965) I.92, no.57, 3 October 1850 (to William Michael Rossetti). The Illustrated London News engraving is reproduced by Odell, Shakespeare, II, facing p.323.

- 4 Andrew Halliday, "Preface" to his version of Antony and Cleopatra (1873), unnumbered pages. Halliday's policy was, on the face of it, neo-classical:
- I have addressed myself to the task of representing clearly the "Passion of the single pair" and, keeping this in view, have struck out the episode of Pompey (which has little to do with the main story), and removed many shifting scenes which tend to interrupt the action and confuse the spectator.
- 5 Dutton Cook, Nights at the Play (1883), p.209.
- 6 Lillie Langtry, The Days I Knew (n.d.), p.167.
- 7 *ibid*, p.227.
- 8 *ibid*, p.228. The play was given in six scenes - Act One having three scenes and Act Five two. A single set served for the third and fourth acts.
- 9 Shaw, London Music in 1888-1889 (1937) pp.356-8 (The Star, 18 April 1890).
- 10 Ernest Dowson, Letters, ed. Desmond Flower and Henry Maas (1967), p.141, letter to Arthur Moore (9 March 1890).
- 11 For the dimensions of the Princess's Theatre stage, cf. The Era, 17 October 1880. The proscenium opening was 35' high by 30' wide, and the stage was 45' deep from curtain-line to back wall.
- 12 Mrs Langtry's acting edition (1890) is compared with Calvert's (Edinburgh, 1866). Reviews of Antony and Cleopatra quoted in this chapter are as follows:
- | 1890 | |
|---------------------------------|------------------------------|
| Daily Graphic | 20 November |
| Daily Telegraph (Scott) | 19 November |
| Illustrated London News (Scott) | 22 November |
| ISDrN | 27 December |
| Morning Post | 19 November |
| Saturday Review ⁹ | 22 November |
| Stage | 21 November |
| The Theatre (Howard | n.s.XV (December 1890) 287-8 |
| Times | 19 November |
| Truth | 27 November |
| World (Archer) | 26 November |
- 13 Cf. Cornelia Otis Skinner, Madame Sarah (New York, 1967), p.248 - the anecdote derives from Mrs Patrick Campbell. On Sarah Bernhardt's make-up, cf. Shaw, OTN, I.149 (The Saturday Review 15 June 1895 - "Duse and Bernhardt") and Gerda Taranow, Sarah Bernhardt, The Art Within the Legend (Princeton, 1972), pp.102-4 and 239.
- 14 Joseph Harker, Studio and Stage (1924), p.263.
- 15 Sir Compton Mackenzie, My Life and Times, Octave One: 1883-1891 (1963) pp.227-8. Mackenzie warns against trusting in every detail of his reminiscences at the beginning of the volume.
- 16 A.B.Walkley, Playhouse Impressions (1892), pp.43, 46.

- 17 William Winter, The Wallet of Time, Containing Personal, Biographical and Critical Reminiscences of the American Theatre (2 vols, New York, 1913) I. 17 etc. Cf. Taranow, op.cit., pp.107-8. Bernhardt played the part once in London, at the Royal English Opera House in 1892. The Captious Critic described the play as "a very tedious and monotonous affair - a six-act duologue for the Queen and Antony, in which the lady does all the talking" (ISDrN, 18 June 1892), Scott in a favourable notice, found the actress's performance a relief from the "very middle-class" technique of most British players, but he admitted that this Cleopatra's love was "less poetical than passionate" - "She is more of the courtesan than the Queen" (ILN, 4 June 1892).
- 18 William Archer, The Theatrical "World" for 1893 (1894), p.175.
- 19 William Archer, The Theatrical "World" for 1897 (1898), pp.157 and, on the Manchester performances, 71.
- 20 Max Beerbohm, More Theatres (1969), p.256 (The Saturday Review, 7 April 1900).
- 21 Langtry, The Days I Knew (n.d.), pp.232-4; Lyceum salaries from Alan Hughes, "The Lyceum Staff: A Victorian Theatrical Organisation", Theatre Notebook XXVIII (1974) 11-17.
- 22 Walkley, op.cit., p.43.

Conclusions

- 1 William Peel, Shakespeare in the Theatre (1931), p.120
- 2 Harley Granville-Barker, "The Coming of Ibsen" - cf. Part One, Chapter Three, note 30.
- 3 G.K.Chesterton, The Victorian Age in Literature (1913), p.206.
- 4 *ibid*, pp.217-8.
- 5 *ibid*, p.224.
- 6 G.K.Chesterton, The Man Who Was Thursday (1908), pp.9-10. On Bedford Park, cf. Ian Fletcher, "Bedford Park: Aesthete's Elysium?", Romantic Mythologies, ed. Ian Fletcher (1967), pp.169-208. Chapter VI of Chesterton's Autobiography (1936) is called "The Fantastic Suburb" and begins with the author's first sight of "the queer artificial village of Bedford Park" (p.139).
- 7 Arthur Symons, A Study of Oscar Wilde (1930), p.18.
- 8 Ellen Terry, The Story of My Life (1908), p.150:
 Henry Irving had had little training in such matters. I had had a great deal. Judgement about colours, clothes and lighting must be trained. I had learned from Mr. Watts, Mr Godwin, and from other artists, until a sense of decorative effect had become second nature to me.
- 9 A.C.Sprague, Shakespeare's Histories: Plays for the Stage (1964) discusses Pater's essay in a chapter devoted to the critical and theatrical fortunes of King Richard II.

- 10 W.G.Simpson, "The Paces of the Horse in Art", The Magazine of Art VI (1883) 198-203; p.200. Eadweard Muybridge published his photographs of a galloping horse in 1877.
- 11 Clive Bell, Art (1914), p.23.
- 12 *ibid*, p.44.
- 13 Whistler, The Gentle Art of Making Enemies (authorised edition, 1890), p.143.
- 14 Cf. Part Two, chapter two, n.11.

II. BIBLIOGRAPHY

This Bibliography is divided into five sections:

- | | |
|---|-------------|
| A. Manuscript and archive material. | pp. 38 - 39 |
| B. Promptbooks. | pp. 39 - 40 |
| C. Acting editions of Shakespeare's
plays. | pp. 40 - 41 |
| D. Newspaper and Magazine articles | pp. 41 - 51 |
| E. Other Sources. | pp. 51 - 64 |

In Section B., the first part of the entry gives the number of the promptbook within the appropriate section of Charles H. Shattuck's The Shakespeare Promptbooks (Urbana, Illinois, 1965).

In Section E., the absence of an ascription indicates that an article or review was published anonymously.

A. Manuscript and Archive Material

1. British Museum Library

Archer Correspondence, Ms. Add.45, 290-7.

Gilbert Papers, Ms. Add. 44, 289-44, 353.

Lord Chamberlain's Collection of Plays:

- J.Comyns Carr, A Fireside Hamlet (Prince's, 27 November 1884)
- W.G.Wills, Juana, 2 versions (Court, 7 May 1881)
William and Susan (St.James's, 9 October 1880).
- W.Yardley, Very Little Hamlet (Gaiety, 29 November 1884).

2. Folger Shakespeare Library, Washington, D.C.

Various promptbooks (SEE Section B).

Letters to various correspondents, as follows:

- Mary Anderson, Ms.Yc.61 (1-96)
- Wilson Barrett, Ms.Yc.90 (1-57)
- Edward Dowden, Ms.Yc.803 (1-30)
- Edward Fitzgerald, Ms.Yc.933 (1)
- Charles Kean, Ms.Yc.393 (1-289)
- Richard Mansfield, Ms.Yc.489 (1-175)
- Clement Scott, Ms.Yc.4933 (1-27)
- Lafayette W. Seavey, Ms.Yc.4942 (1-9)
- Col. and Emma Hamilton Smith, Art Vol. d3-4
- Ellen Terry, Ms.Yc.434 (1-138)

Playbills and Programmes.

3. Harvard Theatre Collection

Various promptbooks (SEE Section B).

Scrapbook belonging to Austin Brereton.

Henry Irving scrapbooks.

4. New York Public Library, at the Lincoln Center.

Various Promptbooks (SEE Section B).

Scrapbooks and Portfolios from the Players' Collection.

5. Royal Shakespeare Theatre Library, at the Shakespeare Centre, Stratford-upon-Avon.

Various promptbooks (SEE Section B).

Bram Stoker Collection.

Playbills and Programmes.

6. Archives of The Times, Grays Inn Road, London.

Managerial diaries and letter-books.

7. Victoria and Albert Museum, Department of Prints and Drawings.

Sketchbooks of E.W. Godwin (62 books):

E.236-1963	(1875)
E.250-1963	(1879-1880)
E.252-1963	(1880)
E.263-1963	(Denmark, 1884)

8. Victoria and Albert Museum, Enthoven Collection.

Various promptbooks (SEE Section B).

Papers of E.W. Godwin (5 boxes)

"Lyceum accounts" box (includes letters from G.E. Terry to Bram Stoker).

Clement Scott correspondence (11 boxes)

Guy Little collection of theatrical portraits.

Playbills, programmes and reviews.

B. Promptbooks

As You Like It

Shattuck 54	Modjeska	New York (Folger ATL, 15)	1882
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Shattuck 58	Daly	New York (Folger ATL, 16)	1889
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Hamlet

Shattuck 93	Irving	London (Sh. Centre, 72.907/Irving)	1878
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Shattuck 97	Terry	London (Folger, Ham, 49)	
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(Not in Shattuck)	Barrett	London (Enthoven, Princess's file)	1884
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Macbeth

Shattuck 90	Irving	London (Folger, Mac, 48)	1888
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Shattuck 92	Irving	London (Harvard, 65T-109)	1888
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Shattuck 94	Irving	London (Folger, Mac, 14)	1888
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The Merry Wives of Windsor

Shattuck 58	Tree	London (Enthoven, Tree, 250 - now Bristol)	1902
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A Midsummer Night's Dream

Shattuck 27 Benson London 1889
(Sh. Centre, 72/923/Benson)

Richard III

Shattuck 80 Mansfield London/New York 1889
(N.Y. Public Library, NCP.342934)

Romeo and Juliet

Shattuck 4 anonymous London c.1780
(N.Y. Public Library, NCP.709397)

Shattuck 21 Helen Faucit London c.1845
(Folger, Rom, 9)

Shattuck 44 Irving London 1882
(Folger, Rom, 12)

Shattuck 47 Terry London 1882
(Harvard, TS.2588.305)

Shattuck 49 Anderson London/New York 1884-5
(N.Y. Public Library, NCP.181757B)

The Winter's Tale

Shattuck 21 Charles Kean London 1856
(Folger, Wint T, 8)

Shattuck 28 Anderson London 1887
(Folger, Wint T, 3)

C. Acting editions of Shakespeare's Plays

Antony and Cleopatra Charles Calvert (Edinburgh, 1866)
Mrs Langtry (1890)

As You Like It Miss Litton (1880)
Mr and Mrs Kendal (1885)

Hamlet Henry Irving (1878)
Wilson Barrett (1884)

Macbeth Henry Irving (1888)

Richard III Richard Mansfield (1889)
(SEE Cibber in Section E)

Romeo and Juliet Irving (1882)
Mary Anderson (1884)

The Winter's Tale Mary Anderson (1887)

In addition to these, the following texts of Shakespeare's plays have been cited :

- Hamlet - New Variorum, ed. Furness (2 vols, Philadelphia 1877)
- Romeo and Juliet - New Variorum, ed. Furness (Philadelphia, 1871).
- in The Henry Irving Shakespeare, ed. Marshall, vol.I (1888), 177-255.
- New Penguin, ed. F.J.B.Spencer, (Harmondsworth, 1967).
- Complete Works - ed. Peter Alexander (1951)

D. Newspaper and Magazine articles

THE ACADEMY

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|--------------|------|--|
| 11 April | 1874 | Wedmore, rev. <u>School for Scandal</u> . |
| 13 November | 1875 | Wedmore, rev. <u>Masks and Faces</u> . |
| 3 January | 1880 | Dowden, rev. Swinburne, <u>A Study of Sh.</u> |
| 7 February | 1880 | Wedmore, rev. <u>Money</u> . |
| 29 January | 1881 | rev. <u>The Money Spinner</u> . |
| 17 December | 1881 | on <u>In A Balcony</u> . |
| 18 March | 1882 | Wedmore, rev. <u>Romeo and Juliet</u> . |
| 30 September | 1882 | Wedmore, rev. <u>As You Like It</u> . |
| 30 August | 1884 | Wedmore, on <u>Daly's Company</u> . |
| 1 November | 1884 | Wedmore, rev. <u>Hamlet</u> . |
| 18 November | 1884 | Wedmore, rev. <u>The Promise of May</u> . |
| 21 March | 1885 | J.M.Gray, rev. Pater, <u>Marius</u> . |
| 9 May | 1885 | Wedmore, rev. <u>Hamlet</u> . |
| 28 November | 1885 | Lee, rev. <u>Colombe's Birthday</u> . |
| 30 April | 1887 | "W.D.A.", rev. <u>The Winter's Tale</u> . |
| 28 January | 1888 | on <u>Benson</u> . |
| 3 March | 1888 | rev. <u>The Lady of Lyons</u> . |
| 14 July | 1888 | on <u>Macbeth</u> . |
| 2 February | 1889 | Wedmore, rev. <u>The Merry Wives</u> . |
| 21 December | 1889 | Watson, rev. Pater, <u>Appreciations</u> . |
| 11 January | 1890 | Wedmore, rev. <u>Midsummer Night's Dream</u> . |
| 15 March | 1890 | Wedmore, rev. <u>Hamlet</u> . |
| 29 March | 1890 | Wedmore, rev. <u>Miss Tomboy</u> . |

THE ARCHITECT

- 31 October 1874 Godwin, "The Architecture and Costume of Shakespeare's Plays, I".
- 9 September 1876 Godwin, "Henry V: An Archaeological Experience".
- 30 September 1876 Godwin, "Henry V: A Theatrical Experience".

THE ART JOURNAL

- n.s. XIX 1880 137-9 Mrs Haweis, "The Aesthetics of Dress"
- 373-5 W.Cave Thomas, "The Old System of Art-Culture and the New".
- n.s. I 1881 161-4 "Henry and Albert Moore".
- n.s. II 1882 61-2 rev. Watts.
- 85-7 Alice Meynell, "The Brush, the Chisel and the Pen".
- n.s. III 1883 299-300 Calderon, "Affectation in Art".
- n.s. IV 1884 109-111 Garstein, "Edouard Manet".
- n.s. VI 1886 24-8, 57-61 Hatton, "A Propos of the Lyceum Faust".
- n.s. VIII 1888 317 on Moore's Midsummer.
- n.s. IX 1889 142 on Waterhouse's Lady of Shalott.

ART AND LETTERS

- I 1881 41 on Doughton's Snow and Spring.
- II 1883 121-7 (Carr?) on Tadema.

THE ATHENAEUM

- 27 October 1849 rev. Antony and Cleopatra.
- 11 March 1882 rev. Romeo and Juliet.
- 3 November 1883 rev. The Lady of Lyons.
- 1 December 1883 rev. Lords and Commons.
- 8 March 1884 rev. Tennyson, The Cup and The Falcon.
- 10 May 1884 rev. The Rivals.
- 25 October 1884 rev. Hamlet.
- 8 November 1884 rev. Romeo and Juliet.
- 18 November 1884 rev. The Promise of May.

BLACKWOOD'S EDINBURGH MAGAZINE

- CXLVI 1889 1-21 Wilde, "The Portrait of Mr. W.H."

THE BOSTON HERALD (U.S.A.)

- 22 October 1889 rev. Richard III.

THE BURLINGTON

I 1881 189 rev. The Cup

THE DAILY GRAPHIC

5 October 1889 rev. The Dead Heart.
20 November 1890 rev. Antony and Cleopatra.

THE DAILY NEWS

9 March 1882 rev. Romeo and Juliet.
17 October 1884 rev. Hamlet.
3 November 1884 rev. Romeo and Juliet.
12 September 1887 rev. Winter's Tale.
21 November 1890 on Buchanan vs. Langtry (law report).

THE DAILY TELEGRAPH

30 December 1881 rev. The Squire.
2 June 1884 on Irving's return from U.S.A.
17 October 1884 rev. Hamlet.
3 November 1884 rev. Romeo and Juliet.
26 January 1885 rev. As You Like It.
31 August 1885 rev. As You Like It.
19 December 1886 rev. The Lord Harry.
22 October 1888 rev. As You Like It.
20 December 1889 rev. Midsummer Night's Dream.
19 November 1890 rev. Antony and Cleopatra.

DRAMATIC NOTES

Dramatic Notes, A Year-Book of the Stage, VII (1886), ed. Brereton.
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- rev. Hamlet (March 1890).

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1 February 1885 Quilter, rev. As You Like It.
8 February 1885 Godwin, "Archaeology on the Stage, 1" and Archer, "The Fashion-Play".
22 February 1885 Godwin, "Archaeology on the Stage, 2".
7 March 1885 Godwin, "Archaeology on the Stage, 3".
14 March 1885 Wilde, "Shakespeare on Scenery" and Coleman, "On Stage-Management".

28 March	1885	Coleman, letter.
11 April	1885	"Miss Anderson as Pauline".
18 April	1885	Tree, "Shakespeare and Macaulay vs. Lamb".
9 May	1885	Wilde, " <u>Hamlet</u> at the Lyceum".
23 May	1885	Wilde, " <u>Henry IV</u> at Oxford".
30 May	1885	Wilde, " <u>Olivia</u> at the Lyceum".
6 June	1885	Wilde, " <u>As You Like It</u> at Coombe House".
5 September	1885	Godwin, "Archaeology on the Stage, 4".
19 September	1885	Godwin, "Archaeology on the Stage, 5".
10 October	1885	Godwin, "Archaeology on the Stage, 6".
24 October	1885	Godwin, "Archaeology on the Stage, 7".
20 February	1886	Wilde, " <u>Twelfth Night</u> at Oxford".
15 May	1886	Wilde, " <u>The Cenci</u> ".
22 May	1886	Wilde, " <u>Helena in Troas</u> ".
23 October	1886	Gray, "Dress and the Drama" (Godwin's funeral).
30 April	1887	Gowing, "Hermione and Perdita".
17 September	1887	rev. <u>Winter's Tale</u> .
31 March	1888	reports Mary Anderson's speech.
15 March	1890	rev. <u>Hamlet</u> .

THE ENGLISH ILLUSTRATED MAGAZINE

I	1883	38	Carr, on Rossetti.
II	1885	280-9, 341-352	Henry Arthur Jones, "The Dramatic Outlook".
II	1885	643-653	Irving, "The Art of Acting".
VIII	1890	3-7	Swinburne, "An Autumn Vision".

THE ERA

17 October	1880	on the New Princess's Theatre.
2 February	1884	on plans for <u>Hamlet</u> at the Princess's.
8 November	1884	rev. <u>Romeo and Juliet</u> .
24 January	1885	on retirement of Bancrofts.
31 January	1885	rev. <u>As You Like It</u> .
5 September	1885	rev. <u>As You Like It</u> .
8 January	1887	reports Mary Anderson's plans.
30 July	1887	on closure of Court Theatre.
17 September	1887	rev. <u>Winter's Tale</u> .
5 January	1889	rev. <u>Knobth, Merry Wives</u> .
21 December	1889	rev. <u>Midsummer Night's Dream</u> .
25 January	1890	rev. <u>Taming of the Shrew</u> .
1 March	1890	rev. <u>As You Like It</u> .
26 April	1890	rev. <u>Othello</u> .

THE FORTNIGHTLY REVIEW

n.s. XIII	1873	649-475	Morley, "Mr Pater's Essays".
n.s. XVI	1874	652-8	Pater, " <u>A Fragment on Measure for Measure.</u> "
n.s. XLV	1889	55-79	Symonds, "A Comparison of Elizabethan with Victorian Poetry".

FRASER'S MAGAZINE

n.s. XXI	1880	849-856	Horsfall, "Painting and Popular Culture".
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THE GENTLEMAN'S MAGAZINE

CCLVI	1884	440-3	Archer, " <u>The Local Colour of Romeo and Juliet</u> ".
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THE GRAPHIC

2 August	1884	on <u>As You Like It</u> at Coombe.
5 September	1885	rev. <u>As You Like It.</u>
14 January	1888	rev. <u>Partners.</u>
29 May	1888	rev. <u>Taming of the Shrew.</u>
11 August	1888	rev. <u>Dr Jekyll and Mr Hyde.</u>
5 January	1889	rev. <u>Macbeth.</u>
23 March	1889	2nd rev. <u>Macbeth.</u>

THE ILLUSTRATED LONDON NEWS

27 October	1849	rev. <u>Antony and Cleopatra.</u>
13 April	1867	rev. <u>Caste.</u>
25 October	1867	rev. <u>Antony and Cleopatra.</u>
27 September	1873	rev. <u>Antony and Cleopatra.</u>
15 January	1881	Sala, rev. <u>The Cup.</u>
5 February	1881	on <u>The Cup.</u>
12 August	1882	Sala, rev. <u>Pluck.</u>
30 September	1882	Sala, rev. <u>As You Like It.</u>
25 November	1882	Scott, rev. <u>The Silver King.</u>
8 September	1883	rev. <u>Ingomar.</u>
1 December	1883	Scott, rev. <u>Lords and Commons.</u>
25 October	1884	Sala, rev. <u>Hamlet.</u>
31 January	1885	Scott, rev. <u>As You Like It.</u>
28 March	1885	Scott, rev. <u>The Magistrate.</u>
8 October	1885	"Poetry as an Art".
26 December	1885	Scott, rev. <u>Faust.</u>

5 February	1887	Scott, rev. <u>Dandy Dick</u> .
14 January	1888	Scott, rev. <u>Partners</u> .
21 March	1888	Scott, rev. <u>Sweet Lavender</u> .
7 April	1888	rev. <u>The Pompadour</u> .
2 June	1888	rev. <u>Taming of the Shrew</u> .
27 October	1888	Scott, rev. <u>As You Like It</u> .
22 November	1890	Scott, rev. <u>Antony and Cleopatra</u> .
18 April	1891	L.F.A. [ustin], rev. <u>Linda Grey</u> .
21 November	1891	obituary of Lewis Wingfield.
10 July	1897	rev. <u>Antony and Cleopatra</u> .
7 April	1900	rev. <u>Antony and Cleopatra</u> .

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS

7 December	1878	rev. <u>Cymbeline</u> .
25 November	1882	rev. <u>The Silver King</u> .
31 March	1883	rev. <u>Cymbeline</u> .
25 October	1884	rev. <u>Hamlet</u> .
8 November	1884	rev. <u>Romeo and Juliet</u> .
7 February	1885	rev. <u>As You Like It</u> .
3 September	1885	rev. <u>As You Like It</u> .
17 September	1887	rev. <u>Winter's Tale</u> .
21 January	1888	rev. <u>Partners</u> .
7 April	1888	rev. <u>Sweet Lavender</u> .
21 April	1888	rev. <u>The Pompadour</u> .
2 June	1888	rev. <u>The Ben-My-Chree</u> .
23 June	1888	rev. <u>Taming of the Shrew</u> .
18 August	1888	rev. <u>Dr Jekyll and Mr Hyde</u> .
26 January	1889	rev. <u>Merry Wives</u> .
6 April	1889	rev. <u>Richard III</u> .
8 February	1890	rev. <u>Midsummer Night's Dream</u> .
15 March	1890	rev. <u>As You Like It</u> .
27 December	1890	rev. <u>Antony and Cleopatra</u> .
6 February	1892	rev. <u>Hamlet</u> .

LIFE

16 October	1884	interview with E.W. Godwin.
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THE LONDON ENTERTAINERS

25 October	1884	rev. <u>Hamlet</u> .
27 October	1888	rev. <u>As You Like It</u> .
23 March	1889	on Benson.

- THE LONDON FIGARO
8 November 1884 rev. Romeo and Juliet.
- MACMILLAN'S MAGAZINE
LIII 1885 89-91 Pater, "Love's Labours Lost".
- THE MAGAZINE OF ART
V 1882 336-9 "Fitness and Fashion".
VI 1882-3 62-8 Monkhouse, "A Pre-Raphaelite Collection".
VIII 1885 xxi on The Triumph of the Innocents.
XII 1889 98-100 Spielmann, "Art in the Theatre II: A Shakespearean Revival, Macbeth".
109-113 Harris, "Art in the Theatre III: Spectacle".
- THE MORNING POST
18 March 1844 rev. Taming of the Shrew.
3 November 1884 rev. Romeo and Juliet.
26 January 1885 rev. As You Like It.
18 May 1886 rev. Helena in Troas.
12 September 1887 rev. Winter's Tale.
19 November 1890 rev. Antony and Cleopatra.
- THE NATIONAL REVIEW
IV 1885 819-832 Humphreys, "Two Dramatic Criticisms...".
- NEW YORK EVENING POST
17 December 1889 rev. Richard III.
- NEW YORK TIMES
3 October 1889 rev. The Golden Widow.
22 October 1889 rev. Richard III.
5 January 1890 rev. Richard III.
- THE NINETEENTH CENTURY
XVI 1884 879-900 Lytton, "Miss Anderson's Juliet".
XVII 1885 800-818 Wilde, "Shakespeare and Stage Costume".

THE PALL MALL GAZETTE

6 December	1882	Aevold, rev. <u>The Silver King</u> .
3 September	1883	rev. <u>Ingomar</u> .
10 December	1883	interview w. Alma-Tadema.
24 October	1884	interview w. Lewis Wingfield.
3 November	1884	rev. <u>Romeo and Juliet</u> .
24 January	1885	on <u>As You Like It</u> plans.
26 January	1885	rev. <u>As You Like It</u> .
18 May	1886	rev. <u>Helena in Troas</u> .
12 September	1887	rev. <u>Winter's Tale</u> .
31 December	1888	rev. <u>Macbeth</u> .
12 February	1891	on Coghlan's bankruptcy.

THE PORTFOLIO

XIII	1882	23	Prinsep. address at St. Martin's School of Art.
		176-180	W. Sharp, "D. G. Rossetti and Pictorialism in Verse".
XIV	1883	145	on Rodin.
XVI	1885	80-2	Stephens, " <u>The Triumph of the Innocents</u> ".
XX	1889	214-9	Stephens, "Mr E. Burne-Jones...".

PUNCH

18 April	1874	rev. <u>School for Scandal</u> .
7 February	1880	rev. <u>Money</u> .
11 June	1881	rev. <u>Julius Caesar</u> .
3 December	1881	"Mr Irving on Dramatic Art".
31 December	1881	on Mrs Langtry.
18 March	1882	rev. <u>Romeo and Juliet</u> .
5 January	1884	"Thumb-Nail Summary for 1884".
4 October	1884	"The Stage by Kendal-Light".
25 October	1884	rev. <u>Hamlet</u> .
10 January	1885	"Utopian Jones".
31 January	1885	on Mrs Langtry.
7 February	1885	rev. <u>As You Like It</u> .
17 September	1887	rev. <u>Winter's Tale</u> .

THE REFEREE

25 January	1885	rev. <u>As You Like It</u> .
1 February	1885	2nd rev. <u>As You Like It</u> .
27 March	1885	rev. <u>The Magistrate</u> .

THE SATURDAY REVIEW

8 November	1884	rev. <u>Romeo and Juliet.</u>
31 January	1885	rev. <u>As You Like It.</u>
17 September	1887	rev. <u>Winter's Tale.</u>
5 January	1889	rev. <u>Macbeth.</u>
19 January	1889	rev. <u>Merry Wives.</u>
6 April	1889	rev. <u>Richard III.</u>
6 July	1889	rev. <u>Macbeth.</u>
22 November	1890	rev. <u>Antony and Cleopatra.</u>

SCRIBNER'S MAGAZINE

V	1889	506-512	Pater, "Shakespeare's English Kings".
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THE STAGE

19 August	1881	on stage pictures and curtain-calls.
24 October	1884	rev. <u>Hamlet.</u>
7 November	1884	rev. <u>Romeo and Juliet.</u>
4 September	1885	rev. <u>As You Like It.</u>
16 September	1887	rev. <u>Winter's Tale.</u>
4 January	1889	rev. <u>Macbeth.</u>
15 February	1889	rev. <u>Merry Wives.</u>
22 March	1889	rev. <u>Richard III.</u>
27 December	1889	rev. <u>Midsummer Night's Dream.</u>
21 November	1890	rev. <u>Antony and Cleopatra.</u>

THE SUNDAY TIMES

8 December	1878	rev. <u>Cymbeline.</u>
30 August	1885	rev. <u>As You Like It.</u>
12 August	1888	on Mansfield vs. Bandmann (law report).

THE THEATRE

n.s. I	1878	23-6	Marshall, "The Drama of the Day in its Relation to Literature".
n.s. V	1882	231-242	rev. <u>Romeo and Juliet.</u>
n.s. VI	1882	106-111	(editorial)
		357-361	rev. <u>The Silver King.</u>
n.s. II	1883	321-2	rev. <u>The Lady of Lyons.</u>
n.s. IV	1884	102-4	rev. <u>Twelfth Night.</u>
		310-311	rev. <u>Romeo and Juliet.</u>
n.s. VI	1885	17-27	Archer, "Ophelia and Portia: a Fable for Critics".
n.s. XIII	1889	100-104	Fitzgerald, rev. <u>Macbeth.</u>
		220-3	rev. <u>Richard III.</u>

n.s. XV	1890	287-8	Howard, rev. <u>Antony and Cleopatra</u> .
n.s. XXVI	1895	1-4	editorial, on Irving's knighthood.

THE THEATRE (New York)

12 April 1886 on Mary Anderson's private life.

THE TIMES

11 April	1867	rev. <u>Caste</u> .
18 May	1867	rev. <u>Antony and Cleopatra</u> .
22 September	1873	rev. <u>Antony and Cleopatra</u> .
1 July	1880	rev. <u>Midsummer Night's Dream</u> .
2 August	1880	on Lyceum plans.
19 March	1882	reports speech by Wilson Barrett.
3 September	1883	rev. <u>Ingomar</u> .
10 December	1883	rev. <u>Pygmalion and Galates</u> .
4 January	1884	"The Theatres in 1883".
17 October	1884	rev. <u>Hamlet</u> .
3 November	1884	rev. <u>Romeo and Juliet</u> .
7 January	1885	"The Theatres in 1884".
26 January	1885	rev. <u>As You Like It</u> .
12 September	1887	rev. <u>Winter's Tale</u> .
2 May	1888	letter from W.S. Gilbert.
31 December	1888	rev. <u>Macbeth</u> .
3 January	1889	rev. <u>Merry Wives</u> .
19 November	1890	rev. <u>Antony and Cleopatra</u> .
14 November	1891	obituary of Lewis Wiggfield.

TRUTH

6 November	1884	rev. <u>Romeo and Juliet</u> .
29 January	1885	rev. <u>As You Like It</u> .
	1885	rev. <u>Junius</u> .
15 September	1887	rev. <u>Winter's Tale</u> .
3 January	1889	rev. <u>Macbeth</u> .
10 January	1889	rev. <u>Merry Wives</u> .
2 January	1890	on pantomimes.
27 January	1890	rev. <u>Antony and Cleopatra</u> .

UNDER THE CLOCK

29 November 1884 on Mary Anderson and on Thompson.

VANITY FAIR

7 January	1882	rev. <u>Taken from Life.</u>
4 February	1882	rev. <u>Ours.</u>
18 March	1882	rev. <u>Romeo and Juliet.</u>
12 August	1882	rev. <u>Pluck.</u>
30 September	1882	rev. <u>As You Like It.</u>
7 October	1882	rev. <u>Hope, Masappa and For Ever.</u>
25 November	1882	rev. <u>The Silver King.</u>

THE WEEKLY DISPATCH

31 July	1881	rev. <u>Imprudence.</u>
1 February	1885	rev. <u>As You Like It.</u>

THE WORLD

11 October	1881	letter from E.W.Godwin.
5 September	1883	"D.C." (?) rev. <u>Ingomar.</u>
31 October	1883	Archer, rev. Benson's Company.
22 October	1884	Archer, rev. <u>Hamlet.</u>
5 November	1884	Archer, rev. <u>Romeo and Juliet.</u>
28 January	1885	Archer, rev. <u>As You Like It.</u>
6 May	1885	Archer, rev. <u>Hamlet.</u>
2 September	1885	Archer, rev. <u>As You Like It.</u>
9 May	1888	Archer, rev. <u>The Railroad of Love.</u>
6 June	1888	Archer, rev. <u>Taming of the Shrew.</u>
24 October	1888	Archer, rev. <u>As You Like It.</u>
2 January	1889	Archer, rev. <u>Macbeth.</u>
9 January	1889	Archer, rev. <u>Merry Wives.</u>
13 February	1889	Archer, 2nd rev. <u>Merry Wives.</u>
20 March	1889	Archer, rev. <u>Richard III.</u>
15 May	1889	Archer, 2nd rev. <u>Richard III.</u>
29 January	1890	Archer, rev. <u>Midsummer Night's Dream and Taming of the Shrew.</u>
26 November	1890	rev. <u>Antony and Cleopatra.</u>

E. Other Sources

"W.D.A." (i.e., W.Davenport-Adams), review of The Winter's Tale, The Academy, 30 April 1887.

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"The Local Colour of Romeo and Juliet", The Gentleman's Magazine, (November 1884) 440-3.

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III. APPENDIX

APPENDIX:

- 1 Calendar of Shakespeare productions
in London, 1880-1890. p. 68
- 2 Index by play. p. 107
- 3 Index by theatre. p. 113
- 4 Full cast-lists of productions
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- 5 Full cast-lists of Irving's Lyceum
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NOTE

In the calendar, the title of the play is followed by its date of production, the name of the managing or leading actor, the casting of the major parts and the date of at least one newspaper notice. The provenance of the cast list - newspaper review or programme - is also given. In the first instance references to Times reviews have been given, this being the newspaper most widely available in libraries. Where no Times notice has been located, I have given the date of a report in another newspaper or journal.

In sections 2 and 3 the abbreviation "(sc.)" indicates that an act or scene only was produced. In section 4 I have noted the existence and location of the relevant promptbooks, and listed revivals of the productions.

1. CALENDAR OF SHAKESPEARE PRODUCTIONS
IN LONDON, 1880-1890

1880

1880

As You Like It

25 February - May

Miss Litton

Imperial

This production transferred to Drury Lane on 31 May and finished on 9 July: Hermann Vesin/Jaques, Lionel Brough/Touchstone, Kyrle Bellew/Orlando, Marie Litton/Rosalind.

Times 27 February; Enthoven programme.

Macbeth

25 February - March

Vesin and Talbot

Sadler's Wells

Nine performances: Vesin/Macbeth (Talbot took the part for some performances - cf. Athenaeum 26 March - and Herr L. Martin Eiffe of the Weiningen company acted at a matinee on 28 February), Miss Isabel Bateman/Lady Macbeth.

Times 17 March; Enthoven programme.

Othello

8 March -

Talbot

Sadler's Wells

Talbot/Othello, Vesin/Iago, Mrs Calvert/Emilia, Miss Carlisle/Desdemona.

Times 17 March; Enthoven programme.

Romeo and Juliet

19 April -

Clifford Harrison

Sadler's Wells

Six performances: Clifford Harrison/Romeo, Miss Isabel Bateman/Juliet.

Enthoven programme.

Hamlet (Act III)

19 April -

(amateur?)

Imperial

Performance for benefit of Printers' Pension Corporation: G.J.Dawson/Hamlet.

Illustrated London News 24 April; Enthoven programme (in Godwin Papers, annotated by E.W.Godwin).

Romeo and Juliet

29 April -

Miss Ada Fellows

Imperial

E.F.Edgar/Romeo, Miss Ada Fellows ("pupil of Mr Walter Lacy")/Juliet, John Ryder/Friar Laurence, F.Everill/Mercutio.

Enthoven programme.

The Merchant of Venice

[Van] May - June

Henry Irving and company

Lyceum

See section 5.

Times 2 June; Enthoven programme.

Much Ado about Nothing

12 June

Miss Edmiston

Olympic

A matinee: W.H.Vernon/Benedick, Miss Edmiston/Beatrice, Charles Collette/Dogberry.

Athenaeum 19 June; Enthoven programme.

1880

A Midsummer Night's Dream

28 June

Saker's company

Sadler's Wells

Edward Saker's production, from the Alexandra, Liverpool: Edmund Lyons/Bottom, "Little Addie Blanche"/Puck, Miss Ella Diets/Helena, - Oberon, Titania and all the fairies were played by children.
Times 15 July; Enthoven programme.

Twelfth Night

3 July

Tree

Imperial

A matinee for benefit of Mr Odell: H. Beerbohm-Tree/Aguecheek, Odell/Malvolio, Mme Selina Dolare/Viola.
Era 11 July gives cast.

As You Like It

August

Miss Witton

Alexandra Palace

Part of a season of "old comedies" including She Stoops to Conquer,

Illustrated London News, 14 August

The Taming of the Shrew

14 September - October 7

Much Ado about NothingAs You Like It

Henry Neville's company

Crystal Palace

Evidently matinees - a company drawn from various managements is listed, without distribution of parts. In addition to the three Shakespearean plays, Neville presented Henry DuBar (Tom Taylor), Two Orphans (John Oxenford), Money (Bulwer Lytton), Lady Clancarty (Tom Taylor) and The Wife (Sheridan Knowles). The first performance was given on 21 September, the last on 7 October.
 Enthoven programme.

Othello

20 September -

Charles Warner

Sadler's Wells

Designs by E.W. Godwin: Charles Warner/Othello, Vezin/Iago, Miss Isabel Bateman/Desdemona, Mrs Calvert/Emilia.
Times 23 September; Enthoven programme.

Romeo and Juliet

18 October -

Charles Warner

Sadler's Wells

Charles Warner/Romeo, Miss Isabel Bateman/Juliet.
 Enthoven programme.

Hamlet

6 November

Edwin Booth

Princess's

The opening of the rebuilt Princess's Theatre: Booth/Hamlet, John Ryder/Ghost, William Farren/Polonius, John Beauchamp/Horatio, Stanislaus Calhaem/1st Gravedigger, Mrs Hermann Vezin/Gertrude, Miss Gerard/Ophelia, Miss Maud Milton/Player Queen. (An English supporting cast).

Times 8 November; Enthoven Programme.

1881

1881

Othello

17 January -

Edwin Booth

Princess's

Booth and Henry Forrester alternated Othello and Iago (Booth playing Othello on Mondays, Wednesdays and Fridays); John Ryder/Brabantio, Miss Maud Milton/Desdemona, Mrs Hermann Vezin/Emilia.

Times 19 January; Enthoven programme.

Othello

29 January - February

Charles Warner

Sadler's Wells

12 nights only, presumably using Codwin's designs: Warner/Othello, Vezin/Iago, Miss Isabel Bateman/Desdemona, Miss Bateman (Mrs Crowe)/Emilia.

Academy and Illustrated London News 5 February; Enthoven programme.

The Merry Wives of Windsor

9 February

Vezin

Adelphi

A matinee: Vezin/Ford, Mrs Arthur Stirling/Mistress Ford. Enthoven programme, with ms. emendations.

Macbeth

12 February -

Warner and Vezin

Sadler's Wells

Vezin and Warner alternated Macbeth and Macduff (Vezin playing Macbeth on Mondays, Wednesdays and Fridays); Miss Bateman (Mrs Crowe)/Lady M.

Times 14 February; Enthoven programme.

King Lear

14 February -

Edwin Booth

Princess's

Edwin Booth/Lear, John Ryder/Kent, Stanislaus Calheem/Oswald, F. Charles/Fool, Miss Maud Milton/Cordelia.

Times 21 February; Enthoven programme.

Hamlet

28 February - March

Vezin

Sadler's Wells

Sixteen nights: Vezin/Hamlet, E.H. Brooke/Ghost, Miss Carlisle/Ophelia.

Enthoven programme.

The Merchant of Venice (Four acts)

March

The Taming of the Shrew (Garrick)

Edwin Booth

Princess's

Double bill:

MV: Ryder/Antonio, Booth/Shylock, Maud Milton/Nerissa.

TS: Booth/Petruchio, Miss Masson/Katharine.

Illustrated London News and Academy 26 March; Enthoven programme.

1881

- Romeo and Juliet 26 March - 5 May
 Modjeska Court
 Forbes Robertson/Romeo, Wilson Barrett/Mercutio, John Ryder/Friar Laurence, Mme Helena Modjeska/Juliet. (Designs by E.W.Godwin).
Times 28 March; Enthoven programme.
- Hamlet (1603 quarto) 16 April
 Poel St George's Hall
 A matinee: Poel/Hamlet, Miss Zoe Bland/Queen, J.B.Partridge/Laertes, Miss Helen Maude/Ofelia.
Times 21 April; Enthoven programme.
- Othello 2 May -
 Booth and Irving Lyceum
 The parts of Iago and Othello alternated: see section 5.
Times 5 May (Booth/Othello) and 11 May (Irving); Enthoven programme.
- Othello 4 May -
 John Child Gaiety
 A series of matinees - "at 2.30 every Wednesday in May. Under the Direction of Mr R. Markby": Mrs F.H.Macklin/Desdemona, Mrs Stirling/Emilia, Macklin/Cassio, E.H.Brooke/Iago, John Child/Othello.
Society 7 May; Folger programme.
- Othello 14-21 May
 John McCullough Drury Lane
 Vesin/Iago, John McCullough/Othello, John Ryder/Brabantio, J.H.Barnes/Cassio, Miss Bella Pateman/Desdemona, Mrs Stirling/Emilia.
Era 21 May gives cast.
- Julius Caesar (German) 30 May -
 Meiningen Company Drury Lane
 Barnay/Marcus Antonius. This play opened the season, which ended on 23 July. Paul Richard, Die Gastspiele des Herzoglich Meiningen'schen Hoftheaters... (Dresden, 1884), p.18, records 16 performances of Julius Caesar and 2 of its third act only.
Times 31 May; Enthoven programme.
- Twelfth Night (German) 31 May, 2 June
 Meiningen Company Drury Lane
 Pückert/Malvolio, Frä. von Moser-Sperner/Viola.
Times 1 June; Enthoven programme.

1881

Much Ado about Nothing

2 June

Mlle Rhea

Gaiety

A matinee: Mlle Rhea ("of the Imperial Theatre, St. Petersburg")/
Beatrice, John Ryder/Leonato, Henry Neville/Benedick, E.H. Barnes/
Don Pedro, Norman Forbes/Claudio, Miss Maud Milton/Hero,
Stanislaus Calhaem/Dogberry. On Mlle Rhea cf. the New York
Theatre 29 March 1886 - she acted mainly in the provincial cities
of the United States.

Times 6 June; Enthoven programme.

The Winter's Tale (German)

13 June -

Meiningen Company

Drury Lane

Hesper/Leontes, Teller/Autolycus, Frl. Haverland/Hermione,
Frl. Schweighofer/Perdita, Puckert/a courtier: Richard notes
7 performances, with one additional performance of the third
act only.

Times 17 June; Enthoven programme.

Romeo and Juliet

25 June -

R.B.Mantell, Miss Wallis

Olympic

Mantell/Romeo, Miss Wallis/Juliet, S.Calhaem/Peter, J.Ryder/
Friar Laurence, E.F.Edgar/Mercutio.

Era 2 July; Enthoven programme (Godwin Papers, with annotations
by E.W.Godwin).

As You Like It

1 July

Miss Wallis

Olympic

Era notice of Romeo and Juliet (above) mentions Miss Wallis's
performance of Rosalind for her benefit on the last night of her
season. It was her first appearance in the part in London.

Romeo and Juliet

4 July

Miss Siddons

Park

Chester Hildon/Romeo, Miss Siddons (allegedly great-granddaughter
of Mrs S.)/Juliet.

Era 9 July gives cast.

Romeo and Juliet

July

F.R.Benson

Imperial

A predominantly amateur cast: Benson/Romeo, Rosa Lamb Kenney/
Juliet. Cf. Trewin, Benson and the Bensonians (1960) pp.13-14.
Morning Post 11 July; Enthoven programme (Godwin Papers with
annotations by E.W.Godwin).

As You Like It

15, 16 July

Mantell, Miss Grey

Olympic

R.B.Mantell/Orlando, Miss Marie de Grey/Rosalind, Chippendale/Adam.

Stage 22 July gives partial cast-list.

1881

Richard III

23 July -

E.H.Brooke

Sadler's Wells

E.H.Brooke/Richard, R.Lyons/Richmond, Wheatcroft/Buckingham, Miss Rose Leclercq (the first Lady Bracknell)/Elisabeth, "little Nellie"/Prince Richard of York, Brooke's season, "supported by a powerful company" began on 27 June.

Enthoven programme.

The Merchant of Venice (trial)

28 July

King John (IV,1)

E.H.Brooke

Sadler's Wells

Part of a benefit for E, and R. Lyons: Brooke, Rose Leclercq, F.H.Macklin, E.Gurney in the trial scene, and T.Mead with "Little Nellie" in King John.

Enthoven programme.

Macbeth (V,2)

29 July

Miss Louise Moodye

Sadler's Wells

Part of a benefit for E.H.Brooke; the programme lists a number of items, from which "a selection" would be given.

Enthoven programme.

Romeo and Juliet

30 July

Julius Caesar

Warner, John McCullough

Sadler's Wells

Another benefit for E.H.Brooke: "the balcony scene" with Charles Warner and Miss Bella Pateman, and the "Tent scene" with T.Mead and John McCullough. Again, part of list of items from which a "selection" would be given.

Enthoven programme.

Hamlet

27, 29 August

Miss Marriott

Sadler's Wells

Miss Alice Marriott/Hamlet, Miss Marie de Grey/Ophelia. The engagement of "the Eminent Tragedienne" lasted from 15 August to 2 September.

Enthoven programme.

Othello

13-15 October

Mervyn Dallas

Kilburn Town Hall

Mervyn Dallas/Othello. Reviewed in The Era as an amateur production, which elicited an angry letter from Dallas (22 October) pointing out that most of the principals were professional. The editor replied that, in any case, they acted like amateurs.

Era 15 October gives partial cast-list; cf. The Theatre, November 1881.

1881

As You Like It

5-24 November

Mrs Scott-Siddons

Haymarket

Mrs Scott-Siddons/Rosalind, F.H.Macklin/Duke in exile,
T.Swinburne/Jaques, Henry Kemble/Adam, Luigi Lablache/Orlando.
Illustrated London News and Era 12 November;
Enthoven programme.

1882

1882

Henry VIII (III.2)

15 February

Creswick

Surrey

Part of a benefit ("Grand night and day festival for the eighth annual benefit of Mr W. Holland"); Creswick played Wolsey; the programme is dated February 15th, but without the year - the presence in it of excerpts from F.W.Green's pantomime Hop o' my Thumb (Surrey, 26 December 1881) suggests 1882 as the most likely year.

Shakespeare Centre Library programme (72/414).

Romeo and Juliet

8 March - 7 October

Irving

Lyceum

The run lasted until 29 July, and was resumed in the autumn from 2 September to 7 October: see section 5.

Times 9 March; Enthoven programme mislaid— cast in Scott, From "The Bells" to "King Arthur" (1897).

King Lear (Italian and English)

12 June -

Rossi

Her Majesty's

Rossi played in Italian, the rest of the cast in English - as the week progressed, he attempted to discard his native language (cf. Punch 24 June); Ernesto Rossi/Lear, John Ryder/Kent, Philip Beck/Edmund, Edmund Lyons/Fool, Miss Louise Moodie/Generil, Miss Lydia Cowell/Cordelia.

Times 14 June; Era 17 June gives cast.

Macbeth

3 July -

Ristori

Drury Lane

Mme. Ristori played in English: T.Swinbourne/Macbeth, J.H.Barnes/Macduff, Mme Ristori/Lady Macbeth.

Times 5 July; Shakespeare Centre programme (Stoker Collection, Box 46/34).

As You Like It

23-30 September

Mrs Langtry

Imperial

Six nights: F. Cooper/Orlando, Mrs Langtry/Rosalind, J.G.Grahame/Jaques.

Times 25 September; Enthoven programme.

Much Ado about Nothing

11 October - 1 June, 1883.

Irving

Lyceum

See section 5.

Times 12 October and 24 October; Enthoven programme misplaced - cast in Scott, as above.

As You Like It

21 October -

Miss Calhoun

Imperial

For six nights: T.Swinbourne/Jaques, J.A.Rosier/Orlando, Miss Eleanor Calhoun/Rosalind. Like Mrs Langtry, Miss Calhoun (an American actress) appeared for six nights in Tom Taylor's An Unequal Match, followed by six nights in As You Like It.

Times 23 October; Era 28 October gives cast.

1882

Macbeth

November

J. N. Barnes

Drury Lane

Times 13 November

1803

1883

Romeo and Juliet

11 January

Fanny Lumsden

Gaiety

A matinee: Miss Lumsden/Juliet, William Terriss/Romeo, John Ryder/
Friar Laurence, Mrs Stirling/Nurse.

Times 12 January; Era 13 January gives cast.

The Comedy of Errors

18 January -

John S. Clarke

Strand

Costumes designed by Lewis Wingfield: John S. Clarke/Dromio Eph.,
Harry Paulton/Dromio Syr.; characters' names include Cleon and
Chares (friend of Ant. Syr. and merchant of Eph.) and Lesbia
(= Courtesan),

Times 20 January; Enthoven programme.

Romeo and Juliet

15 February

Kyrle Bellew/Miss Lawrence

Gaiety

A matinee: Bellew/Romeo, Miss Eweretta Lawrence/Juliet, in the
(first?) balcony scene.

Era 17 February, Athenaeum 24 February.

A Midsummer Night's Dream (scenes)

13 March

King John (one scene)

Drury Lane

A benefit for the Theatrical Fund. MND with G.W. Anson as Bottom
and KJ with Genevieve Ward as Constance.

Times 14 March; Enthoven programme.

Romeo and Juliet

March

Mark Quinton

Adelphi

A matinee: no cast traced.

Times 19 March.

Cymbeline

28 March

Miss Wallis

Gaiety

A matinee: E.W. Willard/Iachimo, J.H. Barnes/Posthumus, Miss Ellen
Wallis/Imogen, George Alexander/Quiderius, Philip Ben Greet/
Caius Lucius. Ben Greet's first appearance (cf. obituary,

Times 18 May 1936).

Times 29 March; Enthoven programme.

Romeo and Juliet

3 April

Gladys Homfrey

Gaiety

A matinee: Miss Homfrey as Romeo.

Times 5 April, London Figaro 7 April.

1883

As You Like It

11 April

Miss Ellen Wallis

Gaiety

A matinee: J.H. Barnes/Jaques, George Alexander/Orlando, Miss Wallis/Rosalind; cast did not include Hymen.

Era 14 April gives cast.

Macbeth (scenes)

30 April

Gertrude Kellogg, Hermann Vezin

Gaiety

A matinee: Vezin and Gertrude Kellogg as Macbeth and Lady M. in I.5 and 7, II.2 and V.1.

Times 5 May, Era 5 May.

Hamlet

9 May

Arthur Falkland

Gaiety

A matinee, for benefit of John Ruder: Arthur Falkland/Hamlet, F. Everill/Polonius, Lionel Brough/1st Gravedigger, John Ryder/Ghost, Miss Laura Villiers/Ophelia.

Times 10 May; Era 12 May gives cast.

The Comedy of Errors

10 May

Edward Righton

Crystal P.

A matinee "Under the direction of Mr Edward Righton". Cast included Philip Beck, E. Righton and Fanny Brough.

Enthoven programme (gives cast of 15, with no distribution of parts).

Twelfth Night

25 May

Miss Deby

Gaiety

A matinee: H. Beerbohm-Tree/Malvolio, Mrs Tree/Olivia, H. Paulton/Aguecheek, Miss Deby/Viola.

Times 26 May, London Figaro 19 May; Era 26 May gives cast.

The Merchant of Venice (trial scene)

31 May

Irving

Drury Lane

Matinee for benefit of Actor's Benevolent Fund. Irving/Shylock, Ellen Terry/Portia, Fernandez/Antonio, Howe/Duke, Tyars/Gratiano, Miss Louisa Payne/Nerissa.

Era 2 June gives cast.

Romeo and Juliet

June

Gaiety

Athenaeum 2 July.

- 1883
- Othello 27 June
 (Various) Britannia, Hoxton
 Five "representatives of the Moor" (Newbound, Slater, Drayton, Steadman and J.B.Howe) played for the benefit of "the veteran Mr J. Reynolds, a valued member of the company". Reynolds appeared as Iago.
Era 23 June 1883 (no subsequent review traced).
- The Comedy of Errors 27 June -
 John S. Clarke Op. Com.
 Transferred from the Strand, with eight changes in the cast.
Times 20 June (anticipatory), Athenaeum 23 June; Enthoven programme.
- Romeo and Juliet 12 July
 Miss Vincent Strand
 A matinee: Luigi Lablache/Romeo, Philip Beck/Mercutio, Neville Doon (later of Wilson Barrett's company)/Paris, John Ryder/Friar, Mrs Stirling/Nurse, Miss Helen Vincent/Juliet.
Times 13 July; Era 14 July gives cast.
- Hamlet 11-14 July
 Irving Lyceum
 One of a series of pre-tour revivals: see Lyceum cast-lists.
Times 13 July; Enthoven programme.
- Richard III (one act) July
 Irving/Ellen Terry Toole's Theatre
 Part of a benefit performance for J.L.Toole.
Illustrated London News 14 July.
- The Merchant of Venice 16-21 July
 Irving Lyceum
 Another pre-tour revival; see Lyceum cast-lists.
 Enthoven programme.
- Romeo and Juliet 26 July
 Miss Reid Gaiety
 A matinee: J. Forbes-Robertson/Romeo, Miss Ethel Hope/Nurse, Miss Fanny Reid/Juliet; Courtenay Thorpe doubled Mercutio and the Apothecary.
Era 28 July gives cast.
- The Merchant of Venice 9 August
 Vesin Crystal P.
 A matinee: Hermann Vesin/Shylock, Harry Paulton/Young Gobbo, Miss Mary Dickens/Jessica, Miss Compton/Portia. R.C.Carton, later dramatic author, played Gratiano and "directed".
Era 11 August; Enthoven programme.

1883

Twelfth Night

29 November - 2 December

As You Like It

Amateur

St George's Hall

The Irving Dramatic Club presented two performances of each play.
 Enthoven programme.

The Merchant of Venice

30 November

Vezin

Gaiety

Matinee for benefit of Vezin, who played Shylock: Beerbohm-Tree/
 Antonio, George Alexander/Bassanio, Miss Rosina Filippi/Portia,
 Miss Lottie Venne/Nerissa. Brandon Thomas played Gratiano.
 "The Costumes by Mr Stinchcombe, under the general supervision
 of E.W.Godwin, esq., F.S.A." (programme). Enthoven programme.

Twelfth Night

8 December

Compton

Strand

Apparently one, matinee, performance. Edward Compton/Malvolio,
 Miss Virginia Bateman/Viola.

Times 10 December; Era 15 December gives cast.

1884

1884

As You Like It

6 February

Mrs F.H.Macklin

Gaiety

A matinee, for benefit of Mrs Macklin (formerly Miss Blanche Henri):
 Mrs Macklin/Rosalind, F.H.Macklin/Jaques, George Alexander/Orlando,
 H.Kemble/William, A.Wood/Touchstone.
Times 8 February; Enthoven programme.

Othello (Italian)

28 February - 31 March

Salvini

Covent G.

Performed on 28 February and 3, 15, 17 20 (mat.), 22 (mat.), 27
 and 31 March: Tomasso Salvini/Othello, V.Udina/Iago, Signora
 Cattaneo/Desdemona, Signora I.Piamonti/Emilia.
Times 29 February; Enthoven programme.

King Lear (Italian)

1, 5 March

Salvini

Covent G.

Salvini/Lear, Signora Cattaneo/Cordelia.
 Illustrated London News 15 March; Era 8 March gives cast.

Macbeth (Italian)

8, 12 March

Salvini

Covent G.

Salvini/Macbeth, V.Udina/Macduff, Signora I. Piamonti/Lady M.
Times 10 March; Enthoven programme.

Hamlet (Italian)

3, 5 April

Salvini

Covent G.

Benefit performance (3 April) and final night of season (5 April):
 Salvini/Hamlet, Signora Cattaneo/Ophelia, Signora I.Piamonti/Gertrude.
Athenaeum 12 April; Enthoven programme.

Twelfth Night

April -

Rose de la Vane

Sadler's Wells

Henry Vernon/Malvolio, Miss Rose de la Vane/Viola.
Times 15 April; Era 19 April gives cast.

The Merchant of Venice

30 April

Rose de la Vane

Sadler's Wells

Henry Vernon/Shylock, Miss Rose de la Vane/Portia.
Era 3 May gives cast.

As You Like It

May

Rose de la Vane

Sadler's Wells

Athenaeum 24 May; no cast-list traced.

1884

Much Ado about Nothing3^d May - 5 July

Irving

Lyceum

The run ended with a matinee on 5 July; See Lyceum cast-lists.
The Daily Telegraph 2 June; Enthoven programme.

As You Like It

12 June

Amateur

St George's Hall

The Irving Dramatic Club
 Enthoven programme.

Hamlet (IV.6)

19 June

Ellen Terry

Drury Lane

A matinee for benefit of the Actors' Benevolent Fund;
 Ellen Terry/Ophelia, Mrs Puncefort/Gertrude, Norman Forbes/
 Laertes, Harbury/Marcellus, Wenman/Claudius (all from Lyceum)
Era 2 June gives cast.

Macbeth (French)

4 July -

Sarah Bernhardt

Gaiety

Bernhardt's sixth London season - Lady Macbeth in Jean Richepin's
 version (9 scenes, prose): Marais/Macbeth. On Edinburgh premiere
 cf. Times 25 June.
Times 5 July; Enthoven programme.

Twelfth Night

8 July - 22 August

Irving

Lyceum

see section 5.

Times 18 June and 9 July; Enthoven programme.As You Like It

22, 23 July

Vezin

Coombe Woods

Two semi-amateur performances in aid of the Princess Louisa Home
 at Poplar, "Arranged and produced under the direction of
 Mr E.W.Godwin": Lady Archibald Campbell/Orlando, Miss Calhoun/
 Rosalind, Vezin/Jaques, Arthur Bouchier/Oliver.
Times 26 July; Era 26 July gives cast.

As You Like It

23 July

Miss Leighton

St George's Hall

A matinee for benefit of the Church and Stage Guild: Ben Greet/
 Duke in exile, Charles Charrington/First Lord, Frank Rodney/
 Orlando, F.H.Macklin/Jaques, Miss Alexes Leighton/Rosalind.
Era 26 July gives cast list - see also Under the Clock 30 July.

1884

Hamlet

Wilson Barrett

See section 4.

Times 17 October; Enthoven programme.

16 October -

Princess's

Romeo and Juliet

Mary Anderson

See section 4.

Times 3 November; Enthoven programme.

1 November - 21 February 1885

Lyceum

Hamlet

Vesin

Mr Harry St Maur's Company: Vesin/Hamlet, Henry Vernon/Claudius,
 Harry St Maur/Ghost and Osric, Miss Frances Deval/Gertrude,
 Mrs Digby Willoughby/Ophelia.
 Enthoven programme.

22 November

Imperial

Love's Labour's Lost

Amateur

The Irving Dramatic Club.
 Enthoven programme.

4 and 6 December

St George's Hall

1885

1885

- As You Like It 24 January - 28 March
Mr and Mrs Kendal St James's
See section 4.
Times 26 January; Enthoven programme.
- Romeo and Juliet 17 March
Miss Faunce Gaiety
A matinee: Miss Faunce/Juliet, Sternroyd/Romeo, Philip Beck/Mercutio,
Philip Ben Gret/Apothecary.
Dramatic Review 21 March gives partial cast-list.
- Hamlet 2 - 8 May
Henry Irving Lyceum
Irving's return from America: See section 5.
Times 4 May; Enthoven programme.
- The Taming of the Shrew (Garrick) 30 May - 13 June
Forbes Robertson/Mrs Beere Haymarket
Part of a triple bill including Gilbert's Sweethearts and
Buckstone's Good for Nothing - the version of TS was Garrick's
(Katharine and Petruchio): Forbes Robertson/Petruchio,
Mrs Bernard Beere/Katharine, Charles Brookfield/Biondello.
Era 6 June; Enthoven programme (cf. Bancroft, The Bancrofts
Recollections of Sixty Years (1909), pp.181-2).
- As You Like It 30 May
Vezin Coombe Woods
A revival of the 1884 production, directed by E.W.Godwin, with
some minor cast changes (cf. 22 July 1884 for major roles).
Times 1 June; Enthoven programme.
- The Merchant of Venice 24 June
Fernandez Vaudeville
A matinee: James Fernandez/Shylock, Frank Cooper/Bassanio,
G.W.Anson/Cobbo, Miss Angela Fenton/Portia.
Times 25 June; Era 27 June gives cast, and a Liverpool programme
for August 1885, giving a similar cast (Godwin papers, Enthoven)
suggests a tour.
- Love's Labour's Lost July
(amateur?) St James's
A matinee: Gould/Biron, Fuller Mellish/Ferdinand, R. de Cordova/
Don Adriano, Miss Lillie Belmore/Rosaline, Miss Ada Ferrar/Jacquinetta
and Ver, Miss May Mellon/Moth.
Dramatic Review 10 July gives partial cast-list: perhaps a semi-
professional performance - De Cordova had appeared at Coombe and
Miss Bessle's name occurs in other amateur casts.

1885

Othello

17 August -

Charles Ward

Sadler's Wells

Under John Ward's management: Charles Ward/Othello, T.G.Bailey/Iago,
Miss Mildred de Costa/Desdemona.

Era 22 August gives cast.

King Lear (I,3)

29 November

William Creswick

Drury Lane

A matinee for benefit of William Creswick: William Creswick/
Lear, Charles Ward/Albany, Hermann Vezin/Kent, Miss Laura Linden/
Fool, Miss Rose Leclercq/Goneril.

Dramatic Review 31 November; Era 31 November gives cast.

1886

1886

A Midsummer Night's Dream

Fernandez

Crystal P.

A matinee performance, evidently the first of a series. A balletic version, with children from Mme Katti Lanner's National Training School for Dancing as fairies, nymphs, elves, etc; Fernandez/Bottom, Ben Greet/Snout, Miss Gladys Homfrey/Hippolyta, Frank Rodney/Oberon, Miss Addie Blanche/Puck. Punch 26 June; Enthoven programme. An acting edition (Sydenham n.d.) in the Enthoven collection gives a different cast, but is undated. Mendelssohn's music was used.

Hamlet

19 July

Wilson Barrett

Princess's

A "farewell" revival of the 1884 production, with fifteen changes of the original cast. Enthoven programme.

Macbeth

2-27 September

Mrs Conover

Olympic

Mrs Conover/Lady M., J.H. Barnes/Macbeth, J.D. Beveridge/Macduff. Dramatic Notes (1886) observed that the performance of Locke's music was the most pleasing aspect of the revival: the cast included four "Singing Witches" (2 male, 2 female) and Hecate. Dramatic Review 4 and 25 September; Era 4 September gives cast.

Macbeth

8 November -

Mrs Conover

Grand, Islington

Five members of the Olympic cast remained, but Wybert Rousby played Macbeth, and Louis Calvert Macduff. Era 13 November gives cast.

1 Henry IV

7 December

Amateur

St George's Hall

The Irving Dramatic Club,
Enthoven programme.

1887

1887

Romeo and Juliet

12 May

Frank Cooper

P. of Wales

Matinee performance: Frank Cooper/Romeo, Miss Clifford/Juliet, Charles Charrington/Capulet, A.E. Drinkwater/Friar John and Montague, James Fernandez/Friar Laurence, Henry Vernon/Tybalt. Era 14 May gives cast-list.

The Merchant of Venice

16 May

Henry Irving

Lyceum

See section 5.
Era 21 May.

Othello

26 May

Charrington

Novelty

Matinee for benefit of University College Hospital: Charles Charrington/Othello, Hubert Edwards/Iago, Miss H. Hamilton/Desdemona, George Alexander/Roderigo, Albert Alberg/Iago. From Era notice, it appears that Alberg was a Swedish actor, and that his performance suffered from his frequent mispronunciations.
Era 28 May gives partial cast-lists.

Henry VIII

16 June

The Merchant of Venice (trial)

Genevieve Ward and Irving

Lyceum

Matinee for benefit of Miss Amy Roselle. Miss Genevieve Ward as Katherine (with J. Martin Harvey as Messenger) in Henry VIII, and Lyceum cast in The Merchant of Venice; see section 5. Shakespeare Centre (Stoker collection) programme.

The Merchant of Venice

8 and 16 July

Irving

Lyceum

Irving's benefit night and the final performance of the season: see Lyceum cast-lists.
Shakespeare Centre (Stoker collection) programme.

Much Ado about Nothing

13 June -

Irving

Lyceum

Ten nights with matinee on two days (13 June was Ellen Terry's benefit): see section 5.
Shakespeare Centre (Stoker collection) programme.

A Midsummer Night's Dream

August

(semi-amateur)

Twickenham

An open-air production at the home of Henrietta Hodson (wife of Henry Labouchere): G.A. Sala/Bottom, Lady Archibald Campbell/Oberon, Miss Kate Vaughan/Titania, Miss Norreys/Puck, Arthur Bouchier/Smug.
The Dramatic Review 13 August gives partial cast-list.

1887

The Winter's Tale

10 September - 24 March 1888

Mary Anderson

Lyceum

See cast-lists for major productions.
Times 12 September; Enthoven programme.

As You Like It

10 September

(semi-amateur)

Highgate

Matinee for benefit of Great Northern General Hospital at home of Sir Sidney Waterlow, Fairseat, Highgate. Apparently an open-air performance. Some of the cast were professionals.
Era 17 September gives cast.

Hamlet

1 December

Arthur Kinnersley

Gaiety

A matinee: Arthur Kynnersely/Hamlet, James Fernandez/Ghost, William Rignold/Claudius, J.Vollaire/Polonius, Miss Houlston/Ophelia.

Era 3 December gives cast-list; cf. Dramatic Review of same date.

Othello

20 December

Charles Charrington

Vaudeville

Matinee performance: Janet Achurch/Desdemona, Hermann Vezin/Iago, Charles Charrington/Othello, Fred Terry/Cassio, Carlotta Addison/Emilia, Vollaire/Brabantio, Mark Ambient(dramatist/Roderigo.

The Academy and The Dramatic Review 24 December; programme in Shakespeare Centre Library (72/425) does not give distribution of parts, which is taken from Dramatic Review notice.

1888

1888

Hamlet

18, 21 January

Barrett

Globe

Two matinees: Wilson Barrett/Hamlet, Miss Eastlake/Ophelia,
George Barrett/Gravedigger.

Era 21 January gives cast (cf. Dramatic Review of same date).

A Midsummer Night's Dream (play scene)

24 January

Fernandes

Lyceum

Matinee for benefit of Grand Theatre Fire relief fund: Fernandez/
Theseus, Mrs Macklin/Hippolyta, Macklin/Philostrate, H.Kemble/
Quince, Edward Terry/Bottom, Lionel Brough/Smug, Charles Collette/
Snout. The afternoon included three other pieces.

Era 28 January, (cf. Dramatic Notes, January 1888 (1889)).

Romeo and Juliet (2nd balcony scene)

14 February

Miss Sefton and Frank Rodney

Vaudeville

A matinee, part of a benefit performance.

Era 18 February, (cf. Dramatic Notes, February 1888 (1889)).

Othello (Act III only)

7 March

Terriss and Tree

Haymarket

Part of a matinee for benefit of charity:

William Terriss/Othello, H. Beerbohm Tree/Iago, Mrs Tree/Desdemona,
Lawrence Cautley/Cassio, Miss Carlotta Addison/Emilia.

Times 8 March; Enthoven programme.

Julius Caesar

23 April -

Tearle

Sadler's Wells

Edmund Tearle/Brutus, Miss Ada Neilson/Calpurnia.

Era 28 April gives cast (cf. Dramatic Notes, April 1888 (1889)).

Othello

April

Macbeth

Tearle

Sadler's Wells

The Era notice of Julius Caesar (above) mentions these two
plays as being performed during the preceding week "to the
great delight of all local lovers of the legitimate and of
sound, careful and elevated acting".

Macbeth

May

Willard and Mrs Bandmann-Palmer

Olympic

E.S. Willard/Macbeth, Mrs Bandmann-Palmer/Lady M.

Academy 12 May.

1888

The Taming of the Shrew

Daly's Company

29 May - 31 August

Gaiety

See cast-lists of major productions.

Times 30 May and 2 August; Enthoven programme.A Midsummer Night's Dream

Oscar Barrett's production

16 June -

Crystal Palace

Cf. June 1886: F. Ayrton/Bottom.

Era 23 June gives cast.The Merry Wives of Windsor

Tree

13 September

Crystal Palace

For benefit of Edward Hastings: Tree/Falstaff, Mrs Tree/Anne Page, Charles Brookfield/Alender, Miss Rose Leclercq/Mistress Page, Fuller Mellish/Fenton, Lewis Waller/Ford, Henry Kemble/Caius, Edward Righton/Evans, Lionel Brough/Bardolph. Among others performing was E. Gurney, the first Alfred Dohittle.

Dramatic Notes, September 1888 (1889) gives partial cast-list.As You Like It

Miss Wallis

20 October - 17 November

Shaftesbury

See section 4.

Times 22 October; Enthoven programme.Macbeth

Henry Irving and company

29 December - 29 January 1889

Lyceum

See section 5.

Times 31 December (and 1 July 1889); Enthoven programme.

1889

1889

The Merry Wives of Windsor

2 January - 20 July

Tree

Haymarket

See cast-lists of major productions.

Times 3 January and 22 July; Enthoven programme.Hamlet

28 January -

Barrett

Princess's

Revival for 12 nights only of 1884 production: see cast-lists of major productions.

Times 29 January; Enthoven programme.Richard III

16 March -

Mansfield

Globe

See section 4.

Times 18 March; Enthoven programme.Othello

April

Macbeth

Charles Charrington

Crystal Palace

Janet Achurch / Lady Macbeth, Charrington / Macduff.

Academy 4 May.The Merchant of Venice

13 April -

Charles Charrington

Crystal Palace

Vezin/Shylock, Miss Janet Achurch/Portia, Charrington/Bassanio, Fred Terry/Gratiano, Miss Irene Vanbrugh/Jessica.

Dramatic Notes, April 1889 (1890) gives partial cast-list.Macbeth

3 May -

Willard and Mrs Bandmann-Palmer

Sadler's Wells

E.S. Willard/Macbeth, Mrs Bandmann-Palmer/Lady M., F.H. Macklin/Macduff, Stanislaus Calhaem/Witch.

Dramatic Notes, May 1889 (1890) gives partial cast-list.Othello

14 May

Tearle

Marylebone

Edmund Tearle/Othello.

Ex 18 May gives cast.Richard III

May

Tearle

Marylebone

Era notice of Othello (above) mentions this and Knowles's Virginus as being in same season.

1889

Hamlet

21 May

Tearle

Marylebone

Edmund Tearle/Hamlet.
Era 25 May gives cast.

Julius Caesar

27 May

Tearle

Sadler's Wells

Edmund Tearle/Brutus.
Era 1 June gives cast.

Othello

25 June

Vesin, Louis Calvert

Gaiety

Louis Calvert/Othello, Hermann Vesin/Iago: part of a matinee performance for benefit of Arthur Blackmore:
Era 29 June.

King John (IV, 1 only)

9 June

Tyars

Shaftesbury

Part of a matinee for benefit of Mrs Stephens: Frank Tyars/
 Hubert, Miss Bessie Button/Arthur.
 Enthoven programme.

King John

19 September

Tree

Crystal Palace

H. Beerbohm-Tree/King John, Edmund Gurney/Salisbury, Fernandez/
 Hubert, Charles Brookfield/Robert Faulconbridge, F.R.Macklin/
 Philip Faulconbridge, Fred Terry/Dauphin, H.Kemble/Pandulph,
 Miss Amy Roselle/Constance.
Era 21 September gives cast.

Twelfth Night

10 October

(amateur?)

Bramblebury

An open-air performance, as part of a bazaar held in the grounds of W.H.Dickinson's home, Bramblebury, Wandsworth Common, to raise funds for the projected People's Palace in Battersea. Some professionals were employed (the Malvolio, Herbert Basing, appeared as an English Knight in Tree's Crystal Palace King John).
Dramatic Notes, October 1889 (1890) gives partial cast-list.

A Midsummer Night's Dream

26 November

Edward Terry

Gaiety

Part of benefit for the family of the late George Stone: Edward Terry/Bottom, Charles Collette/Snout, H.Kemble/Quince.
Era 30 November gives cast; cf. Dramatic Notes, November 1889 (1890)

A Midsummer Night's Dream

19 December - 26 May 1890

Benson's Company

Globe

See section 4.

Times 20 December (and 17 February 1890); Enthoven programme.

1890

1890

The Taming of the Shrew

23 January -

Benson's Company

Globe

Benson/Petruchio, Stephen Phillips/Gremio, G.Weir/Grumio,
Mrs Benson/Katharine.Times 27 January; Enthoven programme.As You Like It

24 February - April/May

Mrs Langtry

St James's

"Produced under the direction of Mr Lewis Wingfield":
Bourchier/Jaques, Norman Forbes/1st Lord, Everill/Adam,
Charles Sugden/Touchstone, Lawrence Cantley/Orlando,
Mrs Langtry/Rosalind.Times 25 February; Enthoven programme - Grundy's
Esther Sandres opened 3 May, giving terminus ad quem.Hamlet

6 March -

Benson's Company

Globe

F.R.Benson/Hamlet, G.Weir/1st Gravedigger, Stephen Phillips/
Ghost, Miss Ada Ferrar/Gertrude, Mrs Benson/Ophelia.Times 27 March; Enthoven programme.The Merchant of Venice

10 March -

Vezin

Grand, Islington

Ten nights only: Vezin/Shylock, Frank Rodney/Bassanio, Miss Jessie
Milward/Balthazar, Miss Olive Stettish/Portia, Miss N.de Silva/
Jessica.Era 15 March 1890.Othello

24 April -

Benson's Company

Globe

Duke of Venice/Stephen Phillips, F.R.Benson/Othello, Mrs Benson/
Desdemona, Charles Cartwright/Iago.Times 25 April; Enthoven bill.Twelfth Night

12 June

(amateur?)

Bramblebury?

Another open-air performance, cf. 10 October 1889. No fund-
raising purpose is apparent, and no location is specified, but
the cast corresponds to that of the Bramblebury performance in
the previous October.Dramatic Notes, June 1890 (1891) gives partial cast-list.Romeo and Juliet

17 June -

Adelaide Moore

Globe

Otis Skinner/Romeo, Miss Adelaide Moore/Juliet, Mark Quinton/
Mercutio, Mrs Calvert/Nurse.

Enthoven programme.

- 1890
- The Taming of the Shrew 8 July -
Daly's Company Lyceum
See cast-lists of major productions.
Times 10 July; Enthoven programme.
- As You Like It 15 July -
Daly's Company Lyceum
Five evening and one matinee performance: John Drew/Orlando,
Ada/Rehan/Rosalind, Charles Leclercq/Corin, J. Lewis/Touchstone,
George Clarke/Jaques.
Times 16 July; Enthoven programme.
- Romeo and Juliet 20 October -
Miss Fortescue Grand, Islington
Six nights only: E.H. Vanderfelt/Romeo, Arthur Bouchier/Mercutio,
Miss Fortescue/Juliet.
Times 23 October; cast list in Era, 25 October.
- Antony and Cleopatra 18 November - February
Mrs Langtry Princess's
See section 4.
Times 19 November; Enthoven programme.
- Richard III 29 November -
Colona Sadler's Wells
Don Edgardo Colona was "possessed of a robust style, but wanting in
finish" - Dramatic Notes, November 1890 (1891). How he came to be at
Sadler's Wells, who he was, and how good his English was, are not
apparent.
- Hamlet November
Colona Sadler's Wells
Cf. above
- Othello December
Colona Sadler's Wells
The final performance in a one-week season.
- The Tempest 9 December
(amateur) St George's Hall
The Irving Dramatic Club.
Dramatic Notes, December 1890 (1891)
- Hamlet 15 December
Vezin Grand, Islington
The London debut of Miss Laura Johnstone (Ophelia): Vezin/Hamlet,
Dramatic Notes, December 1890 (1891) and Era 29 December.

2. INDEX BY PLAY

ANTONY AND CLEOPATRA

Mrs Langtry	Princess's	18 November	1890
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AS YOU LIKE IT

Miss Litton	Imperial	25 February	1880
Miss Litton (transfer)	Drury Lane	31 May	1880
Henry Neville's company	Alexandra P.	August	1880
Miss Ellen Wallis	Crystal P.	14 September	1880
R.B.Mantell	Olympic	1 July	1881
Mrs Scott-Siddons	Olympic	15 July	1881
Mrs Langtry	Haymarket	5 November	1881
Miss Eleanor Calhoun	Imperial	23 September	1882
Miss Ellen Wallis	Imperial	21 October	1882
Irving Dramatic Club	Gaiety	11 April	1883
Mrs Macklin (= Miss Henri)	St George's H.	29 November	1883
Miss Rose de la Vane	Gaiety	6 February	1884
Irving Dramatic Club	Sadler's W.	May	1884
Miss Eleanor Calhoun	St George's H.	12 June	1884
Miss Leighton	Coombe Woods	22 July	1884
Mr and Mrs Kendal	St George's H.	23 July	1884
Miss Eleanor Calhoun	St James's	24 January	1885
(semi-amateur?)	Coombe Woods	30 May	1885
Miss Ellen Wallis	Highgate	10 September	1887
Mrs Langtry	Shaftesbury	20 October	1888
Miss Ada Rehan (Daly's company)	St James's	24 February	1890
	Lyceum	15 July	1890

THE COMEDY OF ERRORS

John S. Clarke	Strand	18 January	1883
Edward Righton	Crystal P.	10 May	1883
John S. Clarke (transfer)	Opera Comique	27 June	1883

CYMBELINE

Miss Ellen Wallis	Gaiety	28 March	1883
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HAMLET

(amateur?)	Imperial	19 April	1880
Edwin Booth	Princess's	6 November	1880
Hermann Vezin	Sadler's W.	28 February	1881
William Poel (1603 text)	St George's H.	16 April	1881
Miss Alice Marriott	Sadler's W.	27 August	1881
Arthur Falkland	Gaiety	9 May	1883
Irving	Lyceum	11 July	1883
Salvini	Covent Gdn.	3 April	1884
Ellen Terry (sc.)	Drury Lane	19 June	1884
Wilson Barrett	Princess's	16 October	1884
Hermann Vezin	Imperial	22 November	1884
Irving	Lyceum	2 May	1885
Wilson Barrett	Princess's	19 July	1886
Arthur Kimmersley	Gaiety	1 December	1887
Wilson Barrett	Globe	18 January	1888
Wilson Barrett	Princess's	28 January	1889
Tearle	Marylebone	21 May	1889
Benson	Globe	6 March	1890
Don Edgardo Colona	Sadler's W.	November	1890
Vezin	Grand	15 December	1890

HENRY IV, PART ONE

Irving Dramatic Club	St George's H.	7 December	1886
Irving Dramatic Club	Lyceum	March	1890

HENRY VIII

Creswick (ss.)	Surrey	15 February	1882
Genevieve Ward (sc.)	Lyceum	16 June	1887

JULIUS CAESAR

Meiningen Company	Drury Lane	31 May	1881
John McCullough, T.Mead (sc.)	Sadler's W.	30 July	1881
Tearle	Sadler's W.	23 April	1888
Tearle	Sadler's W.	27 May	1889

KING JOHN

T.Mead and "Little Nellie" (sc.)	Sadler's W.	28 July	1881
Genevieve Ward (sc.)	Drury Lane	13 March	1883
Tyars (sc.)	Shaftesbury	9 June	1889
Tree	Crystal P.	19 September	1889

KING LEAR

Edwin Booth	Princess's	14 February	1881
Rossi	Her Majesty's	12 June	1882
Salvini	Covent Gdn.	1 March	1884
Creswick (sc.)	Drury Lane	29 November	1885

LOVE'S LABOUR'S LOST

Irving Dramatic Club	St George's H.	4 December	1884
(Semi-amateur?)	St James's	July	1885

MACBETH

Vezin, Talbot	Sadler's W.	25 March	1880
Warner, Vezin	Sadler's W.	12 February	1881
Miss Louise Moodie (sc.)	Sadler's W.	29 July	1881
Mme Ristori	Drury Lane	3 July	1882
J.H.Barnes	Drury Lane	November	1882
Miss Gertrude Kellogg (sc.)	Gaiety	30 April	1883
Salvini	Covent Gdn.	8 March	1884
Sarah Bernhardt	Gaiety	4 July	1884
Mrs Conover	Olympic	2 September	1886
Mrs Conover	Grand	8 November	1886
Tearle	Sadler's W.	April	1888
Mrs Bandmann-Palmer	Olympic	May	1888
Irving	Lyceum	29 December	1888
Charles Charrington	Crystal P.	April-May	1889
Mrs Bandmann-Palmer	Sadler's W.	3 May	1889

THE MERCHANT OF VENICE

Irving	Lyceum	May	1880
Edwin Booth	Princess's	March	1881
F.H.Macklin	Sadler's W.	28 July	1881
Irving	Drury Lane	31 May	1883
Irving	Lyceum	16 July	1883
Vezin	Crystal P.	9 August	1883
Vezin	Gaiety	30 November	1883
Miss Rose de la Vane	Sadler's W.	30 April	1884
Fernandez, Miss Fenton	Vaudeville	24 June	1885
Irving	Lyceum	16 May	1887
Irving (sc.)	Lyceum	16 June	1887
Irving	Lyceum	8 July	1887
Charles Charrington	Crystal P.	13 April	1889
Vezin	Grand	10 March	1890

THE MERRY WIVES OF WINDSOR

Vezin	Adelphi	9 February	1881
Tree	Crystal P.	13 September	1888
Tree	Haymarket	2 January	1889

A MIDSUMMER NIGHT'S DREAM

Edward Saker's Company	Sadler's W.	28 June	1880
Anson	Drury Lane	13 March	1883
Fernandez	Crystal P.	22 June	1886
(semi-amateur?)	Twickenham	August	1887
Fernandez (sc.)	Lyceum	24 January	1888
Ayrton	Crystal P.	16 June	1888
Edward Terry (sc.)	Gaiety	26 November	1889
Benson	Globe	19 December	1889

MUCH ADO ABOUT NOTHING

Miss Edmiston	Olympic	12 June	1880
Henry Neville's Company	Crystal P.	14 September	1880
Mlle Rhea	Gaiety	2 June	1881
Irving	Lyceum	11 October	1882
Irving	Lyceum	31 May	1884
Irving	Lyceum	13 June	1887

OTHELLO

Talbot, Vezin	Sadler's W.	8 March	1880
Warner	Sadler's W.	20 September	1880
Edwin Booth	Princess's	17 January	1881
Warner	Sadler's W.	29 January	1881
Irving, Edwin Booth	Lyceum	2 May	1881
John Child	Gaiety	4 May	1881
John McCullough	Drury Lane	14 May	1881
Mervyn Dallas's Company	Kilburn Town Hall	13 October	1881
(various)	Britannia	27 June	1883
Salvini	Covent Gdn.	28 February	1884
Charles Ward	Sadler's W.	17 August	1885
Charles Charrington	Novelty	26 May	1887
Charles Charrington	Vaudeville	20 December	1887
Tree, Terriss (sc.)	Haymarket	7 March	1888

(OTHELLO, continued)

Tearle	Sadler's W.	April	1888
Charles Charrington	Crystal P.	May	1888
Tearle	Marylebone	14 May	1889
Vesin	Gaiety	25 June	1889
Benson	Globe	25 April	1890
Don Edgardo de Colona	Sadler's W.	December	1890

RICHARD III

E.H. Brooke, Miss Rose Leclercq	Sadler's W.	23 July	1881
Irving (sc.)	Toole's	July	1883
Richard Mansfield	Globe	16 March	1889
Tearle	Marylebone	May	1889
Don Edgardo de Colona	Sadler's W.	29 November	1890

ROMEO AND JULIET

Clifford Harrison, Isabel Bateman	Sadler's W.	19 April	1880
Miss Ada Fellowes	Imperial	29 April	1880
Warner, Isabel Bateman	Sadler's W.	18 October	1880
Mme Elena Modjeska	Court	26 March	1881
Miss Ellen Wallis, R.B. Mantell	Olympic	25 June	1881
Miss Siddons	Park	4 July	1881
Benson	Imperial	July	1881
Warner, Miss Bella Pateman (sc.)	Sadler's W.	30 July	1881
Irving	Lyceum	8 March	1882
Miss Fanny Lumsden	Gaiety	11 January	1883
Kyrle Bellew, Miss Lawrence (sc.)	Gaiety	15 February	1883
Mark Quinton	Adelphi	March	1883
Miss Gladys Homfrey (Romeo)	Gaiety	3 April	1883
	Gaiety	June	1883
Miss Vincent	Strand	12 July	1883
Miss Reid	Gaiety	26 July	1883
Miss Mary Anderson	Lyceum	1 November	1884
Miss Faunce	Gaiety	17 March	1885
Frank Cooper	P. of Wales	12 May	1887
Miss Sefton	Vaudeville	14 February	1888
Miss Adelaide Moore	Globe	17 June	1890
Miss Fortescue	Grand	20 October	1890

THE TAMING OF THE SHREW (KP - Garrick's version)

Henry Neville's Company	Crystal P.	14 September	1880
Edwin Booth (KP)	Princess's	March	1881
Mrs Beere, Forbes-Robertson (KP)	Haymarket	30 May	1885
Miss Ada Rehan (Daly's Company)	Gaiety	29 May	1888
Benson	Globe	23 January	1890
Miss Ada Rehan (Daly's Company)	Lyceum	8 July	1890

THE TEMPEST

Irving Dramatic Club	St George's H.	9 December	1890
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TWELFTH NIGHT

Tree	Imperial	3 July	1880
Meiningen Company	Drury Lane	31 May	1881
Miss Deby	Gaiety	25 May	1883
Edward Compton	Strand	8 December	1883
Miss Rose de la Vane	Sadler's Wells	April	1884
Irving	Lyceum	8 July	1884
(amateur?)	Bramblebury	10 October	1889
(amateur?)	Bramblebury	12 June	1890

THE WINTER'S TALE

Meiningen Company	Drury Lane	13 June	1881
Miss Mary Anderson	Lyceum	10 September	1887

3. INDEX BY THEATRE

ADELPHI

The Merry Wives of Windsor	Vezin	9 February	1881
Romeo and Juliet	Quinton	March	1883

ALEXANDRA PALACE

As You Like It		August	1880
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BRITANNIA, Hoxton

Othello	(Various)	29 January	1883
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COURT

Romeo and Juliet	Mme Modjeska	26 March	1881
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COVENT GARDEN

Othello	Salvini	28 February	1884
King Lear	Salvini	1 March	1884
Macbeth	Salvini	8 March	1884
Hamlet	Salvini	3 April	1884

CRYSTAL PALACE, Sydenham

The Taming of the Shrew	Neville	14 September	1880
Much Ado about Nothing	Neville	14 September	1880
As You Like It	Neville	14 September	1880
The Comedy of Errors	Righton	10 May	1883
The Merchant of Venice	Vezin	9 August	1883
A Midsummer Night's Dream	Fernandez	22 June	1886
A Midsummer Night's Dream	Ayrton	16 June	1888
The Merry Wives of Windsor	Tree	13 September	1888
The Merchant of Venice	Charrington	April-May	1889
Macbeth	Charrington	April-May	1889
Othello	Charrington	May	1889
King John	Tree	19 September	1889

DRURY LANE

As You Like It	Miss Litton	31 May	1880
Othello	McCullough	14 May	1881
Julius Caesar	Meiningen	30 May	1881
Twelfth Night	Meiningen	31 May	1881
The Winter's Tale	Meiningen	13 June	1881
Macbeth	Mme Ristori	3 July	1882
Macbeth	Barnes	November	1882
A Midsummer Night's Dream (sc.)	Anson	13 March	1883
King John (sc.)	Miss Ward	13 March	1883
The Merchant of Venice (sc.)	Irving	31 May	1883
Hamlet (sc.)	Miss Terry	19 June	1884
King Lear (sc.)	Creswick	29 November	1885

GAIETY

Othello	John Child	4 May	1881
Much Ado about Nothing	Mme Rhea	2 June	1881
Romeo and Juliet	Miss Lumsden	11 January	1883
Romeo and Juliet (sc.)	Bellew	15 February	1883

GAIETY (cont)

Cymbeline	Miss Wallis	28 March	1883
Romeo and Juliet	Miss Homfrey	3 April	1883
As You Like It	Miss Wallis	11 April	1883
Macbeth (sc.)	Miss Kellogg	30 April	1883
Hamlet	Falkland	9 May	1883
Twelfth Night	Miss Deby	25 May	1883
Romeo and Juliet		June	1883
Romeo and Juliet	Miss Reid	26 July	1883
The Merchant of Venice	Vezin	30 November	1883
As You Like It	Mrs Macklin	5 February	1884
Macbeth	Miss Barnhardt	4 July	1884
Romeo and Juliet	Miss Faunce	17 March	1885
Hamlet	Kinnersley	1 December	1887
The Taming of the Shrew	Daly	29 May	1888
Othello	Vezin	25 June	1889
A Midsummer Night's Dream (sc.)	Edward Terry	26 November	1889

GLOBE

Hamlet	W. Barrett	18 January	1888
Richard III	Mansfield	16 March	1889
A Midsummer Night's Dream	Benson	19 December	1889
The Taming of the Shrew	Benson	23 January	1890
Hamlet	Benson	6 March	1890
Othello	Benson	25 April	1890
Romeo and Juliet	Miss Moore	17 June	1890

GRAND, Islington

Macbeth	Mrs Conover	8 November	1886
The Merchant of Venice	Vezin	10 March	1890
Romeo and Juliet	Miss Fortescue	20 October	1890
Hamlet	Vezin	15 December	1890

HAYMARKET

As You Like It	Mrs Scott-Siddons	5 November	1881
The Taming of the Shrew	Mrs Bernard Beere	30 May	1885
Othello (sc.)	Tree and Terriss	7 March	1888
The Merry Wives of Windsor	Tree	2 January	1889

HER MAJESTY'S

King Lear	Rossi	12 June	1882
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IMPERIAL

As You Like It	Miss Litton	25 February	1880
Hamlet	(amateur)	19 April	1880
Romeo and Juliet	Miss Fellowes	29 April	1880
Twelfth Night	Tree	3 July	1880
Romeo and Juliet	Benson	July	1881
As You Like It	Mrs Langtry	23 September	1882
As You Like It	Miss Calhoun	21 October	1882
Hamlet	Vezin	22 November	1884

KILBURN TOWN HALL

Othello	Mervyn Dallas	13 October	1881
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LYCEUM

The Merchant of Venice	Irving	May	1880
Othello	Irving and Booth	2 May	1881
Romeo and Juliet	Irving	8 March	1882
Much Ado about Nothing	Irving	11 October	1882
Hamlet	Irving	11 July	1883
The Merchant of Venice	Irving	16 July	1883
Much Ado about Nothing	Irving	31 May	1884
Twelfth Night	Irving	8 July	1884
Romeo and Juliet	Miss Anderson	1 November	1884
Hamlet	Irving	2 May	1885
The Merchant of Venice	Irving	16 May	1887
Henry VIII (sc.)	Miss Ward	16 June	1887
The Merchant of Venice (sc.)	Irving	16 June	1887
The Merchant of Venice	Irving	8 July	1887
Much Ado about Nothing	Irving	13 June	1887
The Winter's Tale	Miss Anderson	10 September	1887
A Midsummer Night's Dream (sc.)	Fernandes	24 January	1888
Macbeth	Irving	29 December	1888
Henry IV, Part 1	Irving Dramatic Club	March	1890
The Taming of the Shrew	Miss Ada Rehan	8 July	1890
As You Like It	Miss Ada Rehan	15 July	1890

MARYLEBONE

Richard III	Edmund Tearle	May	1889
Othello	Edmund Tearle	14 May	1889
Hamlet	Edmund Tearle	21 May	1889

NOVELTY

Othello	Charrington	26 May	1887
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OLYMPIC

Much Ado about Nothing	Miss Edmiston	12 June	1880
Romeo and Juliet	Mantell	25 June	1881
As You Like It	Miss Wallace	1 July	1881
As You Like It	Mantell	15 July	1881
Macbeth	Mrs Conover	2 September	1886
Macbeth	Mrs Bandmann-Palmer	May	1888

OPERA COMIQUE

The Comedy of Errors	Clarke	27 June	1883
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PARK

Romeo and Juliet	Miss Siddons	4 July	1881
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PRINCE OF WALES

Romeo and Juliet	Frank Cooper	12 May	1887
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PRINCESS'S

Hamlet	Edwin Booth	6 November	1880
Othello	Edwin Booth	17 January	1881
King Lear	Edwin Booth	14 February	1881
The Merchant of Venice	Edwin Booth	March	1881

PRINCESS'S (cont)

The Taming of the Shrew (KP)	Edwin Booth	March	1881
Hamlet	Wilson Barrett	16 November	1884
Hamlet	Wilson Barrett	19 July	1886
Hamlet	Wilson Barrett	29 January	1889
Antony and Cleopatra	Mrs Langtry	18 November	1890

SADLER'S WELLS

Macbeth	Vesin and Talbot	25 February	1880
Othello	Vesin and Talbot	8 March	1880
Romeo and Juliet	Harrison	19 April	1880
A Midsummer Night's Dream	Saker	28 June	1880
Othello	Warner	20 September	1880
Romeo and Juliet	Warner	18 October	1880
Othello	Warner	29 January	1881
Macbeth	Warner and Vesin	12 February	1881
Hamlet	Vesin	28 February	1881
Richard III	E.H. Brooke	23 July	1881
The Merchant of Venice (sc.)	F.H. Macklin	28 July	1881
King John (sc.)	"Little Nellie"	28 July	1881
Macbeth (sc.)	Miss Moodie	29 July	1881
Romeo and Juliet (sc.)	Miss Bella Pateman	30 July	1881
Julius Caesar (sc.)	McCullough	30 July	1881
Hamlet	Miss Marriott	27 August	1881
Twelfth Night	Miss de la Vane	April	1884
The Merchant of Venice	Miss de la Vane	30 April	1884
As You Like It	Miss de la Vane	May	1884
Othello	Ward	17 August	1885
Julius Caesar	Edmund Tearle	23 April	1888
Macbeth	Edmund Tearle	April	1888
Othello	Edmund Tearle	April	1888
Macbeth	Mrs Bandmann-Palmer	3 May	1889
Julius Caesar	Edmund Tearle	27 May	1889
Richard III	Colona	29 November	1890
Hamlet	Colona	November	1890
Othello	Colona	December	1890

ST GEORGE'S HALL

Hamlet (1603 text)	Foel	16 April	1881
Twelfth Night	Irving Dramatic Club	29 November	1883
As You Like It	Irving Dramatic Club	30 November	1883
As You Like It	Irving Dramatic Club	12 June	1884
As You Like It	Miss Leighton	23 July	1884
Love's Labour's Lost	Irving Dramatic Club	4 December	1884
1 Henry IV	Irving Dramatic Club	7 December	1886
The Tempest	Irving Dramatic Club	9 December	1890

ST JAMES'S

As You Like It	Mr and Mrs Kendal	24 January	1885
Love's Labour's Lost	(amateur)	July	1885
As You Like It	Mrs Langtry	24 February	1890

SHAFTESBURY

As You Like It	Miss Wallis	20 October	1888
King John (sc.)	Eyars	9 July	1889

**4. FULL CAST-LISTS OF PRODUCTIONS DISCUSSED
IN VOLUME ONE, PART TWO**

STRAND

The Comedy of Errors	Clarke	18 January	1883
Romeo and Juliet	Miss Vincent	12 July	1883
Twelfth Night	Compton	8 December	1883

SURREY

Henry VIII (sc.)	William Creswick	15 February	1882
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TOOLE'S

Richard III (sc.)	Irving	July	1883
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VAUDEVILLE

The Merchant of Venice	Fernandes	24 June	1885
Othello	Charrington	20 December	1887
Romeo and Juliet (sc.)	Miss Sefton	14 February	1888

Open-air Performances

BRAMBLEBURY, Wandsworth Common

Twelfth Night	(amateur?)	10 October	1889
Twelfth Night	(amateur?)	12 June	1890

COOMBE

As You Like It	Vezin, Miss Calhoun	22 July	1884
As You Like It	Vezin, Miss Calhoun	30 May	1885

FAIRSEAT, Highgate

As You Like It	(amateur?)	10 September	1887
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TWICKENHAM, at the home of Mrs Labouchere

A Midsummer Night's Dream	(amateur?)	August	1887
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**4. FULL CAST-LISTS OF PRODUCTIONS DISCUSSED
IN VOLUME ONE, PART TWO**

Hamlet

16 October 1884 -

Wilson Barrett
Princess's Theatre

Cast:

Hamlet	Wilson Barrett
Ophelia	Miss Eastlake
Claudius	E.S. Willard
Ghost	Dewhurst
Polonius	Clifford Cooper
Horatio	J.R. Crauford
Laertes	Frank Cooper
Actor 1	W. Speakman
2	Williamson
Rosencrants	G.R. Foss
Guildenstern	C. Fulton
Osric	Neville Doone
Marcellus	H. Evans
Bernardo	W.A. Elliott
Francisco	H. de Sala
Gravedigger 1	G. Barrett
2	H. Bernage
Priest	M. Cleary
Messenger	H. Besley
Sailor	Lennox
Gertrude	Miss Margaret Leighton
Player Queen	Miss Mary Dickens

Times 17 October 1884; Enthoven programme.

Revived: Princess' 19 July 1886; Globe 18 January 1888;
Princess's 28 January 1889 and American tours.

Scenic artists: W. Beverley, W. Hann, Stafford Hall.

Music arranged and selected by Edward Jones.

Promptbook: Enthoven, Princess's Theatre file, 1884 (not in Shattuck).

Produced with collaboration of E.W. Godwin

Romeo and Juliet

1 November 1884 - 21 February 1885

Mary Anderson
Lyceum Theatre

Cast:

Romeo	William Terriss
Mercutio	H.Standing
Tybalt	J.Anderson
Paris	E.Maurice
Montague	De Cordova
Capulet	G.Warde
Friar Laurence	A.Stirling
Friar John	W.Russell
Apothecary	Ben Greet
Prince Escalus	Harwood
Cousin to Capulet	Drayton
Benvolio	A.Lewis
Balthasar	K.Black
Peter	H.Kemble
Sampson	Murray
Gregory	Lewis Gillespie
Abram	Dwyer
Page	Master Black
Lady Montague	Mrs O'Reilly
Lady Capulet	Mrs Calvert
Nurse	Mrs Stirling
Juliet	Miss Mary Anderson

Times 3 November 1884; Enthoven programme.

Revived: American tour, 1885.

Scenic artists: Hawes Craven, W.Cuthbert, Bruce Smith, W. Perkins
and J.O'Connor.

Promptbook: New York Public Library, Lincoln Center.
NCP.181757B - Shattuck 49.

Produced in collaboration with Lewis Wingfield.

As You Like It

24 January - 28 March 1885

Mr and Mrs Kendal
St James's Theatre

Cast:

Duke	J.F.Young
Frederick	Denison
Aniens	J.Tapley
Jaques	Hermann Vesin
Lord 1	Brandon Thomas
2	W.T.Lovell
Le Beau	E.Hamilton Bell
Charles	H.Vernon
Oliver	Waring
Jaques du Bois	F.M.Paget
Orlando	Kendal
Adam	Maclean
Dennis	Vivian
Touchstone	Hare
Martext	Myers
Corin	R.Cathcart
Silvius	F.Rodney
William	E.Hendrie
Rosalind	Mrs Kendal
Celia	Miss Linda Diets
Phebe	Miss Webster
Audrey	Miss Lea

Times 26 January 1885; Enthoven programme.

No revivals.

Scenic artists: Harford and Perkins.

Music arranged and selected by Alfred Cellier

No promptbook.

Produced with collaboration of Lewis Wingfield.

The Winter's Tale

10 September 1887 - 24 March 1888

Mary Anderson
Lyceum Theatre

Cast:

Leontes	J. Forbes-Robertson
Mamillius	Miss Mabel Hoare
Camillo	J. MacLean
Antigonus	Geroge Warde
Cleomenes	A. Lewis
Dion	T. Cole
Phoeion	F. Raphael
Rogero	W. Padgett
Councillor	A. Mason
Court Officer	H. Pagden
Herald	C. Lennox
Polixenes	F. H. Macklin
Florizel	Fuller Mellish
Archidamus	Glenn Winn
Mariner	P. Clarke
Gaoler	Davies
Old Shepherd	W. H. Stevens
Servant to Old Shepherd	Litton
Clown	J. Anderson
Officer of the Guard	Galliford
Autolycus	Charles Collette
Paulina	Miss Sophie Eyre
Emilia	Miss Helena Dacre
Lady 1	Miss C. Russell
2	Miss Desmond
Mopsa	Miss Zeffie Tilbury
Dorcas	Miss Mary Ayrton
Hermione/Perdita	Miss Mary Anderson

Times 12 September 1887; Enthoven programme.

Revived for American tour.

Scenic artists: William Telbin, Walter Hann and W. Perkins.

Music by Andrew Levey.

Promptbook: Folger Wint T, 3 - Shattuck 28.

The Taming of the Shrew

29 May - 31 August 1888

Augustin Daly's Company
Gaiety Theatre

Cast:

Lord	George Clarke
Christopher Sly	William Gilbert
Huntsman	Eugene Ormand
Hostess	Miss Lizzie St Quentin
Page	Master W. Collier
Huntsman 1	Revell
2	Murphy
3	Finney
Player 1	Bond
2	Wood
Baptista	Charles Fisher
Vincentio	John Moore
Lucentio	Otis Skinner
Petruchio	John Drew
Gremio	Charles Leclercq
Hortensio	Joseph Holland
Pedant	John Wood
Grumio	James Lewis
Biondello	E.P. Wilks
Tranio	Frederick Bond
Katharine	Miss Ada Rehan
Bianca	Miss Phoebe Russell
Widow	Miss Alice Hood
Curtis	G.H. Gilbert

Times 30 May 1888 and 2 August 1888; Enthoven programme.

Revived at Lyceum for seven performances from 8 July 1890.

Scenic artists: W.Hann, J.Roberts and Henry E.Moyt.

Promptbooks: Shattuck lists eight (28-35) - four in New York Public Library at the Lincon Center, three at the Folger and one in Nashville, Tennessee.

As You Like It

20 October - 17 November 1888

Ellen Wallis
Shaftesbury Theatre

Cast:

Duke in exile	J.R.Crauford
Lord 1	Ferguson
2	Herbert Basing
Amiens	Seymour Jackson
Jaques	Arthur Stirling
Duke Frederick	C.Arnold
Le Beau	John Buckstone
Charles	Arthur Fenwicke
Oliver	Charles Cooper
Jaques du Bois	George Seldon
Orlando	Forbes Robertson
Adam	William Farren
Touchstone	Mackintosh
Corin	Allen Thomas
Sylvius	Mathew Brodie
William	Sidney Harcourt
Page 1	Miss Felix
2	Miss Lambelle
Rosalind	Miss Wallis (Mrs Lancaster)
Celia	Miss Annie Rose (Mrs Horace Nevill)
Phoebe	Miss Kate Fayne
Audrey	Mrs Edward Saker

Pastoral Dance by Miss Edith Charteris

Solos and Incidental songs by Mr Seymour Jackson - Full Chorus.

Times 22 October 1888; Enthoven programme.

No revivals.

Scenic artist: Henry Emden

No Promptbook.

The programme announces that the play was "Produced under the Direction of Mr.J.C.Smith".

The Merry Wives of Windsor2 January - 20 July 1889,
(Matinees only until 9 February)Beerbohm Tree
Haymarket Theatre

Cast:

Falstaff	H. Beerbohm-Tree
Fenton	Fuller Mellish
Shallow	Vollaire
Slender	Charles Brookfield
Ford	F.H. Macklin
Page	Fred Harrison
Evans	Edward Righton
Caius	Henry Kemble
Host	J.S. Blythe *
Bardolph	Stewart Dawson
Nym	Robb Harwood
Pistol	Charles Allan
Robin	Miss Aylward
Simple	Charles Dodsworth
Rugby	R.G. Legge
Mrs Ford	Miss Alice Lingard
Mrs Page	Miss Rose Leclercq
Anne Page	Mrs Tree
Mistress Quickly	Mrs Edmund Phelps

* (in the matinee performances which preceded 9 February
the Host was played by Lionel Brough)

Times 3 January 1889 and 22 July 1889; Enthoven programme

Revived 1901-1912.

Scenic artist: Walter Johnstone.

Music by Arthur Sullivan.

Promptbooks: Shattuck lists six (57-62) in the Tree Collection, formerly in the Enthoven Collection and now at the University of Bristol. These derive from the 1901-1912 revivals. Two books in the same collection (Shattuck 51 and 52) and two in the Folger (53 and 54) date from 1889 and use the five-act text prepared for the first production.

Tree first produced the play at a benefit for Edward Hastings, at the Crystal Palace Theatre, 13 September 1888 - Cf. Dramatic Notes, September 1888 (1889).

A Midsummer Night's Dream19 December 1889 -
26 May 1890F.R. Benson
Globe Theatre

Cast:

Theseus	Sydney Price
Egeus	Alfred Brydons
Lysander	F.R. Benson
Demetrius	Herbert Ross
Philostrate	G.M. Howard
Quince	Athol Forde
Snug	G.F. Black
Bottom	G.R. Weir
Flute	Stephen Phillips
Snout	H. Gordon Tomkins
Starveling	Arthur Grenville
Hippolyta	Marion Grey
Hermia	Ada Ferrar
Helena	Kate Borke
Oberon	Otho Stuart
Titania	Mrs F.R. Benson
Puck	Miss Grace Geraldine
Singing Fairy	Miss Mary Townsend
Fairy	Miss May Woolgar Mellon
Peasblossom	Miss Freda Langton
Cobweb	Miss Jessie Bateman
Moth	Miss Lily Stewart
Mustard-Seed	Miss Lily Lorell

Times 20 December 1889 and 17 February 1890; Enthoven programme.

Revived on tour and in London several times, 1890-1914; Benson had first produced the play in the provinces in 1887.

Scenic Artist: Hemsley

Music by Mendelssohn, Cook and Horn.

Promptbook: Shakespeare Centre Library; Versions 72/923 Benson (Shattuck 27).

Richard III16 March -
1889Richard Mansfield
Globe Theatre

Cast:

King Henry VI
 Prince of Wales
 Duke of York
 Duke of Gloucester
 Buckingham
 Norfolk
 Richmond
 Stanley
 Ratcliffe
 Oxford
 Lord Mayor
 Blount
 Catesby
 Surrey
 Brakenbury
 Berkeley
 Hastings
 Captain of the Guard
 Tressell
 Tyrell
 Vaughan
 Herbert
 Brandon
 Pembroke
 Dorset
 Lovell
 Bishop of Ely
 Abbot
 Wyndham
 Court Jester

 Queen Elizabeth
 Lady Anne
 Duchess of York
 Lady
 Margaret Plantagenet
 Edward
 Ladies

Allen Beaumont
 Miss Bessie Hatton
 Miss Isa Bowman
 Richard Mansfield
 James Fernandez
 W.R. Stanley
 Luigi Lablache
 D.H. Harkins
 Reginald Stockton
 J. Burrows
 Joseph Franklin
 Leonard Calvert
 Norman Forbes
 J. Parry
 Mervyn Dallas
 J.G. Slee
 W.H. Crompton
 H. Wyatt
 Edgar Gilmore
 C. Steuart
 E. Norton
 C. Smiles
 E. Broughton
 H. Druce
 M. Buist
 L. Du Barri
 Sydney Price
 A. Sims
 F. Vivian
 F.W. Knight

 Miss Mary Rorke
 Miss Beatrice Cameron
 Miss Carlotta Leclercq
 Miss Whittier Chandos
 Miss E. Orford
 Miss M. Bowman
 Misses Burton, Langton and Olliff

Times 18 March 1889; Enthoven programme.

Revived for American tour.

Scenic artists: W. Telbin, Bruce Smith, E.G. Banks

Music by Edward German.

Promptbook: New York Public Library, Lincoln Center NCP.342934 -
Shattuck 80.

Produced with the collaboration of Seymour Lucas.

Antony and Cleopatra18 November 1890 -
end of January 1891Mrs Langtry
Princess's Theatre

Cast:

Antony	Charles Coghlan
Octavius	F.Kemble Cooper
Lepidus	P.C.Beverley
Pompey	Kenneth Black
Enobarbus	Arthur Stirling
Ventidius	H.Druce
Eros	Charles Burleigh
Scarus	A.T.Hilton
Maecenas	W.S.Parkes
Proculeius	Henry Loraine
Thyreus	Walter Gay
Menas	H.Yardley
Varrius	Stanley Pringle
Alexas	Mac Vickars
Mardian	Harry Fenwicke
Seleucus	H.J.Carrill
Messenger	Oscar Adye
Soothsayer	Arthur Munro
Clown	Everill
Soldier 1	W.Clifton
2	A.Watson
Octavia	Miss Frances Ivor
Charmian	Miss Amy McNeil
Iras	Miss F.Harwood

Two characters in the Interlude

Day	Miss Emina D'Auban
Night	Miss Madge Greet
 Cleopatra	 Mrs Langtry

Times 19 November 1890; Enthoven programme.

No revival.

Scenic artists: Banks, Harker, Perkins and Bruce Smith.

Music by Edward Jakobowski.

No Promptbook.

Produced with the collaboration of Lewis Wingfield

5. FULL CAST-LISTS OF IRVING'S LYCEUM SHAKESPEARE
PRODUCTIONS, 1880-1890

The Merchant of Venice

May - June 1880

(run began 1 November 1879)

(20 May was 191st performance of 5-act version: on
21 May the final act was removed to make way for
Iolanthe by W.G.Wills).

Cast:

Shylock	Henry Irving
Duke of Venice	Beaumont
Prince of Morecco	Tyars
Antonio	Forrester
Bassanio	Barnes
Salanio	Elwood
Salarino	Pinero
Gratiano	F.Cooper
Lorenzo	N.Forbes
Tubal	J.Carter
Launcelot Gobbo	S.Johnson
Old Gobbo	C.Cooper
Goaler	Hudson
Leonardo	Branscombe
Balthazar	Tapping
Stephano	Ganthony
Clerk of the Court	Calvert
Nerissa	Miss Florence Terry
Jessica	Miss Alma Murray
Portia	Miss Ellen Terry

Times 2 June 1880; Enthoven programme.

Scenic artists: W.Telbin, Hawes Graven, Walter Hann, W.Cuthbert.

Music: Hamilton Clarke.

Othello

2 May 1881 -

(Announced for every Monday, Wednesday and Friday
in May, Booth and Irving alternating Iago and
Othello week by week)

Cast:

Cassio	Terriss
Brabantio	Mead
Roderigo	Pinero
Duke of Venice	Beaumont
Montano	Tyars
Gratiano	Carter
Lodovico	Hudson
Messenger	Mathison
Paulo	Ferrand
Antonio	Clifford
Julio	Louther
Maroo	Harwood
Emilia	Miss Pauncefont
Desdemona	Miss Terry

Times 5 May (Booth's Othello) and 11 May (Irving's) 1881:
Enthoven Programme.

Scenic artists? Craven, Cuthbert.

Romeo and Juliet

8 March - 29 July 1882
and 2 September - 7 October 1882

(In the autumn revival F.R.Benson replaced George Alexander as Paris)

Cast:

Romeo	Henry Irving
Mercutio	William Terriss
Tybalt	Charles Glenny
Paris	George Alexander
Capulet	Howe
Montague	Harbury
Friar Laurence	Fernandez
Apothecary	Mead
Escalus	Tyars
Benvolio	Child
Gregory	Carter
Sampson	Archer
Abraham	Louther
Balthasar	Hudson
Peter	Andrews
Friar John	Black
Citizen	Harwood
Chorus	Howard Russell
Page	Miss Kate Brown
Nurse	Mrs Stirling
Lady Montague	Miss H. Mathews
Lady Capulet	Miss L. Payne
Juliet	Miss Ellen Terry

Times 9 March 1881; cast in Scott, From "The Bells" to "King Arthur" (1896) - Enthoven file for this year is missing.

Scenic artists: Craven, Cuthbert, Hann, Telbin.

Music: Julius Benedict.

Much Ado about Nothing11 October 1882 -
1 June 1883

Cast:

Benedick	Henry Irving
Don Pedro	William Terriss
Don John	C.Glenny
Claudio	Forbes-Robertson
Leonato	Fernandez
Antonio	H.Howe
Balthasar	J.Robertson
Borachio	F.Tyars
Conrade	Hudson
Friar Francis	Mead
Dogberry	S.Johnson
Verges	Stanislaus Calhaem
Seacoal	Archer
Oatcake	Harbury
Sexton	Carter
Messenger	Haviland
Boy	Miss K.Brown
Hero	Miss Millward
Margaret	Miss Harwood
Ursula	Miss L.Payne
Beatrice	Miss Ellen Terry

Times 12 October and 24 October 1882; Cast in Scott, From "The Bells"
to "King Arthur" (1896)

Scenic artists: Hawes Craven, W.Cuthbert and William Telbin,

Music: Meredith Ball, Stemens and Duncombe.

Hamlet

11-14 July 1883

(Part of a series of revivals in preparation
for the tour of America and Canada)

Cast:

Hamlet	Henry Irving
Claudius	Fernandez
Polonius	H. Howe
Laertes	William Terriss
Horatio	Tyars
Osric	N. Forbes
Rosencrantz	Lyndal
Guildenstern	Haviland
Marcellus	Harbury
Bernardo	Clifford
Francisco	Harwood
Player 1	Louther
2	Archer
Priest	Carter
Gravedigger 1	S. Johnson
2	A. Andrews
Messenger	Dwyer
Ghost	Mead
Gertrude	Mrs Pauncefort
Player Queen	Miss Harwood
Ophelia	Miss Ellen Terry

Times 13 July 1883; Enthoven programme.

The Merchant of Venice

16-21 July 1883

(Another in the series of pre-tour revivals)

Changes of cast from 1880:

Duke of Venice	H. Howe	replaced Beaumont
Morocco	M. Dallas	Tyars
Antonio	Fernandez	Forrester
Bassanio	Wm. Terriss	Barnes
Salanio	Lyndal	Elwood
Salarino	Harbury	A.W. Pinero
Gratiano	Tyars	F. Cooper
Old Gobbo	Archer	C. Cooper
Gaoler	Harwood	Hudson
Leonardo	Marian	Branscombe
Balthazar	Harvey	Tapping
Stephano	Clifford	Ganthonny
Clerk of the Court	Louther	Calvert
Nerissa	Miss Louisa Payne	Miss F. Terry
Jessica	Miss Millward	Miss Alma Murray

Enthoven programme

Much Ado about Nothing

31 May - 5 July 1884

Changes of cast from 1882:

Don John	Haviland	replaced C.Glenny
Claudio	Norman Forbes	Forbes Robertson
Leonato	Wenman	Fernandez
Antonio	Harbury	H.Howe
Conrade	Lyndal	Hudson
Dogberry	H.Howe	S.Johnson
Oatcake	Clifford	Harbury
Messenger	Andrews	Haviland

The Boy is missing from this cast-list.

Times 2 June 1884; Enthoven programme

Twelfth Night

8 July - 22 August 1884

Cast:

Malvolio	Henry Irving
Orsino	William Terriss
Sir Toby Belch	David Fisher
Sir Andrew Aguecheek	Francis Wyatt
Fabian	Andrews
Clown	Stanislaus Calhaem
Sebastian	F. Terry
Antonio	H. Howe
A Sea Captain	Tyars
Valentine	Mellish
Curio	Haviland
A Friar	Harbury
Officer 1	Archer
2	Harwood
Olivia	Miss Rose Leclercq
Maria	Miss Louise Payne
Viola	Miss Ellen Terry*

* (replaced at July 28 matinee
by Marion Terry)

Times 18 June and 9 July 1884; Enthoven programme.

Scenic artists: Craven, Hann, Cuthbert, Telbin, T.W.Hall,
J. Selby Hall, J.Harker.

Music: Meredith Hall.

Hamlet

2-8 May 1885

(Return from American tour)

Changes of cast from 1883:

Claudius	Wenman	replaced Fernandes
Laertes	Alexander	Wm. Terriss
Osrice	Harvey	Norman Forbes
Rosencrantz	Norman Forbes	Lyndal
Guildenstern	Lyndal	Haviland
Bernardo	Benn	Clifford
Francisco	Clifford	Harwood
2nd Gravedigger	Gurney	Andrews
Player Queen	Miss Foster	Miss Harwood

The Messenger (Dwyer in 1883) is missing from this cast-list.

Times 4 May 1885; Enthoven programme.

Scenic artists not specified in programme.

Music: Hamilton Clarke.

The Merchant of Venice

16 May 1887

SEE July 8.

Era and Dramatic Review, 21 May 1887 (cast-list in Era).

Henry VIII (IV.2.)

16 June 1887

The Merchant of Venice (trial scene)

(Matinee for the benefit of Miss Amy Roselle)

Casts:

Henry VIII

Katherine	Miss Genevieve Ward
Patience	Mrs Pauncefort
Griffith	F.M.Pagit
Capacius	Hamilton J.Knight
Messenger	J. Martin Harvey

The Merchant of Venice (trial scene)

Shylock	Henry Irving
Duke of Venice	H.Howe
Antonio	Wenman
Bassanio	George Alexander
Salanio	Haviland
Salarino	Harbury
Gratiano	Glenney
Clerk	Calvert
Nerissa	Miss Matthews
Portia	Miss Terry

Era June 1887; Programme in Shakespeare Centre, Bram Stoker Collection.

The Merchant of Venice

8 and 16 July 1887

(Irving's benefit was on 8 July: the season ended on 16 July with a performance of this play).

Changes of cast from 1883:

Morocco	Tyars	replaced Dallas
Antonio	Wenman	Fernandez
Bassanio	Alexander	Terriss
Salanio	Haviland	Lyndal
Gratiano	Glenney	Tyars
Lorenzo	Harvey	Norman Forbes
Tubal	Archer	J. Carter
Gaoler	Helmsley	Harwood
Old Gobbo	Carter	Archer
Balthasar	Baker	Tapping
Clerk of the Court	Calvert	Louther
Nerissa	Miss Matthews	Miss Louisa Payne
Jessica	Miss Winifred Emery	Miss Millward

Programme in Shakespeare Centre: Bram Stoker Collection.

Much Ado about Nothing

13 June 1887 -

(Pre-tour revival of ten nights and two matinees)

Changes of cast from 1884:

Pedro	Glenney	replaced Terriss
Claudio	Alexander	Norman Forbes
Antonio	Howe	Harbury
Conrade	Harbury	Lyndal
Dogberry	Johnson	Howe
Verges	Clifford	Calhaem
Oatcake	Baker	Clifford
Messenger	Harvey	Andrews
Hero	Miss Emery	Miss Millward
Margaret	Miss Mills	Miss Harwood
Ursula	Miss Matthews	Miss Laura Payne

Programme in Shakespeare Centre Library: Bram Stoker Collection.

Macbeth29 December 1888 -
29 June 1889

Cast:

Duncan	Haviland
Malcolm	Webster
Donalbain	Harry
Macbeth	Henry Irving
Banquo	Werman
Macduff	Alexander
Lennox	Outram
Ross	Tyars
Menteith	Archer
Angus	Lacy
Caithness	Leverton
Fleance	Master Harwood
Wiward	Howe
Seyton	Fenton
Officer 1 and 2	Hemstock and Cass
Sergeant	Raynor
Porter	Johnson
Messenger	Coveney
Attendant	Roe
Murderer 1 and 2	Black and Carter
Gentlewoman and Servant	Miss Coleridge and Miss Foster
Lady Macbeth	Miss Ellen Terry
Hecate	Miss Ivor
Witch 1	Miss Marriott
2	Miss Desborough
3	Miss Seaman
Apparitions	Misses Harwood and Holland, Mr Baird

Times 31 December 1888 and 1 July 1889; Enthoven programme.

Scenic artists: Craven, Hann, Harker, T.W.Hall, W.Perkins, R. Caney.

Music by Arthur Sullivan, (included pieces from Henry VIII and Tempest suites).