PICTORIAL SHAKESPEARE. 1880-1890

A Study of Major London Productions.

by Russell Bennett Jackson.

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I. NOTES TO CHAPTERS
ABBREVIATIONS

The following abbreviations have been adopted in these notes:

EM  British Museum

DNB  The Dictionary of National Biography

Folger  The Folger Shakespeare Library, Washington D.C.

James, Scenic Art  Henry James, The Scenic Art, ed. Alan Wade (1949).


Odell, Shakespeare  G.C.D. Odell, Shakespeare from Betterton to Irving (2 vols, New York, 1920).


Shaw, OTN  George Bernard Shaw, Our Theatres in the Nineties (3 vols, 1932).


PART ONE

Chapter One

1 Wilde, Letters, p.96.

2 Wilde, "L'Envoi", in Renel 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.


8 Cf. Soloman 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.).


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)


Frederick Wedmore, The Masters of Genre Painting (1880), p.3.

ibid, p.8.

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.

ibid, 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".

e.g. Lewis Wingfield, Notes on Civil Costumes 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.


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.


E.J. Poynter, "Decorative Art" in Ten Lectures (1879), pp.1-61; p.11.

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. Philip 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 Commonweal), 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, Horae Subsecivae (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).


31 Arthur Symons, Studies in the Seven Arts (1906), p.147.

Chapter Two


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).


Wilde was paid two guineas for the article, cf. *Letters*, p.174.

ibid, p.282.

ibid, pp.141-2 (23 March 1883).

ibid, pp.295-6 (c.3 February 1891).

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...


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".


- "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.
The most accessible account of the 1664 performances is that of
(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.

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 (Münberg, 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

21 Pater, Marius the Epicurean, His Sensations and Ideas (2 vols, 1885)
II. 19.
Cf. Coleridge, Shakespearean Criticism, ed. Rayson (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.
...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 union 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.


Pater, Marius the Epicurean (1885), II. 226.

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).


Soloman Fishman, The Interpretation of Art, (Berkeley and Los Angeles, 1963), p.50.

Pater, Marius the Epicurean (1885), II. 109.

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.


Wilde, "Mr Pater's Last Volume" (notice of Appreciations) in The Speaker, 22 March 1890.

Transactions of the New Shakespeare Society (14 vols, 1874-1892) I (1874) 7.


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 recognises 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).
Chapter Three


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, RND V.555).


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, RND V.49-72. - a chapter dealing with the position of the dramatist during the latter half of the century.


ibid, p.11.


ibid, pp.335-6.

Tennyson, *The Promise of May* (privately printed, 1882), p.14. There are no significant differences between this and the later editions of the play.

ibid, p.22.

ibid, f.54.


ibid, pp.v-vi.

ibid, pp.45-6.

Beerbohm, op. cit., p.118.


When Mr. Charrington produced Ibsen's *Doll's House* at the Royalty in 1889, he smashed up the British drama of the eighties.

(OTH, I. 164 (24 June 1895).
11

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".


34 Gilbert, letter to John Hare, BM Gilbert papers Volume XLIV, MS. Add. 49, 332, f.31 (17 April 1885).


37 Printed speech in Enthoven Collection.

38 Bancrofts (1909), p.247; James, Scenic Art, p.148. Cf. E. 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).


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 main-stay 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.

James, The Scenic Art, pp.160-1.


In the course of the Drama will be realised 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.

(Entwoven 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.


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.
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 fulsomey:

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.


On Scott's editorship of *The Theatre*, 1880-1889, cf. Laurence Irving, *Henry Irving, the Actor and his World* (1951) pp.149ff, and Robert Haygood, "His Heart upon his Sleeve: Clement Scott as a Reviewer of Shakespearean Productions", *Shakespeare Jahrbuch* (west) 1967, pp.70-87. Shaw (OTW, 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 impelled to give a good or bad notice to two of his pieces which will open at the Avenue shortly, *Cammon* and an unnamed burlesque (evidently *The Ar-Rivals*, ascribed in the programme, and by Nicholl, to "Banero and Pinfot")

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 *Cammon* and damned the burlesque (cf. *The Daily Telegraph*, 25 June 1884).

The *Theatre*, n.s. VI (August 1882) 106-111; p.106. A further notice appeared in the October issue.

Wilson Barrett to Winter, Folger MS. Yc.90 (15), 9 May 1887.

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.

Mansfield to Dithmar, Folger MS. Yc.489 (42), 31 December 1893.


Folger MS. Yc.489 (107).

Letters to Daly, Folger MSS. Yc.4933 (1) and (4), 12 May 1884 and 2 July 1886.

Folger MS. Yc.4933 (9), 27 September 1886.

Folger MS. Yc.4933 (25), 8 September 1890.
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!".


The Spirit of the Times (New York) 1879 (undated clipping in the New York Public Library, 1879 scrapbook).


ibid, pp.650, 651.


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).


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).
The Scenic Art, pp.222-3.

Letter to Elisabeth Winter, Folger MS. Yc.434 (68), 20 May 1889.

George Moore, Impressions and Opinions (1891), p.205.

The Scenic Art, p.139.


ibid, p.174.

The Scenic Art, pp.36-7.

Wildes's remark is reported by W. Graham Robertson, Time Was (1931), p.151.

The prompt-copy referred to as the "Harvard copy" is Harvard Theatre Collection 657-109 (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:

The Theatre ns.XIII (February 1889) 100-104.


Brereton, The Life of Henry Irving (2 vols, 1908), reports the total receipts from 151 nights of Macbeth as £49,906.15s. (II.149).

W.Graham Robertson, Time Was (1931), p.150.
18


49 Sir Sidney Lee, Shakespeare and the Modern Stage (1912), p.3.

50 ibid, p.23.


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.


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.
Enthoven Collection, Papers of E.W. Godwin, Box IV (balance sheet for 1884 As You Like It).


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 costumes delivered by Godwin in 1866.

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.

The issue of 24 October corrects "A-Major" to "a major key".

For the biographical information, cf. Joseph Knight's article in MB LXII (1900) 186–7.

Obituaries of Lewis Strange Wingfield, The Morning Post (quoted in The Times, 14 November 1891) and The Illustrated London News 21 November 1891.

Charles Kean to George Godwin, Folger MS. Yc.393 (87), probably February 1856.

Charles Kean to George Godwin, Folger MS. Yc.393 (89), 11 February 1856.

Charles Kean to George Godwin, 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–d mention theatre boxes and various social visits, but no financial arrangements.

Joseph Barker, Studio and Stage (1924), passim (especially pp. 96–8 and 170–1); Alice Comyns Carr, Reminiscences (1925), p. 205.


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.

Wilhelm, op. cit., p. 53.

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
Era 25 October
I. LN (Sala) 25 October
ISDrN 1 November
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).


4 Costume designs in Enthoven Collection Papers of E.W. Godwin, Box II. This collection includes eight designs for Hamlet in ink and watercolour, 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 shillings per
night for all nights beyond 100th represent.

Sent off by Evag. post of 23rd ap.
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.' R.A. added, 'And he would'.

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.

Scott, *Some Notable Hamlets* (1900), pp.59-60.

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.


Costume design for Claudius, Enthoven Collection, Papers of E.W.Godwin, Box II, design number X.


Costume designs for Polonius and Ophelia, Enthoven Collection, Papers of E.W.Godwin, Box II, designs numbers XIV and XIX.


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).

Cf. Sprague, *Sh. and the Actors*, p.142 on the reactions of other Hamlets to this information.

The cuts in the three versions may be summarized as follows:

**Irving**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>32-34a</td>
<td>&quot;And duller...Wouldst thou not stir in this&quot;</td>
</tr>
<tr>
<td>47-52</td>
<td>(restored by prompt-copy)</td>
</tr>
<tr>
<td>53-57</td>
<td></td>
</tr>
<tr>
<td>68-73</td>
<td>(retaining 70b, &quot;so did it mine&quot;)</td>
</tr>
<tr>
<td>77</td>
<td>(&quot;Unhouseled...&quot;)</td>
</tr>
</tbody>
</table>

**Barrett**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>43-44a</td>
<td>&quot;0 wicked wit...So to, seduce&quot;</td>
</tr>
<tr>
<td>53-57</td>
<td></td>
</tr>
<tr>
<td>68-73</td>
<td>(including 70b)</td>
</tr>
</tbody>
</table>

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).

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.


New Variorum Hamlet, I. 262-4 (on "paddock").

Sprague, Sh. and the Actors, p.161.

Irving's printed version gives 1-4 ("I like him not...shall along with you"), 36-72a ("0 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).

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.

The cuts are confirmed by Ellen Terry's copy in the Folger Shakespeare Library (Hamlet 49 - Shattuck no. 97).

The red-lined cloak is mentioned in Godwin's notes on the envelope — cf. note 5 above.

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.


J.Comyns Carr, A Fireside Hamlet (Prince's Theatre, 27 November 1884), MS. in Lord Chamberlain's Collection.

Scott, Some Notable Hamlets (1900).

Letter to Moy Thomas, Folger MS. Ye.90 (5), 11 November 1884.
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.


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.


- 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".


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 matinées 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).
Folger MS.Yt.61 (43).

Folger MS.Yt.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).

Folger MS.Yt.61 (49), 23 November 1883.


The Scenic Art, p.108.

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.Yt.61 (51)). Princess Ida, or, Castle Adamant opened at the Savoy, 5 January 1884.

Folger MS.Yt.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.Rowell'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.Yt.61 (56), a letter to Winter of 4 May 1884, Mary Anderson mentions a meeting with Tennyson and nightly receipts in Edinburgh of £425.

Two letters to Winter deal with plans for the 1884/5 season: Folger MSS. Yt.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 16 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.

Shaw, Pen Portraits and Reviews (1963), p.163.

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).

MS. Folger Yt.61 (79).

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.
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 extravagances 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.

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 by 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... "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.

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

1884

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Athenaeum</td>
<td>8 November</td>
</tr>
<tr>
<td>Era</td>
<td>8 November</td>
</tr>
<tr>
<td>Daily News</td>
<td>3 November</td>
</tr>
<tr>
<td>Daily Telegraph (Scott)</td>
<td>3 November</td>
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<tr>
<td>ISDrW</td>
<td>8 November</td>
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<tr>
<td>London Figaro</td>
<td>7 November</td>
</tr>
<tr>
<td>Morning Post</td>
<td>3 November</td>
</tr>
<tr>
<td>Pall Mall Gazette</td>
<td>3 November</td>
</tr>
<tr>
<td>Saturday Review</td>
<td>8 November</td>
</tr>
<tr>
<td>Stage</td>
<td>7 November</td>
</tr>
<tr>
<td>Times</td>
<td>3 November</td>
</tr>
<tr>
<td>Truth</td>
<td>6 November</td>
</tr>
<tr>
<td>World</td>
<td>5 November</td>
</tr>
</tbody>
</table>

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

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. Ye.61 (52)). Lytton's article is in The Nineteenth Century XVI (December 1884) 879-900.
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. T.J.B.Spencer's Introduction to the New Penguin Shakespeare edition of the play (Harmondsworth, 1967), pp.15-16.

Anna Jameson, Characteristics of Women, Moral, Poetical and Historical (2 vols, 1832) I. 112.

New Variorum Romeo and Juliet, p.64.

Sprague, Sh. and the Actors, p.300.

Helen Faucit, On Some of Shakespeare's Female Characters (1891), p.115.

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).

Percy Allen, op.cit., p.216.

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.
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
ISDN 7 February
Morning Post 26 January
Pall Mall Gazette 24 January
Punch 7 February and 26 January
Referee 25 January and 1 February
Times 26 January
Truth 29 January
Weekly Dispatch 1 February
World (Archer) 28 January
Chapter Six


2 Mary Anderson, A Few Memories (1896), p.128.

3 Brereton, The Life of Henry Irving (2 vols. 1908) II. 285ff.) 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.


5 Reviews quoted in this chapter are as follows:

As You Like It (Stratford) 1885

Daily Telegraph (Scott) 31 August
Era 5 September
Graphic 5 September
ISDRN 3 September
Stage 4 September
Sunday Times 30 August
World (Archer) 2 September

Winter's Tale (Nottingham) 1887

Academy ("W.D.A.") (Probably W. Davenport Adams) 30 April
Dramatic Review (Cowing) 30 April


Helen Faucit, On Some of Shakespeare's Female Characters (1891), p.248.

ibid, p.285; Dowden Shakespeare (1877), p.110.


Helen Faucit, op.cit., p.255.

Daly's As You Like It prompt-book (Daly's Theatre, New York, 17 December 1889), Folger ATL 16 - Shattuck no.58. Cf. Sprague, Sh. and the Actors, pp.36-7.

Helen Faucit, op.cit., p.277.

Knight, Theatrical Notes (1893), pp.16-18. The revival opened on 22 February 1875 at the Opera Comique. Arthur Cecil played Touchstone.
Winter's Tale (Lyceum) 1887

<table>
<thead>
<tr>
<th>Daily Telegraph</th>
<th>12 September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily News</td>
<td>12 September</td>
</tr>
<tr>
<td>Dramatic Review</td>
<td>17 September</td>
</tr>
<tr>
<td>Era</td>
<td>17 September</td>
</tr>
<tr>
<td>ISDN</td>
<td>17 September</td>
</tr>
<tr>
<td>Morning Post</td>
<td>12 September</td>
</tr>
<tr>
<td>Punch</td>
<td>17 September</td>
</tr>
<tr>
<td>Pall Mall Gazette</td>
<td>12 September</td>
</tr>
<tr>
<td>Saturday Review</td>
<td>17 September</td>
</tr>
<tr>
<td>Stage</td>
<td>16 September</td>
</tr>
<tr>
<td>Times</td>
<td>12 September</td>
</tr>
<tr>
<td>Truth</td>
<td>15 September</td>
</tr>
</tbody>
</table>

6 Odell, Shakespeare II. 437.


8 Odell, Shakespeare II. 437-8.


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 dazzling...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".

6 Shaw, Pen Portraits and Reviews (1932), p.170.


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.


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 Button 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.

Mansfield to Winter, Folger MS. Ye.489 (11), 25 August 1888. Breerton's claim that Irving lent Mansfield £1000 together with unpaid rent, must be borne in mind. (cf. Part Two, Chapter One, note 13).

Folger MS. Ye.489 (12), 26 September 1888.


Folger MS. Ye.489 (14), 26 January 1889 (from Boulogne).


Mansfield's acting edition, p.111; the lines are from Richard II's farewell to his Queen (Richard II, V,1,38-45) by way of Tate's Tragical History of King Richard III (1700 edition, p.7). Cibber's version was "these tales" for "the tales". The George Becks prompt-copy is in New York Public Library at the Lincoln Center: MCH.34294 - Shattuck no.80.


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."


Letter to William Winter, Folger MS. Ye.489 (119), 24 March 1889.

Folger MS. Ye.489 (120), 8 May 1889.


On Mansfield's ferry-trips, cf. Wilstach, op.cit..


P.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.

Lady Benson, op.cit., p.38.


Morley, op.cit., p.60.

ibid, p.135.

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.)

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.

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.E.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".


Chapter Eight


2 Letter from Dowden to Bram Stoker, Folger MS. Yo.803 (15), 18 November 1881.

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.

Dutton Cook, Nights at the Play (1883), p.209.


ibid, p.227.

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.


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.

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
ISDN 27 December
Morning Post 19 November
Saturday Review 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


Joseph Barker, Studio and Stage (1924), p.263.


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" (ISDN, 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 courtezan than the Queen" (ILN, 4 June 1892).


19 William Archer, *The Theatrical "World" for 1897* (1898), pp.157 and, on the Manchester performances, 71.


22 Walkley, op. cit., p.43.

Conclusions

1 William Peel, *Shakespeare in the Theatre* (1931), p.120


4 ibid, pp.217-8.

5 ibid, p.224.


8 Ellen Terry, *The Story of My Life* (1908), p.150:

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 Kind Richard II.


ibid, p.44.


Cf. Part Two, chapter two, n.11.
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 A, 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
   - Arber Correspondence, Ms. Add.45, 290-7.
   - Gilbert Papers, Ms. Add. 44, 287-44, 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 (1-269)
     - 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)


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**

<table>
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<tr>
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<th>Writer</th>
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<td>Medjeska</td>
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<td>Daly</td>
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<tr>
<td>93</td>
<td>Irving</td>
<td>London (Sh. Centre, 72.907/Irving)</td>
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<td>97</td>
<td>Terry</td>
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(Not in Shattuck)

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<tr>
<td>Barrett</td>
<td>London (Enthoven, Princess's file)</td>
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**Macbeth**

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<tr>
<td>90</td>
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<td>London (Folger, Mac, 48)</td>
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<td>London (Harvard, 65T-109)</td>
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**The Merry Wives of Windsor**

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<tr>
<td>58</td>
<td>Tree</td>
<td>London (Enthoven, Tree, 250 - now Bristol)</td>
<td>1902</td>
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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, HCP.142934)

Romeo and Juliet

Shattuck 4  anonymous  London  c.1780
(N.Y. Public Library, HCP.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, HCP.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

<table>
<thead>
<tr>
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<tr>
<td>Antony and Cleopatra</td>
<td>Charles Calvert</td>
<td>Edinburgh, 1866</td>
<td>1866</td>
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<tr>
<td></td>
<td>Mrs Langtry</td>
<td>(Edinburgh, 1866)</td>
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<td></td>
<td></td>
<td>(1890)</td>
<td></td>
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<tr>
<td>As You Like It</td>
<td>Miss Litton</td>
<td>(1880)</td>
<td></td>
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<tr>
<td></td>
<td>Mr and Mrs Kendal</td>
<td>(1885)</td>
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<tr>
<td>Hamlet</td>
<td>Henry Irving</td>
<td>(1878)</td>
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<tr>
<td></td>
<td>Wilson Barrett</td>
<td>(1884)</td>
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<td>Macbeth</td>
<td>Henry Irving</td>
<td>(1888)</td>
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<tr>
<td>Richard III</td>
<td>Richard Mansfield</td>
<td>(SWE Cibber in Section E)</td>
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<td>Romeo and Juliet</td>
<td>Irving</td>
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<td></td>
<td>Mary Anderson</td>
<td>(1884)</td>
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<tr>
<td>The Winter's Tale</td>
<td>Mary Anderson</td>
<td>(1887)</td>
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</table>
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**

**Complete Works**
- ed. Peter Alexander (1951)

D. Newspaper and Magazine articles

<table>
<thead>
<tr>
<th>Date</th>
<th>Year</th>
<th>Title and Authors</th>
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<tr>
<td>13 November</td>
<td>1875</td>
<td>Wedmore, rev. <em>Masks and Faces.</em></td>
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<tr>
<td>17 December</td>
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<td>on <em>In A Balcony.</em></td>
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<tr>
<td>30 September</td>
<td>1882</td>
<td>Wedmore, rev. <em>As You Like It.</em></td>
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<tr>
<td>30 August</td>
<td>1884</td>
<td>Wedmore, on <em>Daisy's Company.</em></td>
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<td>1 November</td>
<td>1884</td>
<td>Wedmore, rev. <em>Hamlet.</em></td>
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<tr>
<td>18 November</td>
<td>1884</td>
<td>Wedmore, rev. <em>The Promise of May.</em></td>
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<tr>
<td>9 May</td>
<td>1885</td>
<td>Wedmore, rev. <em>Hamlet.</em></td>
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<td>Lee, rev. <em>Colombe's Birthday.</em></td>
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<td>28 January</td>
<td>1888</td>
<td>on Benson.</td>
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<td>14 July</td>
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<td>on <em>Macbeth.</em></td>
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<td>15 March</td>
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<td>Wedmore, rev. <em>Hamlet.</em></td>
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<td>Wedmore, rev. <em>Miss Tomboy.</em></td>
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<tr>
<td>31 October</td>
<td>1874</td>
<td>Godwin, &quot;The Architecture and Costume of Shakespeare's Plays, I&quot;.</td>
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<td>Godwin, &quot;Henry V: An Archaeological Experience&quot;.</td>
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**THE ART JOURNAL**

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

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<td>I</td>
<td>1881</td>
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<td>on Boughton's Snow and Spring.</td>
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<td>1883</td>
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<td>(Carr?) on Tadema.</td>
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**THE ATHENAEUM**

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<tr>
<td>27 October</td>
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<td>1883</td>
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<td>8 March</td>
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<td>rev. Tennyson, The Cup and The Falcon.</td>
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**BLACKWOOD'S EDINBURGH MAGAZINE**

<table>
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<tr>
<td>CXLVI</td>
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<td>Wilde, &quot;The Portrait of Mr. W.H.&quot;</td>
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**THE BOSTON HERALD (U.S.A.)**

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### THE DAILY GRAPHIC

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### THE DAILY NEWS

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<td>21 November</td>
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<td>on Buchanan vs. Langtry (law report)</td>
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### THE DAILY TELEGRAPH

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<td>1890</td>
<td>Antony and Cleopatra</td>
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### DRAMATIC NOTES

  - rev. As You Like It (January 1885).

- *Dramatic Notes, a Year-Book of the Stage, XI (1890)*, ed. Howard.  

- *Dramatic Notes, a Year-Book of the Stage, XII (1891)*, ed. Howard.  
  - rev. Hamlet (March 1890).

### THE DRAMATIC REVIEW

<table>
<thead>
<tr>
<th>Date</th>
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<td>1885</td>
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<td>1885</td>
<td>Godwin, &quot;Archaeology on the Stage, 1&quot; and Archer, &quot;The Fashion-Play&quot;.</td>
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<td>Wilde, Shakespeare on Scenery&quot; and Coleman, &quot;On Stage-Management&quot;.</td>
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<td>Coleman, letter.</td>
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<td>&quot;Miss Anderson as Pauline&quot;</td>
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<td>Tree, &quot;Shakespeare and Macaulay vs. Lamb&quot;</td>
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<td>Wilde, &quot;As You Like It at Coombe House&quot;</td>
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<td>1886</td>
<td>Wilde, &quot;The Cenci&quot;</td>
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<td>1886</td>
<td>Wilde, &quot;Helena in Treae&quot;</td>
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<td>Grey, &quot;Dress and the Drama&quot; (Godwin's funeral).</td>
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<td>reports Mary Anderson's speech.</td>
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**The English Illustrated Magazine**

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<td>38</td>
<td>Carr</td>
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<td>II</td>
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<td>280-9, 341-352</td>
<td>Henry Arthur Jones</td>
<td>&quot;The Dramatic Outlook&quot;</td>
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<td>Irving</td>
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<td>VIII</td>
<td>1890</td>
<td>3-7</td>
<td>Swinburne</td>
<td>&quot;An Autumn Vision&quot;</td>
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**The Era**

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n.s. XLV 1889 55-79 Symonds, "A Comparison of Elizabethan with Victorian Poetry".

FRASER'S MAGAZINE
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THE GENTLEMAN'S MAGAZINE
CCLVI 1884 449-3 Archer, "The Local Colour of Romeo and Juliet".

THE GRAPHIC
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5 September 1885 rev. As You Like It.
29 May 1888 rev. Taming of the Shrew.
11 August 1888 rev. Dr Jekyll and Mr Hyde.
5 January 1889 rev. Macbeth.
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THE MAGAZINE OF ART
V 1882 336-9 "Fitness and Fashion".
VI 1882-3 62-8 Monkhouse, "A Pre-Raphaelite Collection".
VIII 1885 xxii on The Triumph of the Innocents.
XII 1889 98-100 Spielmann, "Art in the Theatre II: A Shakespearean Revival, Macbeth".

THE MORNING POST
18 March 1844 rev. Taming of the Shrew.
3 November 1884 rev. Romeo and Juliet.
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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
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THE NINETEENTH CENTURY
XVI 1884 879-900 Lytton, "Miss Anderson's Juliet".
XVII 1885 800-818 Wilde, "Shakespeare and Stage Costume".
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12 February 1891 on Coghlan's bankruptcy.

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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, "The Triumph of the Innocents".

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18 April 1874 rev. School for Scandal.
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3 December 1881 "Mr Irving on Dramatic Art".
31 December 1881 on Mrs Langtry.
5 January 1884 "Thumb-Nail Summary for 1884".
4 October 1884 "The Stage by Kendal-Light".
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<td>1889</td>
<td>Archer, 2nd rev. Richard III</td>
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<td>29 January</td>
<td>1890</td>
<td>Archer, rev. Midsummer Night's Dream and</td>
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<td>Taming of the Shrew</td>
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<td>26 November</td>
<td>1890</td>
<td>rev. Antony and Cleopatra</td>
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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 discussed in Volume One, Part Two. p. 119
5. Full cast-lists of Irving's Lyceum productions of Shakespeare, 1880–1890 p. 130
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
As You Like It

Miss Litton

Imperial

February - May

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

Times 27 February; Enthoven programme.

Macbeth

Vesin and Talbot

Sadler's Wells

February - March

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

Times 17 March; Enthoven programme.

Othello

Talbot

Sadler's Wells

March

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

Times 17 March; Enthoven programme.

Romeo and Juliet

Clifford Harrison

Sadler's Wells

April

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

Enthoven programme.

Hamlet (Act III)

(amateur?)

Imperial

April

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

Miss Ada Fellows

Imperial

April

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

Enthoven programme.

The Merchant of Venice

Henry Irving and company

Lyceum

May - June

See section 5.

Times 2 June; Enthoven programme.

Much Ado about Nothing

Miss Edmiston

Olympic

June

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

Athenaeum 19 June; Enthoven programme.
A Midsummer Night's Dream

28 June

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

Twelfth Night

3 July

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

As You Like It

August

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

The Taming of the Shrew

14 September - October 7

Much Ado about Nothing

As You Like It

Henry Neville's company

Evidently matinees - a company drawn from various managements is listed, without distribution of parts. In addition to the three Shakespearean plays, Neville presented Henry Dubhar (Tom Taylor), Two Orphans (John Stephenson), Honey (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

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

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

Hamlet

6 November

Edwin Booth

The opening of the rebuilt Princess's Theatre: Booth/Hamlet, John Ryder/Ghost, William Farren/Polonius, John Beauchamp/Horatio, Stanislaus Caiafa/1st Gravedigger, Mrs Hermann Vezin/Gertrude, Miss Gerard/Ophelia, Miss Maud Milton/Player Queen. (An English supporting cast). Times 8 November; Enthoven Programme.
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 Vesin/Emilia.

Times 19 January; Enthoven programme.

Othello

29 January - February
Charles Warner
Sadler's Wells

12 nights only, presumably using Godwin's designs: Warner/Othello, Vesin/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
Vesin
Adelphi

A matinee: Vesin/Ford, Mrs Arthur Stirling/Mistress Ford.

Enthoven programme, with ms. emendations.

Macbeth

12 February -
Warner and Vesin
Sadler's Wells

Vesin and Warner alternated Macbeth and Macduff (Vesin 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 Calhaem/Oswald, F.Charles/Fool, Miss Maud Milton/Cordelia.

Times 21 February; Enthoven programme.

Hamlet

28 February - March
Vesin
Sadler's Wells

Sixteen nights: Vesin/Hamlet, E.R.Brooke/Ghost, Miss Carlisle/Ophelia.

Enthoven programme.

The Merchant of Venice (Four acts)

March

The Taming of the Shrew (Garriick)

Edwin Booth
Princess's

Double bill:
Mrs Ryder/Antonio, Booth/Shylock, Maud Milton/Nerissa.
TS: Booth/Petruchio, Miss Manson/Katharine.

Illustrated London News and Academy 26 March; Enthoven programme.
1881

Romeo and Juliet

Modjeska

1881 Rome and Julia t 26 March - 5 May

Forbes Robertson/Romeo, Wilson Barrett/Mercurio, John Ryder/Friar
Laurence, Mme Helena Modjeska/Juliet. (Designs by E.W.Godwin).

Times 28 March; Entenhoven programme.

Hamlet (1603 quarto)

Poel

16 April

A matinee: Poel/Hamlet, Miss Zoe Bland/Queen, J.B.Partridge/Laertes,
Miss Helen Mauda/Ofelia.

Times 21 April; Entenhoven programme.

Othello

2 May

Booth and Irving

The parts of Iago and Othello alternated; see section 5.

Times 5 May (Booth/Othello) and 11 May (Irving); Entenhoven programme.

Othello

John Child

4 May

14-21 May

John McCullough

A series of matinees - "at 2.30 every Wednesday in May. Under the
Direction of Mr E. Markby": Mrs F.H.Macklin/Desdemona, Mrs Stirling/

Society 7 May; Folger programme.

Othello

John McCullough

14-21 May

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)

Meiningen Company

30 May

Barnay/Marcus Antonius. This play opened the season, which ended
on 23 July. Paul Richard, Die Gastspiele des Herzoglich
Meiningenschen Hoftheaters... (Dresden, 1884), p.18, records
16 performances of Julius Caesar and 2 of its third act only.

Times 31 May; Entenhoven programme.

Twelfth Night (German)

Meiningen Company

31 May, 2 June

Puchert/Malvolio, FrL von Moser-Sperner/Viola.

Times 1 June; Entenhoven programme.
Much Ado about Nothing

Mile Rhea

Times 6 June; Enthoven programme.

The Winter's Tale (German)

Meiningen Company

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

R.B. Mantell, Miss Wallis

Mantell/Romeo, Miss Wallis/Juliet, S. Calhæus/Peter, J. Ryder/Friar Laurence, E.P. Edgar/Mercurio.
Era 2 July; Enthoven programme (Godwin Papers, with annotations by E.W. Godwin).

As You Like It

Miss Wallis

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

Miss Siddons

Chester Hildon/Romeo, Miss Siddons (allegedly great-granddaughter of Mrs S.)/Juliet.
Era 9 July gives cast.

Romeo and Juliet

F.R. Benson

Morning Post 11 July; Enthoven programme (Godwin Papers with annotations by E.W. Godwin).

As You Like It

Mantell, Miss Grey

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, Wheatorof/Buckingham,
Miss Rose Leclercq (the first Lady Bracknell)/Elizabeth, "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


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.
As You Like It

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.
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/Conrad, Miss Lydia Cowell/Cordelia.
Times 14 June; Era 17 June gives cast.

Macbeth 3 July -
Ristori Drury Lane

Mrs. Ristori played in English; T. Swinbourne/Macbeth, J. H. Barnes/Macduff, Mrs 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. C. Graham/Jacques.
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/Jacques, 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.
Macbeth 1882

J.M. Barnes

Times 13 November

Drury Lane
Borneo 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 NJ 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
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.
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 Villiere/Ophelia.
Times 10 May; Era 12 May gives cast.

The Comedy of Errors 10 May
Edward Bighton Crystal P.
A matinee "Under the direction of Mr Edward Bighton". Cast included Philip Beck, E.Bighton and Fanny Brough.
Entwoven 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
Era 2 June gives cast.

Romeo and Juliet June Gaiety

Athenaeum 2 July.
Othello
(Various) Britannia, Hoxton
27 June
Five "representatives of the Moor" (Newbould, 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 -
Transferred from the Strand, with eight changes in the cast.
Times 20 June (anticipatory), Athenaeum 23 June; Enthoven programme.

Romeo and Juliet
Miss Vincent Strand
12 July
A matinee: Luigi Lablauche/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
Irving Lyceum
11-14 July
One of a series of pre-tour revivals; see Lyceum cast-lists.
Times 13 July; Enthoven programme.

Richard III (one act)
Irving/Ellen Terry Toole's Theatre
July
Part of a benefit performance for J.L. Toole.
Illustrated London News 14 July.

The Merchant of Venice
Irving Lyceum
16-21 July
Another pre-tour revival; see Lyceum cast-lists.
Enthoven programme.

Romeo and Juliet
Miss Reid Gaity
26 July
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
Vesin Crystal P.
9 August
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.
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.
Entchoven programme.

The Merchant of Venice
30 November

Veain
Gaiety

Matinee for benefit of Vezin, who played Shylock; Beverbohm-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). Entchoven 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.
As You Like It  
6 February

Mrs F.H.Macklin (Gaity)

A matinee, for benefit of Mrs Macklin (formerly Miss Blanche Henri):
Mrs Macklin/Rosalind, F.H.Macklin/Jaques, George Alexander/Orlando,
H.Keable/Wallis, A.Wood/Touchstone.
*Time* 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.
*Time* 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.
*Time* 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.
*Time* 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 Nothing**

30 May - 5 July

Irving

Lyceum

The run ended with a matinee on 5 July; See Lyceum cast—lists.

*The Daily Telegraph* 2 June; *Entwoven programme.*

**As You Like It**

12 June

Amateur

St George's Hall

The Irving Dramatic Club

*Entwoven programme.*

**Hamlet (IV.5)**

19 June

Ellen Terry

Drury Lane

A matinee for benefit of the Actors' Benevolent Fund;

Ellen Terry/Ophelia, Mrs Purncefott/Gertrude, Norman Forbes/
Laertes, Hartbury/Marcellus, Wensan/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; *Entwoven programme.*

**Twelfth Night**

Irving

see section 5.

*Lyceum*

*Times 18 June and 9 July; *Entwoven programme.*

**As You Like It**

22, 23 July

Vesin

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, Vesin/Jaques, Arthur Burchier/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 Bodney/
Orlando, F.H.Macklin/Jaques, Miss Alexes Leighton/Rosalind.

*Era 26 July gives cast list - see also Under the Clock 30 July.*
Hamlet

Wilson Barrett

See section 4.
Times 17 October; Enthoven programme.

Romeo and Juliet

Mary Anderson

See section 4.
Times 3 November; Enthoven programme.

Hamlet

Vesin

Imperial

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

Enthoven programme.

Love's Labour's Lost

Amateur

The Irving Dramatic Club.

Enthoven programme.

1884

16 October -

1 November - 21 February 1885

22 November

4 and 6 December
1885

**As You Like It**

24 January – 28 March

Mr and Mrs Kendal

See section 4.

Times 26 January; Enthoven programme.

**Romeo and Juliet**

17 March

Miss Faunce

A matinees: Miss Faunce/Juliet, Sternroyd/Romeo, Philip Beck/Mercurio, Philip Ben Oret/Apothecary.

Dramatic Review 21 March gives partial cast-list.

**Hamlet**

2 – 8 May

Henry Irving

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

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.


**As You Like It**

30 May

Vesin

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

Fernandes

A matines: James Fernandes/Shylock, Frank Cooper/Bassanio, G.W. Anson/Grubbo, 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 matines: Gould/Biron, Fuller Mellish/Ferdinand, R. de Cordova/Don Adriano, Miss Lillie Belmore/Rosaline, Miss Ada Ferrar/Jacquenetta 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 Bessie’s name occurs in other amateur casts.
Othello 17 August -
Charles Ward  
Sadler's Wells
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 Vesin/Kent, Miss Laura Linden/Fool, Miss Rose Leclercq/Regan.
Dramatic Review 31 November; Era 31 November gives cast.
1886
A Midsummer Night's Dream

Fernandes

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; Fernandes/Bottom, Ben Greet/Snout, Miss Gladys Homfrey/Hippolyta, Frank Rodney/Oberon, Miss Addie Blanche/Puck.

Punch 26 June; Enthoven programme. An acting edition (Spenden n.d.) in the Enthoven collection gives a different cast, but is undated. Mendelssohn's music was used.

Hamlet

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


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


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)

Genovieve Ward and Irving Lyceum

Matinee for benefit of Miss Amy Roselle. Miss Genovieve 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 matinées 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 Horreys/Puck, Arthur Bourchier/Smug.

The Dramatic Review 13 August gives partial cast-list.
The Winter's Tale
Mary Anderson
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 Kynnersley
Gaiety

Othello
20 December
Charles Charrington
Vaudeville
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

**Hamlet**

18, 21 January

Barrett

Globe

Two matinées: 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

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

Era 26 January, (cf. Dramatic Notes, January 1888 (1889)).

**Romeo and Juliet (2nd balcony scene)**

14 February

Miss Sefton and Frank Rodney

Vaudeville

Al matinée, 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.W.Willard/Macbeth, Mrs Bandmann-Palmer/Lady M.

Academy 12 May.
The Taming of the Shrew  
Daly's Company  
29 May - 31 August

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 -

Cf. June 1886; F. Ayrton/Bottom.  
Enthoven programme.

The Merry Wives of Windsor

Tree  
13 September

For benefit of Edward Hastings: Tree/Falstaff, Mrs Tree/Anne Page,  
Charles Brookfield/Amner, Miss Rose Leclercq/Mistress Page,  
Fuller Mellish/Penton, Lewis Waller/Ford, Henry Kemble/Caius,  
Edward Righton/Evans, Lionel Brough/Bardolph. Among others  
performing was E. Gurney, the first Alfred Dolittle.  
Times 22 October: Enthoven programme.

As You Like It  
20 October - 17 November

Miss Wallis  
Shaftesbury

See section 4.

Macbeth  
29 December - 29 January 1889

Henry Irving and company  
Lyceum

See section 5.

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

The Merry Wives of Windsor

2 January - 20 July

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

Jean Ackworth/Mary Macbeth, Charrington/Macduff.

Academy 4 May.

The Merchant of Venice

13 April -

Charles Charrington

Crystal Palace

Shylock, Miss Janet Ackworth/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 K., F.H. Macklin/
Macduff, Stanislaus Calhaem/Witch.

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

Othello

14 May

Tearle

Marylebone

Edmund Tearle/Othello.

Era 18 May gives cast.

Richard III

May

Tearle

Marylebone

Era notice of Othello (above) mentions this and Knowles's Virginius as being in same season.
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<th>Play</th>
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<th>Cast</th>
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<td><strong>Hamlet</strong></td>
<td>21 May</td>
<td>Marylebone</td>
<td>Edmund Tearle/Hamlet. Era 25 May gives cast.</td>
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<tr>
<td><strong>Julius Caesar</strong></td>
<td>27 May</td>
<td>Sadler's Wells</td>
<td>Edmund Tearle/Brutus. Era 1 June gives cast.</td>
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<tr>
<td><strong>King John (IV, 1 only)</strong></td>
<td>9 June</td>
<td>Shaftesbury</td>
<td>Part of a matinee for benefit of Mrs Stephens; Frank Tyras/Hubert, Miss Bessie Hutton/Arthur. Enthoven programme.</td>
</tr>
<tr>
<td><strong>Twelfth Night</strong></td>
<td>10 October</td>
<td>Bramblebury</td>
<td>A open-air performance, as part of a bassar 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.</td>
</tr>
<tr>
<td><strong>A Midsummer Night's Dream</strong></td>
<td>26 November</td>
<td>Gaiety</td>
<td>Edward Terry/Bottom, Charles Collette/Snout, H. Kemble/Quince. Era 30 November gives cast; cf. Dramatic Notes, November 1889 (1890)</td>
</tr>
<tr>
<td><strong>A Midsummer Night's Dream</strong></td>
<td>19 December - 26 May 1890</td>
<td>Globe</td>
<td>Benson's Company See section 4. Times 20 December (and 17 February 1890); Enthoven programme.</td>
</tr>
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</table>
The Taming of the Shrew 23 January -
Benson's Company Globe
Benson/Petruchio, Stephen Phillips/Gremio, O.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 Sandrei opened 3 May, giving terminus ad quem.

Hamlet 6 March -
Benson's Company Globe
F.R.Benson/Hamlet, O.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 Bodney/Bassanio, Miss Jessie
Milward/Sbalhazar, 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
(amatue?) 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.
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 Bourchier/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
(amaeur) St George's Hall
The Irving Dramatic Club.
Dramatic Notes, December 1890 (1891)

Hamlet 15 December
Vesin Grand, Islington
The London debut of Miss Laura Johnstone (Ophelia); Vesin/Hamlet,
Dramatic Notes, December 1890 (1891) and Era 26 December.
2. INDEX BY PLAY
### Antony and Cleopatra

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<th>Princess's</th>
<th>18 November 1890</th>
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#### AS YOU LIKE IT

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<td>25 February 1880</td>
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<td>Miss Litton (transfer)</td>
<td>Drury Lane</td>
<td>31 May 1880</td>
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<td>Henry Neville's company</td>
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<td>Miss Ellen Wallis</td>
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<td>1 July 1881</td>
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<tr>
<td>R.B. Mantell</td>
<td>Olympic</td>
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<td>Mrs Scott-Siddons</td>
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<td>Mrs Langtry</td>
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<td>Irving Dramatic Club</td>
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<td>St James's</td>
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<td>Miss Eleanor Calhoun (semi-amateur?)</td>
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<tr>
<td>Miss Ellen Wallis</td>
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<td>15 July 1890</td>
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### 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 |      |

### Hamlet

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<td>(amateur?)</td>
<td>Imperial</td>
<td>19 April 1880</td>
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<td>Edwin Booth</td>
<td>Princess's</td>
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<td>Hermann Vesen</td>
<td>Sadler's W.</td>
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<td>William Poel (1603 text)</td>
<td>St George's H.</td>
<td>16 April 1881</td>
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<td>Miss Alice Marriott</td>
<td>Sadler's W.</td>
<td>27 August 1881</td>
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<td>Arthur Falkland</td>
<td>Gaiety</td>
<td>9 May 1883</td>
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<td>Irving</td>
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<td>Salvini</td>
<td>Covent Gdn.</td>
<td>3 April 1884</td>
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<td>Ellen Terry (sc.)</td>
<td>Drury Lane</td>
<td>19 June 1884</td>
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<td><strong>HENRY IV, PART ONE</strong></td>
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<td>Surrey</td>
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<td>John McCullough, T. Mead (sc.)</td>
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<td><strong>KING JOHN</strong></td>
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<td>Tyas (sc.)</td>
<td>Shaftesbury</td>
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<td>Tree</td>
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<td>Me. Ristori</td>
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<td>J.H. Barnes</td>
<td>Drury Lane</td>
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<td></td>
<td>Miss Gertrude Kellogg (sc.)</td>
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<td>Sarah Bernhardt</td>
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<td>Mrs Conover</td>
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<td>Charles Charrington</td>
<td>Crystal P.</td>
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## THE MERCHANT OF VENICE

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<tr>
<td>Fernandes, Miss Fenton</td>
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<td>30 April 1884</td>
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<td>Irving</td>
<td>Vaudeville</td>
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<td>Lyceum</td>
<td>16 May 1887</td>
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## THE MERRY WIVES OF WINDSOR

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<td>Tree</td>
<td>Crystal P.</td>
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## A MIDSUMMER NIGHT'S DREAM

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<td>Edward Saker's Company</td>
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<td>Anson</td>
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<td>Fernandes</td>
<td>Crystal P.</td>
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<td>(semi-amateur?)</td>
<td>Twickenham</td>
<td>August 1887</td>
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<td>Fernandes (sc.)</td>
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<td>Ayrton</td>
<td>Crystal P.</td>
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<td>Edward Terry (sc.)</td>
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## MUCH ADO ABOUT NOTHING

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<td>Miss Edmiston</td>
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<tr>
<td>Henry Neville's Company</td>
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<td>Milie Rhea</td>
<td>Gaiety</td>
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<td>Irving</td>
<td>Lyceum</td>
<td>11 October 1882</td>
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<td>Irving</td>
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## OTHELLO

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<td>Talbot, Vesin</td>
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<td>Edwin Booth</td>
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<tr>
<td>Warner</td>
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<tr>
<td>Irving, Edwin Booth</td>
<td>Lyceum</td>
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<td>John Child</td>
<td>Gaiety</td>
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<td>John McCullough</td>
<td>Drury Lane</td>
<td>14 May 1881</td>
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<td>Mervyn Dallas's Company</td>
<td>Kilburn Town Hall</td>
<td>13 October 1881</td>
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<tr>
<td>(various)</td>
<td>Britannia</td>
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<td>Charles Charrington</td>
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<td>Charles Charrington</td>
<td>Vaudeville</td>
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<tr>
<td>Tree, Terriss (sc.)</td>
<td>Haymarket</td>
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(OTHELLO, continued)

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RICHARD III

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<td>E.H. Brooke, Miss Rose Leclercq</td>
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<td>Richard Mansfield</td>
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<td>16 March 1889</td>
<td>1889</td>
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<td>Marylebone</td>
<td>May 1889</td>
<td>1889</td>
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<td>Don Edgardo de Colona</td>
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ROMEO AND JULIET

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<td>Clifford Harrison, Isabel Bateman</td>
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<td>Warner, Isabel Bateman</td>
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<td>1880</td>
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<tr>
<td>Miss Elena Modjeska</td>
<td>Court</td>
<td>26 March 1881</td>
<td>1881</td>
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<tr>
<td>Miss Ellen Wallis, R.B. Mantell</td>
<td>Olympic</td>
<td>25 June 1881</td>
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<td>Park</td>
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<td>1881</td>
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<td>Kyrie Bellew, Miss Lawrence (sc.)</td>
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<td>Mark Quinton</td>
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<td>Miss Adelaide Moore</td>
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THE TAMING OF THE SHREW (KP - Garrick's version)

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<td>Henry Neville's Company</td>
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<td>1880</td>
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<td>Edwin Booth (KP)</td>
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<td>March 1881</td>
<td>1881</td>
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<tr>
<td>Mrs Beere, Forbes-Robertson (KP)</td>
<td>Haymarket</td>
<td>30 May 1885</td>
<td>1885</td>
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<td>Miss Ada Rehan (Daly's Company)</td>
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<td>1888</td>
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<td>1890</td>
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<tr>
<td>Miss Ada Rehan (Daly's Company)</td>
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THE TEMPEST

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### TWELFTH NIGHT

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3. INDEX BY THEATRE
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Hamlet    Wilson Barrett    19 July    1886
Hamlet    Wilson Barrett    28 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    26 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.Brooks    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-Falmer    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    1861
Twelfth Night    Irving Dramatic Club    29 November    1863
As You Like It    Irving Dramatic Club    30 November    1863
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.)    Eyras    9 July    1889
4. FULL CAST-LISTS OF PRODUCTIONS DISCUSSED IN VOLUME ONE, PART TWO
<table>
<thead>
<tr>
<th>STRAND</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Comedy of Errors</td>
<td>Clarke</td>
<td>18 January</td>
<td>1883</td>
<td></td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>Miss Vincent</td>
<td>12 July</td>
<td>1883</td>
<td></td>
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<tr>
<td>Twelfth Night</td>
<td>Compton</td>
<td>8 December</td>
<td>1883</td>
<td></td>
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<tr>
<td>SURREY</td>
<td></td>
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<tr>
<td>Henry VIII (so.)</td>
<td>William Creswick</td>
<td>15 February</td>
<td>1882</td>
<td></td>
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<tr>
<td>TOOLE'S</td>
<td></td>
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<tr>
<td>Richard III (so.)</td>
<td>Irving</td>
<td>July</td>
<td>1883</td>
<td></td>
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<tr>
<td>VAUDEVILLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Merchant of Venice</td>
<td>Fernandez</td>
<td>24 June</td>
<td>1885</td>
<td></td>
</tr>
<tr>
<td>Othello</td>
<td>Charrington</td>
<td>20 December</td>
<td>1887</td>
<td></td>
</tr>
<tr>
<td>Romeo and Juliet (so.)</td>
<td>Miss Sefton</td>
<td>14 February</td>
<td>1888</td>
<td></td>
</tr>
</tbody>
</table>

| 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      |           |
| FAISSEAT, Highgate                          |                     |                  |           |           |
| As You Like It                              | (amateur?)          | 10 September     | 1887      |           |
| TWICKENHAM, at the home of Mrs Labouchere   |                     |                  |           |           |
| A Midsummer Night's Dream                  | (amateur?)          | August           | 1887      |           |
4. **FULL CAST-LISTS OF PRODUCTIONS DISCUSSED IN VOLUME ONE, PART TWO**
<table>
<thead>
<tr>
<th>Role</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamlet</td>
<td>Wilson Barrett</td>
</tr>
<tr>
<td>Ophelia</td>
<td>Miss Eastlake</td>
</tr>
<tr>
<td>Claudius</td>
<td>E.S. Willard</td>
</tr>
<tr>
<td>Ghost</td>
<td>Dewhurst</td>
</tr>
<tr>
<td>Polonius</td>
<td>Clifford Cooper</td>
</tr>
<tr>
<td>Horatio</td>
<td>J.R. Crawford</td>
</tr>
<tr>
<td>Laertes</td>
<td>Frank Cooper</td>
</tr>
<tr>
<td>Actor 1</td>
<td>W. Speakman</td>
</tr>
<tr>
<td>Actor 2</td>
<td>W. Williamson</td>
</tr>
<tr>
<td>Rosencrans</td>
<td>G.R. Foss</td>
</tr>
<tr>
<td>Guildenstern</td>
<td>C. Fulton</td>
</tr>
<tr>
<td>Osric</td>
<td>Neville Doone</td>
</tr>
<tr>
<td>Marcellus</td>
<td>H. Evans</td>
</tr>
<tr>
<td>Bernardo</td>
<td>W.A. Elliott</td>
</tr>
<tr>
<td>Francisco</td>
<td>H. de Sala</td>
</tr>
<tr>
<td>Gravedigger 1</td>
<td>G. Barrett</td>
</tr>
<tr>
<td>Gravedigger 2</td>
<td>H. Bernage</td>
</tr>
<tr>
<td>Priest</td>
<td>M. Cleary</td>
</tr>
<tr>
<td>Messenger</td>
<td>H. Besley</td>
</tr>
<tr>
<td>Sailor</td>
<td>Lennox</td>
</tr>
<tr>
<td>Gertrude</td>
<td>Miss Margaret Leighton</td>
</tr>
<tr>
<td>Player Queen</td>
<td>Miss Mary Dickens</td>
</tr>
</tbody>
</table>

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

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

Times 3 November 1884; Enthoven programme.
Revived: American tour, 1885.
Promptbook: New York Public Library, Lincoln Center.
NCP.181757B - Shattuck 49.
Produced in collaboration with Lewis Wingfield.
As You Like It

Mr and Mrs Kendal
St James's Theatre

24 January - 26 March 1885

Cast:

Duke
Frederick
Amiens
Jaques
Lord 1
Lord 2
Le Beau
Charles
Oliver
Jaques du Bois
Orlando
Adam
Dennis
Touchstone
Martext
Corin
Silvius
William
Rosalind
Celia
Phebe
Audrey

J.P. Young
Denison
J. Tapley
Hermann Vasin
Brandon Thomas
W.T. Lovell
E. Hamilton Bell
H. Vernon
Waring
F.M. Paget
Kendal
Maclean
Vivian
Hare
Myers
R. Cathoart
F. Rodney
E. Hendrie
Mrs Kendal
Miss Linda Diets
Miss Webster
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

**Mary Anderson**  
**Lyceum Theatre**

**Cast:**

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

**Times** 12 September 1887; Entoven programme.  
Revived for American tour.  
Music by Andrew Levey.  
Promptbook: Folger Mint T, 3 - Shattuck 28.
### Cast:

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

**Times** 30 May 1868 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 Lincoln Center, three at the Folger and one in Nashville, Tennessee.
As You Like It

Ellen Wallis
Shaftesbury Theatre

Cast:

Duke in exile
V. Duke Frederick
Le Beau
Charles
Oliver
Jaques du Bois
Orlando
Adam
Touchstone
Corin
Sylvius
William
Page 1
2
Rosalind
Celia
Phoebe
Audrey

J.R.Crauford
Ferguson
Herbert Basing
Seymour Jackson
Arthur Stirling
C.Arnold
John Buckstone
Arthur Fenwicke
Charles Cooper
George Seldon
Forbes Robertson
William Farren
Mackintosh
Allen Thomas
Mathew Brodie
Sidney Harcourt
Miss Felix
Miss Lambelle
Miss Wallis (Mrs Lancaster)
Miss Annie Rose (Mrs Horace Nevill)
Miss Kate Fayne
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 Lunden
No Promptbook.

The programme announces that the play was "Produced under the Direction of Mr. J.C. Smith".
The Merry Wives of Windsor
Beerbohm Tree
Haymarket Theatre

2 January - 20 July 1889,
(Matinees only until 9 February)

Cast:

Falstaff
Fenton
Shallow
Slender
Ford
Page
Evans
Caius
Host
Bardolph
Nym
Pistol
Robin
Simple
Rugby
Mrs Ford
Mrs Page
Anne Page
Mistress Quickly

H. Beerbohm-Tree
Fuller Mellish
Vollaire
Charles Brookfield
F. H. Macklin
Fred Harrison
Edward Righton
Henry Kemble
J. S. Blythe *
Stewart Dawson
Robb Harwood
Charles Allan
Miss Aylward
Charles Dodsworth
R. C. Legge
Miss Alice Lingard
Miss Rose Leclercq
Mrs Tree
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 Dream

F.R. Benson
Globe Theatre

19 December 1889 - 26 May 1890

Cast:

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theseus</td>
<td>Sydney Price</td>
</tr>
<tr>
<td>Egeus</td>
<td>Alfred Brydone</td>
</tr>
<tr>
<td>Lysander</td>
<td>F.R. Benson</td>
</tr>
<tr>
<td>Demetrius</td>
<td>Herbert Ross</td>
</tr>
<tr>
<td>Philostrate</td>
<td>G.M. Howard</td>
</tr>
<tr>
<td>Quince</td>
<td>Athol Forda</td>
</tr>
<tr>
<td>Snug</td>
<td>G.F. Black</td>
</tr>
<tr>
<td>Bottom</td>
<td>G.R. Weir</td>
</tr>
<tr>
<td>Flute</td>
<td>Stephen Phillips</td>
</tr>
<tr>
<td>Snout</td>
<td>H.C. Gordon Tomkins</td>
</tr>
<tr>
<td>Starveling</td>
<td>Arthur Grenville</td>
</tr>
<tr>
<td>Hippolyta</td>
<td>Marion Grey</td>
</tr>
<tr>
<td>Hermia</td>
<td>Ada Ferrar</td>
</tr>
<tr>
<td>Helena</td>
<td>Kate Bork</td>
</tr>
<tr>
<td>Oberon</td>
<td>Otho Stuart</td>
</tr>
<tr>
<td>Titania</td>
<td>Mrs F.R. Benson</td>
</tr>
<tr>
<td>Puck</td>
<td>Miss Grace Geraldine</td>
</tr>
<tr>
<td>Singing Fairy</td>
<td>Miss Mary Townsend</td>
</tr>
<tr>
<td>Fairy</td>
<td>Miss May Woolgar Mellon</td>
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<tr>
<td>Peasblossom</td>
<td>Miss Freda Langton</td>
</tr>
<tr>
<td>Cobweb</td>
<td>Miss Jessie Bateman</td>
</tr>
<tr>
<td>Moth</td>
<td>Miss Lily Stewart</td>
</tr>
<tr>
<td>Mustard-Seed</td>
<td>Miss Lily Lorell</td>
</tr>
</tbody>
</table>

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 Kohn.
Promptbook: Shakespeare Centre Library; Versions 72/923 Benson (Shattuck 27).
Richard III
Richard 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
Berkley
Hasting
Captain of the Guard
Tressell
Tyrell
Vaughan
Herbert
Brandon
Pembroke
Dorset
Lovel
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
Laugi 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
P.Vivian
F.W.Knight

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

Times 18 March 1889; Entenhoven 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 8C.

Produced with the collaboration of Seymour Lucas.
Antony and Cleopatra  
Mrs Langtry  
Princess's Theatre  

Cast:  
Antony  
Octavius  
Lepidus  
Pompey  
Enobarbus  
Ventidius  
Eros  
Scarus  
Maecenas  
Proculeius  
Thyreus  
Manas  
Varrius  
Alexas  
Mardian  
Seleucus  
Messenger  
Soothsayer  
Clown  
Soldier 1  
Soldier 2  
Octavia  
Charmian  
Iras  

Two characters in the Interlude  
Day  
Iraes  

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 19th 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 Morocco  Tyres
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
Gaoler  Hudson
Leonardo  Branscombe
Balthazar  Tapping
Stephano  Calthony
Clerk of the Court  Calvert
Nerissa  Miss Florence Terry
Jessica  Miss Alma Murray
Portia  Miss Ellen Terry

Times 2 June 1880; Entoven programme.
Music: Hamilton Clarke.
Othello 2 May 1881 -

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

Cast:

Cassio  Terriss
Brabantio  Head
Roderigo  Pinero
Duke of Venice  Beaumont
Montano  Tyars
Gratiano  Carter
Lodovico  Hudson
Messenger  Mathison
Paulo  Ferrand
Antonio  Clifford
Julio  Louther
Marco  Harwood
Emilia  Miss Pauncesfont
Deademona  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:**

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

*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 Nothing**

11 October 1682 -
1 June 1683

**Cast:**

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

*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, Stevens and Duncombe.*
**Hamlet**

11-14 July 1883

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

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamlet</td>
<td>Henry Irving</td>
</tr>
<tr>
<td>Claudius</td>
<td>Fernandes</td>
</tr>
<tr>
<td>Polonius</td>
<td>H. Howe</td>
</tr>
<tr>
<td>Laertes</td>
<td>William Terriss</td>
</tr>
<tr>
<td>Horatio</td>
<td>Tyre</td>
</tr>
<tr>
<td>Osric</td>
<td>N. Forbes</td>
</tr>
<tr>
<td>Rosencrantz</td>
<td>Lyndal</td>
</tr>
<tr>
<td>Guildenstern</td>
<td>Haviland</td>
</tr>
<tr>
<td>Marcellius</td>
<td>Harbury</td>
</tr>
<tr>
<td>Bernardo</td>
<td>Clifford</td>
</tr>
<tr>
<td>Francisco</td>
<td>Harwood</td>
</tr>
<tr>
<td>Player 1</td>
<td>Louther</td>
</tr>
<tr>
<td>Player 2</td>
<td>Archer</td>
</tr>
<tr>
<td>Priest</td>
<td>Carter</td>
</tr>
<tr>
<td>Gravedigger 1</td>
<td>S. Johnson</td>
</tr>
<tr>
<td>Gravedigger 2</td>
<td>A. Andrews</td>
</tr>
<tr>
<td>Messenger</td>
<td>Dwyer</td>
</tr>
<tr>
<td>Ghost</td>
<td>Mead</td>
</tr>
<tr>
<td>Gertrude</td>
<td>Mrs Pauncefert</td>
</tr>
<tr>
<td>Player Queen</td>
<td>Miss Harwood</td>
</tr>
<tr>
<td>Ophelia</td>
<td>Miss Ellen Terry</td>
</tr>
</tbody>
</table>

*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:

<table>
<thead>
<tr>
<th>Character</th>
<th>1880 Actor</th>
<th>Replaced Actor</th>
<th>Replaced By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke of Venice</td>
<td>H. Howe</td>
<td>M. Dallas</td>
<td>Tyars</td>
</tr>
<tr>
<td>Morocco</td>
<td>M. Dallas</td>
<td>M. Dallas</td>
<td>Fernandes</td>
</tr>
<tr>
<td>Antonio</td>
<td>Fernandez</td>
<td>Wm. Terriss</td>
<td>Forrester</td>
</tr>
<tr>
<td>Bassanio</td>
<td>Wm. Terriss</td>
<td>Lyndal</td>
<td>Elwood</td>
</tr>
<tr>
<td>Salanio</td>
<td>Lyndal</td>
<td>Harbury</td>
<td>A. W. Pinero</td>
</tr>
<tr>
<td>Salarino</td>
<td>Harbury</td>
<td>Tyars</td>
<td>F. Cooper</td>
</tr>
<tr>
<td>Gratiano</td>
<td>Tyars</td>
<td>Archer</td>
<td>C. Cooper</td>
</tr>
<tr>
<td>Old Gobbo</td>
<td>Archer</td>
<td>Marian</td>
<td>Branscombe</td>
</tr>
<tr>
<td>Gaoler</td>
<td>Harwood</td>
<td>Harvey</td>
<td>Tapping</td>
</tr>
<tr>
<td>Leonardo</td>
<td>Marian</td>
<td>Clifford</td>
<td>Ganthony</td>
</tr>
<tr>
<td>Balthazar</td>
<td>Harvey</td>
<td>Louther</td>
<td>Calvert</td>
</tr>
<tr>
<td>Stephano</td>
<td>Clifford</td>
<td>Miss Louise Payne</td>
<td>Miss F. Terry</td>
</tr>
<tr>
<td>Clerk of the Court</td>
<td>Louther</td>
<td>Miss Willward</td>
<td>Miss Alma Murray</td>
</tr>
<tr>
<td>Nerissa</td>
<td>Miss Louise Payne</td>
<td>Miss Willward</td>
<td></td>
</tr>
<tr>
<td>Jessica</td>
<td>Miss Willward</td>
<td>Miss Willward</td>
<td></td>
</tr>
</tbody>
</table>

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 Fernandes
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
Orsino
Sir Toby Belch
Sir Andrew Aguesheek
Fabian
Clown
Sebastian
Antonio
A Sea Captain
Valentine
Curio
A Friar
Officer 1
Officer 2

Henry Irving
William Terriss
David Fisher
Francis Wyatt
Andrews
Stanislaus Calhaem
P. Terry
H. Howe
Tyare
Mellish
Haviland
Harbury
Archer
Harwood

Olivia
Maria
Viola

Miss Louise Payne
Miss Ellen Terry*

*(replaced at July 28 matinee by Marion Terry)*

Times 18 June and 9 July 1884; Enthoven programme.

Scenic artists: Craven, Hann, Cuthwort, Telbin, T.W.Hall, J. Selby Hall, J.Harkdr.

Music: Meredith Hall.
Hamlet
2-8 May 1885

(Return from American tour)

Changes of cast from 1883:

Claudius
Leertes
Ossio
Rosencrans
Guildenstern
Bernardo
Francisco
2nd Gravedigger
Player Queen

Wenman
Alexander
Harvey
Norman Forbes
Lyndal
Haviland
Clifford
Harwood
Miss Foster

replaced
Fernandes
Wm. Terriss
Norman Forbes

The Messenger (Dyer 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

SEE July 8.

Era and Dramatic Review, 21 May 1887 (cast-list in Era).
Henry VIII (IV.2.)

The Merchant of Venice (trial scene)

(Matinee for the benefit of Miss Amy Boselle)

Cast:

Henry VIII
Katherine
Patience
Griffith
Capacius
Messenger

Miss Genevieve Ward
Mrs Paulsofort
P. M. Pagitt
Hamilton J. Knight
J. Martin Harvey

The Merchant of Venice (trial scene)

Skylock
Duke of Venice
Antonio
Bassario
Salanio
Salarino
Gratiano
Clerk
Nerissa
Portia

Henry Irving
H. Howe
Wenman
George Alexander
Haviland
Harbury
Glenney
Calvert
Miss Matthews
Miss Terry

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:

<table>
<thead>
<tr>
<th>Morocco</th>
<th>Tyars</th>
<th>replaced Dallas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio</td>
<td>Wenman</td>
<td>Fernandes</td>
</tr>
<tr>
<td>Bassanio</td>
<td>Alexander</td>
<td>Terriss</td>
</tr>
<tr>
<td>Salanio</td>
<td>Haviland</td>
<td>Lyndal</td>
</tr>
<tr>
<td>Gratiano</td>
<td>Glenney</td>
<td>Tyars</td>
</tr>
<tr>
<td>Lorenzo</td>
<td>Harvey</td>
<td>Norman Forbes</td>
</tr>
<tr>
<td>Tubal</td>
<td>Archer</td>
<td>J. Carter</td>
</tr>
<tr>
<td>Gaoler</td>
<td>Helmsley</td>
<td>Harwood</td>
</tr>
<tr>
<td>Old Gobbo</td>
<td>Carter</td>
<td>Archer</td>
</tr>
<tr>
<td>Balthasar</td>
<td>Baker</td>
<td>Tapping</td>
</tr>
<tr>
<td>Clerk of the Court</td>
<td>Calvert</td>
<td>Louther</td>
</tr>
<tr>
<td>Nerissa</td>
<td>Miss Matthews</td>
<td>Miss Louisa Payne</td>
</tr>
<tr>
<td>Jessica</td>
<td>Miss Winifred Emery</td>
<td>Miss Millward</td>
</tr>
</tbody>
</table>
**Much Ado about Nothing**

13 June 1887 -

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

Changes of cast from 1884:

<table>
<thead>
<tr>
<th>Character</th>
<th>Previous Actor</th>
<th>Replaced by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedro</td>
<td>Glenney</td>
<td>Terriss</td>
</tr>
<tr>
<td>Claudio</td>
<td>Alexander</td>
<td>Howe</td>
</tr>
<tr>
<td>Antonio</td>
<td>Howe</td>
<td>Harbury</td>
</tr>
<tr>
<td>Conrade</td>
<td>Harbury</td>
<td>Lyndal</td>
</tr>
<tr>
<td>Dogberry</td>
<td>Johnson</td>
<td>Howe</td>
</tr>
<tr>
<td>Verges</td>
<td>Clifford</td>
<td>Calhaem</td>
</tr>
<tr>
<td>Oatcake</td>
<td>Baker</td>
<td>Clifford</td>
</tr>
<tr>
<td>Messenger</td>
<td>Harvey</td>
<td>Andrews</td>
</tr>
<tr>
<td>Hero</td>
<td>Miss Emery</td>
<td>Miss Millward</td>
</tr>
<tr>
<td>Margaret</td>
<td>Miss Miles</td>
<td>Miss Harwood</td>
</tr>
<tr>
<td>Ursula</td>
<td>Miss Matthews</td>
<td>Miss Laura Payne</td>
</tr>
</tbody>
</table>

Programme in Shakespeare Centre Library: Bram Stoker Collection.
Maobeth  
29 December 1888 -
29 June 1889

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

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

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