A STUDY OF THE MANAGEMENT OF CHARLES KEAN
AT THE PRINCESS'S THEATRE: 1850-1859

DISSERTATION
Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State
University

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The Ohio State University
1955

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When a person approaches a subject with the idea in mind of using that subject for the purpose of a detailed study, he does so with certain provisions. In this instance I was anxious to do a dissertation which would require an extended use of The Ohio State University Theatre Collection and which would enable me, at the same time, to do original research. The recent collection, on microfilm, of prompt books of theatrical productions during the nineteenth century provided an opportunity to explore that area in search of a suitable problem. The possibility of doing research on the management of Charles Kean at the Royal Princess's Theatre was enhanced when tentative probings revealed that the importance of Kean's management was recognized by every authority in the field. However, specific and detailed information about the Princess's Theatre and its management was meagre indeed. Further examination of some of the prompt books prepared by Kean for his outstanding productions at the Princess's convinced me that evidence was available here that would establish Kean as a director in the modern sense of the word. This was an interesting revelation because the principle of the directorial approach to play production is generally accepted to date from the advent of the famous Saxe-Meiningen company. Kean's work
at the Princess's preceded that of the Saxe-Meiningen company by several years. A more extensive inquiry into the background of this concept of theatre development revealed that a study of the theatre during the nine year tenure of Charles Kean at the Princess's would be a rich and rewarding experience.

The first chapter of this thesis is devoted to a general survey of the London theatre for an arbitrary period of forty-three years prior to Kean's management at the Princess's Theatre. The period 1800-1850 was deemed sufficient to establish the background from which Kean emerged as an actor-manager.

Chapter II is devoted to the history of the Princess's Theatre from its opening in 1826, as an exhibition house, to its closing in 1902. The period from 1850-1859 is necessarily more detailed than the periods which preceded and followed it. Kean's contribution to the English theatre was made at the Princess's during the 1850-1859 period.

Chapter III presents a study of the theatrical calendar of the theatre during the period in question. The annals of the theatre are examined to reveal the total number of pieces produced under Kean's direction, the range of offerings and the development of the long run system.

Chapter IV is given over to a study of the prompt
books in The Ohio State University Theatre Collection relating to the innovations in staging by Kean which reflect the concept of using scenery as environment for the play. The primacy of the stage picture is considered in relation to Kean's work as a director.

Chapter V attempts to illustrate through analysis of prompt book materials that Kean was in complete control of all phases of productions. The prompt books reveal that he coordinated all of the elements of theatrical production into a unified whole.

Chapter VI, of course, sets up the results of the investigation and conclusions are drawn based upon these result.

The Appendices to this study are comprised of much of the data compiled for the research. Appendix A is a complete calendar of the Princess's Theatre during the period in question. Appendix B includes a list of the plays produced at the theatre under Kean's management with the following divisions: (1) name of play, (2) author, (3) type of play, (4) date of first production at the Princess's, and (5) the total number of productions at the Princess's during the period studied. Appendix C is made up of excerpts of notices and reviews of some of the productions as they appeared in The London Times. No attempt was made to include all of the reviews because many of them were repi-
tious and only those which could throw additional light upon
the areas of research involved were included.

I am indebted beyond measure to many individuals who
helped me during the study and preparation of this thesis.
Most particularly I should like to thank Dr. Everett M.
Schreck, Associate Professor, Department of Speech, who
proved to be a most helpful and encouraging adviser. I wish
also to thank Dr. John H. McDowell, Professor, Department of
Speech, and Director of The Ohio State University Theatre
Collection, whose influence and prestige opened many doors
and made possible the acquisition of additional materials
for my use. I wish also to thank Dr. Charles J. McGaw,
Associate Professor, Department of Speech, who made himself
available to help me in many ways, and I am indeed grateful.
My sincere thanks go to Gladys Rohrig and Dale Kittle,
curators of The Ohio State University Theatre Collection,
for their spirited help with material in the collection. I
appreciate the help offered by the wonderfully adept and
cooperative library staff of The Ohio State University. The
one person to whom I am most indebted is my lovely wife,
Mildred, for this is truly "our" degree.
To Paul Camp who unknowingly
answered the prayers of
"St. Budgie"
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CHAPTER I

THE THEATRE IN LONDON PRIOR TO THE ACT OF 1843

We are specifically concerned in this study with some of the principles of theatre management as they applied to the operation of the Princess's Theatre during the tenure of Charles Kean. It is necessary, however, to establish the background of the study from a historical point of view in order to make clear the importance of Kean's management in relation to the development of new concepts of modern theatre practice. It has often been said that there is nothing new in theatre. This is, of course, true in a large sense. The stage as a medium of action in order to move, instruct, or entertain a group of people is much the same as it ever was.

The physical form of the area of action has been modified. Archaeologists and theatre scholars have made possible the tracing of the physical theatre from Ancient Greece through its various froms to its present intimate and enclosed structure.

The medium still demands the voice and movement of a living instrument to fulfill its purpose. Next to the playwright the actor is the strongest link that binds the basic components of the medium together.

The properties of the medium, in terms of scenery and
lighting, have been greatly developed and have undergone radical changes. They have been refined so that they may be much more expressive in their function. Improvement of techniques in relation to the use of these properties has been largely responsible for freeing the stage and making possible a fuller realization of its purpose.

Along with the development of these techniques there has accrued new concepts of their use: (1) the concept of using stage scenery as environment for the play, and (2) the concept of one person, namely the regisseur or director, who coordinates all of the elements of theatrical production into a unified whole.

The importance of these ideas has been generally accepted. Modern theatre practice accepts the directorial principle as being the only sure way to achieve unity of production. The direction of a play is subject to critical comment in much the same fashion as are the performances of the actors and actresses who bring the play before the public. Another commonly accepted assumption today is that the scenery of a production, whether it is thought of in terms of presentational or representational style, or a combination thereof, is an integral part of the production. No longer is scenery thought of in terms of background in front of which action takes place. The attempt is made to establish an environment for that action. Sometimes, particularly
in regard to the use of scenery in realistic productions, the setting assumes paramount importance. The Front Page, The Great Big Doorstep, and Detective Story are examples of this type of production. They demand verisimilitude.

The credit for being the first to achieve the total integration of these concepts has been given, up to this time, to the Duke of Saxe-Meiningen. His impact was strengthened by the work of Antoine and the Théâtre Libre. The concept of the directorial principle and the use of scenery to provide environment for the play was fully realized in the creative labor of Stanislavsky at the Moscow Art Theatre.

Charles Kean exercised similar control over his productions at the Princess's Theatre from 1850 to 1859. His work antecedes that of Saxe-Meiningen, Antoine, and Stanislavsky. It appears significant that Kean's contribution toward the development of these principles which are so important today has been largely neglected.

In order to provide the proper perspective for a detailed study of Kean's management at the Princess's Theatre it is necessary to review the historical background of the London theatrical scene. It was not deemed necessary to look into the provincial theatre because it followed the trend established in the metropolitan center. The period 1800-1843 was deemed sufficient to establish the general
conditions of theatrical management which prevailed before and during Kean's ascendancy to his title of "Prince of Managers." In order that the review might be more systematic it has been broken up into the following general areas: (1) the state of the drama in general, (2) the Patent Theatres, (3) activity at the Patent Theatres, (4) leading actors and actresses of the period, (5) the rise of the minor theatres, (6) the audience of the period, and (7) the Act of 1843.

I. THE STATE OF THE DRAMA

There can be no doubt that the drama in England emerging from the Georgian era of the eighteenth century into the transitional period of the nineteenth century was at a low ebb. Good plays were not being written. The public taste ran to the morbid, the sensational, or the novel. In reflecting on conditions of the drama, William Archer called the period from 1810 to 1835 "the very barrenest in the history of the English drama."\(^1\) New plays which could hold the boards for twenty or thirty performances were considered highly successful, and translations from the German of such gloomy melodramas as The Iron Chest, or The Stranger, with John Phillip Kemble in the leading roles, had a

great success.²


The constant demand for new pieces resulted in hundreds of plays being turned out and sold outright to managers for prices ranging anywhere from three to thirty pounds. Most of the plays found their way into the minor theatres which were doing a flourishing business with these transpontine examples of romantic and nautical dramas. This type of work had no lasting success, of course, with the possible exception of Jerrold's *Black-Eyed Susan* which was occasionally revived after its production at the Surrey Theatre in 1829.³

³Archer, *op. cit.*, p. 246.

Most of the plays written for the patent theatres during this period brought a better return to the dramatists. A five act drama might bring between two hundred to four hundred pounds. Even at the patent houses, however, the demand was brisk for afterpieces and musicals. Since these were easier to produce than the longer plays, more authors turned to them. The writing of higher forms of drama was thus retarded. As the quality of the work decreased, the prices for plays came down and the dramatists
resorted to more and more hack writing. Nicoll cites other factors which provided a hindrance against the playwrights. He lists the "coarseness of the audience, the vagaries of the actor-manager, the pruriency of the censor, the activities of the 'pirate,' and the niggardliness of the publisher."^4


With the peculiar advantage of "hindsight" which a study of history affords, it is easy to see that the dramatists of the early nineteenth century were not writing for posterity. In their defense it must be said that this is essentially true for any age. A dramatist writes primarily for the theatre of his own time. He is governed to a large extent by the very measures which hinder his complete expression. In a hard-headed sense, if he is to survive by his own efforts he must write what will sell. If he has true genius for the stage his work will survive. No dramatist of the period displayed such genius. The great poets of the day—Coleridge, Byron, Browning, Wadsworth, Shelley, and Keats—with the exception of the first three mentioned, refused to consider the theatre. The plays of Coleridge, Browning, and Wadsworth are not remembered today and were
not successful in the nineteenth century theatre. Their failures were due to a great extent, as Nicoll suggests, to the refusal on the part of their authors to accept the theatrical conditions of their time and adapt their writing to it.

Sheridan Knowles, who produced twenty three plays between 1810 and 1850, was recognized as the leading playwright of the period. None of his plays are familiar today. Other dramatists who aspired to write a higher type of drama were Richard Lalor Sheil who saw seven plays in production from 1814 to 1822, and Sir Edward Bulwer-Lytton whose earlier plays were produced at Covent Garden and Drury Lane by Macready. Francis Talfourd also penned dramas, three to be exact, for Macready. The almost over-whelming amount of hack writing can best be illustrated by the work of Charles Dibden, John Dibden, Reynolds, Cherry, Planche, Fitzball, and Coleman. These authors represented a combined total of seven hundred and sixty four plays and entertainments.

It is small wonder that Phelps' early efforts with Shakespeare were greeted with such acclaim or that the work of Charles Kean, to whom we shall presently turn our attention, was regarded as outstanding. Archer was emphatic in closing his remarks concerning the first half of the nine-

\[5\text{Ibid.}, \text{p. 60.}\]
teenth century with the statement that "we have been watch-
ing the gradual decline of English drama into something very
like inanition and imbecility."^6

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6 Archer, op. cit., p. 252.

Hazlitt, who was the foremost of dramatic critics of
the earlier years of the nineteenth century, was more con-
cerned with performance than specific comment upon the state
of the drama. Many times, however, in his criticisms of the
players he offers comments on the plays. In reviewing the
tragedy of Bertram by R. C. Maturin as produced at Drury
Lane on May 19, 1816, he states that:

The general fault of this tragedy, and of other
modern tragedies that we could mention, is, that it is a
tragedy without business—there is neither cause nor
effect—as the opera is filled with a sort of singing
people, who translate everything into music, the modern
drama is filled with poets and their mistresses, who
translate everything into metaphor and sentiment— . . .

7 William Hazlitt, "Bertram," The Examiner, May 19,
1816.

The state of the drama in England prior to the Act of
1843 was indeed a pitiful one. Naturally, the condition of
the drama was reflected in the operation of the theatres.
Perhaps we should first examine the conditions which existed
at the patent theatres which were considered the major play-
houses of London.
II. THE PATENT THEATRES

The history of Drury Lane and Covent Garden in the early nineteenth century reflects the bitter struggle between the major and the minor playhouses. The patent theatres still reserved the right to be the only playhouses in London to present spoken drama. They were large structures, accommodating about three thousand persons apiece. They had the advantage of a long and glorious theatrical tradition behind them, but they had also to attempt to meet the rising challenge of the minor theatres. The fact that an actor was not considered to have "arrived" until he performed at the "majors" was not in itself sufficient to justify their existence. The patent houses not only had to meet the competition offered by the minor theatres, whose operating costs were much lower, but unless they drew good sized crowds they could not realize a profit. The managers had to provide "star" attractions or lose their audiences to Sadler's Wells or Astley's or to the other houses which were increasing in number.

Both Drury Lane and Covent Garden were rebuilt after the disastrous fires of 1808 and 1809. The fire at Covent Garden was not discovered until about four o'clock on the morning of September 20, 1808. Although plenty of engines were on hand to combat the blaze, there was no water and the
building was completely destroyed. More than twenty persons lost their lives.\textsuperscript{8}

\textsuperscript{8}Fitzgerald, \textit{op. cit.}, Vol. II, p. 371.

The property was insured, so Fitzgerald informs us, for fifty thousand pounds. The cost to rebuild the theatre came to three hundred thousand pounds. The architect was a Mr. Smirke. The theatre was rebuilt to house three thousand persons.\textsuperscript{9}

\textsuperscript{9}Ibid., pp. 371-373.

The reopening of the theatre in September, 1809, was marred by the O. P. riots. In anticipation of increased revenue, rows of private boxes were installed, and admission prices were raised. The people who usually filled the pit were sent to the remotest galleries where they created one disturbance after another.\textsuperscript{10}

\textsuperscript{10}O. P. means "old prices." The public demanded that the managers reopen the pit to the general public and restore the old admission prices. The riots continued until the management complied with their demands.

The disaster which struck Drury Lane occurred on February 24, 1809. Like Covent Garden, it was a total loss. A new building was erected, and it was formally opened on
The patent houses fared badly throughout the first fifty years of the nineteenth century. The theatres were too large to accommodate the new acting style which was increasingly in vogue. Audiences were demanding a more realistic type of playing, and in order to "get across" everything at the larger theatres had to be broadened. Both houses saw a succession of managers whose efforts were not rewarded. Failure followed failure until Covent Garden abandoned the spoken drama altogether and turned to the opera.

In commenting briefly on the history of the two patent houses it is only fitting that equal mention be made of the Haymarket Theatre.

The Haymarket regularly presented legitimate drama during the summer season when the patent theatres were closed. It was regarded as a major theatre. Fitzgerald relates that:

... at the beginning of the century the patents were still sufficiently protected, and the only theatres which were tolerated (excluding of course, the Haymarket, which ranked with the grand houses) were the Circus, Astley's Amphitheatre, and the Royalty.12


12Fitzgerald, op. cit., p. 388.
The new Haymarket Theatre was finished in 1820, the old one, or "Little Theatre," being razed to provide the space for its erection. It was called at that time "the most elegant theatre in London," and it held a house figured at three thousand.13


The Haymarket was noted for its farces and lighter pieces and fared better financially than the patent houses.

III. ACTIVITY AT THE PATENT HOUSES

As was suggested earlier in this study, the conditions of the drama were forcing the larger houses to adopt the trend established at the smaller theatres—to provide show and spectacle in order to compete with the songs and dances to the minor theatres and the circus entertainment of the variety for which Astley had become famous. Hunt complained "that such large theatres are not fit for a delicate and just representation of the drama, and they inevitably lead to the substitution of shew for sense."14


The scene painters were encouraged to greater lengths
in providing adequate scenery for the procession of spectacles. Playwrights, taking their cue from the clamour for different and varied entertainment, introduced new "actors" into their plays. The Caravan, produced at Drury Lane in 1803, created a sensation because "a real dog, Carlos, after a good deal of coaxing, was persuaded nightly to rescue a heroine from a tank of water."15

15Nicoll, op. cit., p. 25.

Pantomimes at both theatres were provided regularly. Typical titles included Harlequin and Asmodeus; or, Cupid on Crutches, Covent Garden, 1810, and Harlequin and Cock Robin; or, Babes in the Wood, Drury Lane, 1827. Pantomimes of this variety were regular features at Christmas and Easter.

Melodramas were always popular because of the excitement which they engendered. The most popular variety, perhaps, was the romantic melodrama such as The Aethion, Covent Garden, 1812; The Fete of the Hermitage, Covent Garden, 1835; The Bride of Alivdos, Drury Lane, 1818; and The Watch Word; or, Quito-Gate, Drury Lane, 1816.

The farces were unquestionably as broad as license would permit in acting style while maintaining proper decorum of dialogue. The playwright's energies were expended to provide

... not a fair examination of human nature, as is
found in the various follies and foibles of mankind, but some fantastical mockery, some gross caricature of real existence; or rather some burlesque extravaganza, which has no prototype in real existence.\textsuperscript{16}

\textsuperscript{16}The London Magazine (October, 1823).

A few examples of this type of farce produced at both houses should suffice to reveal what was regularly provided on the dramatic bill of fare: \textit{The Weather Cock}, Drury Lane, 1805; \textit{Lofty Projects; or, Arts in an Attic}, Covent Garden, 1825; \textit{The Sleeping Draught}, Drury Lane, 1818; and \textit{Gertrudes Cherries; or, Waterloo in 1835}, Covent Garden, 1842.\textsuperscript{17}

\textsuperscript{17}Reginald Clarence, \textit{The Stage Cyclopaedia} (London: Covent Garden, 1909).

The light comic operas of the period, often called "Burlettas," were regularly featured at the major theatres during the eighteenth century but had really scored at the minor theatres during the nineteenth century. However, this popular form of operatic farce was continued at Covent Garden and Drury Lane. \textit{The Sea Side Story}, Covent Garden, 1801; \textit{Youth Love and Folly}, Drury Lane, 1805; \textit{John of Paris}, Covent Garden, 1814; and \textit{Matrimony}, Drury Lane, 1804, are examples of this type of dramatic offering.\textsuperscript{18}

\textsuperscript{18}Nicoll, \textit{op. cit.}, pp. 135-147.

The legitimate drama which was reserved for the pat-
ent houses was represented by such authors as Sheil, Byron, Maturin, Milman, Knowles, Lytton, Talfourd, and Mifford. The quality of their work has already been discussed. None of it is considered good today. The publishing of plays to be read by the public had been a highly successful venture in the eighteenth and through the first decade or so of the nineteenth century. As the period under discussion drew to a close, this activity tapered off until by the middle of the century if an author published a five act tragedy, he generally did so at his own expense.19

19Archer, op. cit., p. 252.

Activity at the Haymarket during this period followed the pattern set by the patent houses. More use was made of the lighter entertainments and the melodramas to insure financial success. The Haymarket secured a "record run" with Poole's three act comedy, Paul Pry, in 1825. It ran for one hundred and fourteen performances.

The rivalry between managers at the various theatres was bitter indeed. If they could find out what a competitor was planning to offer in the way of a new play, they would do their best to bring a similar work out first. Nicoll even suggests that managers hired "party-men" to cry down rivals' efforts on opening nights.20

20Nicoll, op. cit., p. 29.
IV. LEADING ACTORS AND ACTRESSES OF THE PERIOD

Perhaps the most important reflection gleaned from a study of this period is the thought that regardless of other conditions, acting was at a high level. Contemporary tragedy left the actor no choice "but to be magnificent if they were not to be laughed off the boards."\(^{21}\)


We cannot judge whether or not the acting of those days would be what we consider good today. There can be no doubt that the actors were able to evoke a terrific response from their audiences. Bridges-Adams wonders what was meant when it was reported that the pit "rose" at Edmund Kean and then answers the question by stating:

\[\ldots\text{in a vast, dimly lit auditorium, a conglomerate mass of human beings from the orchestra rail to the back of the house stood on their feet and cheered him, \ldots not, be it observed, at an exit or at the final curtain, but for a line well spoken, as not so long ago you might hear them cheer a tenor for his top-note in a provincial opera-house in Italy. And this same Kean, towards the end of his career could hold an audience with his voice (what else?) playing Hamlet on a sofa because he was too drunk to stand.}\(^{22}\)

\(^{22}\)Ibid.

It was undoubtedly a period of great acting.
The lives and careers of the noted players of this era have been preserved for us in memoirs, biographies, and dramatic criticisms of the period. It was not considered appropriate in a general review of this nature to go into specific details concerning these actors and actresses. None-the-less it seems important at least to list the names of the great and near-great who kept the theatre alive during a period of general decline in the drama.

Writing for The Examiner in April, 1828, Hazlitt remembered the great stars he saw perform earlier in the period. He cited Mrs. Siddons, Kemble, Bannister, Suett, Munden, Grimaldi, Lewis, Liston, Elliston, Palmer, Dignum, King, Miss Pope, Mrs. Goodall, Mrs. Jordan, Matthews, Miss Kelly, Miss O'Neil, and Kean. He prefaced his recollections of these great ones by commenting on contemporary performances of Madame Vestris and John Reeve and followed them by saying:

What a host of names and recollections is here! How many more are omitted, names that have embodied famous poets' verse and been the "fancy's midwife;" that have gladdened a nation and made life worth living for, that have made the world pass in review as a gaudy pageant, and set before us in a waking dream the bodily shapes and circumstances of all that is most precious in joy or in sorrow.23

To this list the following names should certainly be added: Young, Dawton, Terry, Mrs. Glover, Macready, Farren, Vandenhoff, Buckstone, Charles and Ellen Kean, and Phelps. The list could doubtless be extended, but we have merely attempted to list those names which are commonly associated with the finest actors of the period. In tragedy, Kean, Mrs. Siddons, and Miss O'Neil should probably be placed at the top of the list. In comedy, the honors should go to Liston and Lewis.

Naturally with the interest centered so singularly in individual performers, the presentation of the plays suffered. There was little or no attempt at ensemble until the management of Charles Kean at the Princess's Theatre reawakened public interest in the drama.

V. THE RISE OF THE MINOR THEATRES

At the beginning of the nineteenth century, there were only nine theatres regularly offering entertainment to the London public.\(^2\) Besides the patent houses there were


the following theatres: the Opera House in the Haymarket, the Theatre Royal, Haymarket, Sadlers' Wells, the Royal Ampitheatre, the Royal Circus, the Royalty, and the Sans Souci.
By 1850, the number of theatres had grown to over eighty and it must be remembered that private theatres also saw the production of dramatic pieces. The state of the drama, to which we have already referred, reflects the type of work that was popularized at these "minor" theatres. Farce and melodrama, many of the romantic melodramas interspersed with song, were the favorites of the day. Black-Eyed Susan is typical of this type of work. The rise of the minor theatres was largely responsible for the emancipation of the stage. The managers at the patent houses complained bitterly about the new type of drama being presented at the illegitimate theatres, but they did not hesitate to use them themselves, and the managers at the lesser houses were quick to point this out. The Lord Chamberlain had granted special "licenses" to several of the minor theatres. In 1809, he granted a license for what was called "Summer English Opera," and he had promised to grant another. Astley obtained a license in 1812 which aided the minor theatres cause and further enfeebled the patents granted to Drury Lane and Covent Garden.25


The license granted to Astley read as follows:

I do hereby give leave and licence unto Philip Astley, Esq., to have performed, for his benefit, at the Olympic and musical pavilion in Newcastle Street, in the
Strand, within the liberties of Westminster, the entertainments of music, dancing, burlettas, spectacles, pantomimes, and horsemanship, for one year from the 5th day of July, 1812, to the 5th day of July, 1813. Given under my hand and seal this 1st day of July, 1812, in the fifty-second year of His Majesty's reign.  

26Ibid.

The lessees and managers in the patent houses finally banded together in 1818 to appeal to Lord Hertford to interpose and withdraw the licenses he had granted to the Olympic and the San Pareil Theatres. Some of the reasons they listed in their appeal reveal to what extent the influence of the minor theatres was being felt:

The Olympic and San Pareil have become theatres for the nightly performance of the regular drama—the memorialists, with all of the respectable persons involved in the interests of Drury Lane and Covent Garden Theatres, must suffer "certain ruin" if The Olympic and Sans Pareil Theatres be continued—on the faith of a continuance of the entire monopoly of theatrical entertainment (as such appears to be the meaning attempted to be annexed to the words "patent rights"), "a million of money has of late years been embarked" in Drury Lane and Covent Garden Theatres, "for the support of the national drama"—The patent rights of Drury Lane and Covent Garden Theatres have been "swept away," and "shaken to the foundation," by the authority of the Lord Chamberlain, and the grant of the Lord Chamberlains Licences.  

27Ibid., p. 401.

The complaint goes on to specify that the minor theatres were taking in an average of one hundred and fifty pounds a night and that pieces such as The Dragon of Wantley,
Midas, The Golden Puppin, and Poor Vulcan were true burletta forms and were "totally different" from the pieces acted at the Olympic and Sans Pareil Theatres. The patent theatres were suffering, and more of the leading actors and actresses were making regular appearances at the minor houses which caused still more consternation at the legitimate theatres.

Some of the more important minor theatres are listed here. No attempt is made in this study to examine their work in detail because that would carry the investigation too far afield. Many of the minor theatres such as the East London, the Albion, and the Globe had erratic histories of three to five years and were abandoned, converted to other uses, or destroyed. The Sans Pareil, later renamed the Adelphi, and theatres like it, however, were important because the work of the minors was a part of the transition from the conventional theatre of the eighteenth century to the modern playhouse of today. Besides the Sans Pareil and the Olympic, other important minor theatres were: the New City Theatre, the Lyceum, the Royal Pavilion, the Royal Victoria Theatre (later to become the "Old Vic"), Sadlers' Wells, the Strand Theatre, and the Surrey.

The minors gave much zest to the theatrical scene and provided the common meeting ground for the changes in theatre. The smaller, more intimate, houses directly affected the acting style of the period. The movement toward
realistic acting, later to be thought of in terms of naturalism, had its crude beginnings in the minors. The work of the scene painter and the stage carpenter became almost as important as that of the authors. Technical innovations with the exception of electric lighting found their proving ground in the early and mid-eighteenth century. In spite of the crudity and vulgarism of the age, best expressed in terms of the audience which we shall presently take up, the minor theatres of London established the pattern for what is now considered modern. The management of Charles Kean at the Princess's Theatre reflected a complete understanding of the changing concept of theatrical production.

VI. THE AUDIENCE OF THE PERIOD

In general it may be said that the audience of this period was a vulgar and unruly mob. True, there were many fastidious and decent folks who enjoyed the drama, particularly at the larger houses, but on the whole the audiences were a rough lot. The O. P. riots of 1809 were the most disastrous and reflected the ugly mood of the mob audience. Nicoll relates that:

... all contemporaries are agreed on one thing; the spectators in the larger theatres were often licentious and debased, while those in the minor theatres were vulgar, unruly, and physically obnoxious. 28

The "Tailors Riot" at the Haymarket on August 15, 1805, marred the benefit of the actor Downton. He had announced that he would do Foote's adaptation of Coleman's play, *The Tailors; or, A Tragedy for Warm Weather*. The tailors who resented the burlesque notified Downton that if he went on in that play there would be trouble. He insisted on doing the benefit, and when he appeared on the stage a pair of shears was thrown at him and could easily have killed him. The incident so infuriated Downton that he promptly called out that he would pay twenty pounds for the capture of the man who threw the shears. This touched off the riot which was not quelled until some dragoons from the Horse Guards arrived to help the police break up the mob.  

29Maude, *op. cit.*, p. 57.

The audience, on the whole, was a lower class than that which had frequented the large theatres prior to the rise of the minor theatres. The little theatres were patronized by the lowest elements of society. In the minor theatres the audience needed no excuse to touch off an incident. Their manners gradually improved as did their taste, but in 1820 the audience was described in the following manner by Hazlitt. The theatre in question was the Cobourg which was noted for its startling melodrama. In this instance, however, it was not the play which startled the
The play was indifferent, but that was nothing. The acting was bad but that was nothing. The audience were low, but that was nothing. It was the heartless indifference and hearty contempt shown by the performers for their parts, and by the audience for the players and the play, that disgusted us with all of them. Instead of the rude, naked, undisguised expression of curiosity and wonder, of overflowing vanity and unbridled egotism, there was nothing but an exhibition of the most petulant cockneyism and vulgar slang. All our former notions and theories were turned topsy turvy. The genius of St. Georges Fields prevailed, and you felt yourself in a bride well, or a brothel, amidst Jew-boys, pickpockets, prostitutes, and mountebanks, instead of being in the precinct of Mount Parnassus, or in the company of the Muses. The object was not to admire or excel, but to vilify and degrade every thing. The audience did not hiss the actors (that would have implied a serious feeling of disapprobation, and something like a disappointed wish to be pleased) but they laughed, hooted at, nicknamed, pelted them with oranges and witticisms, to show their unruly contempt for them and their art; while the performers, to be even with the audience, evidently slurred their parts, as if ashamed to be thought to take any interest in them, laughed in one anothers faces, and in that of their friends in the pit, and most effectually marred the process of theatrical illusion, by turning the whole into a most unprincipled burlesque.

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Those of us who are annoyed today when someone makes the slightest disturbance in our vicinity at a play or movie would not have dared to venture out in 1820. By and large this is the same audience that "rose" at Kean or other favorites of the day giving vent to their pleasure at the delivery of a certain line. The many testimonials of regard addressed by the actors to the public indicates more than
mere sentiment. The tradition of winning the audience was as strong as ever. A good story is related about Munden, the famous low comedian of the Haymarket. He was playing Obadiah in The Committee, and the action called for him to be plied with liquor by Teague. Munden made such ludicrous faces over the drink that the actors on stage, and those in the wings, joined the audience in shrieking laughter. As soon as the scene was over, Munden dashed from the stage and bellowed, "Bring me a stomach pump! I'm a dead man; I've been poisoned! Lamp oil, lamp oil every drop of it!" The prop man had inadvertently substituted the bottle for one filled with sherry and water. Someone asked the comedian why he drank the whole bottle, and he replied, "My dear sir, there was such a glorious roar at the first face I made upon swallowing it that I hadn't the heart to spoil the scene by interrupting the effect."\(^{31}\)

\(^{31}\)Maude, op. cit., pp. 100-101.

Stories like this abound, of course, wherever there are actors and memories of plays and performances. Mathews was kinder in his allusion to the audience than was Hazlitt. The managers generally found it more profitable to cater to the taste of the audience than attempt to refine it. Mathews says:

The lower orders rush there in mobs, and in shirt
sleeves, applaud frantically, drink ginger-beer, munch apples, crack nuts, call the actors by their Christian names, and throw them orange peel and apples by way of boquets.32


It is interesting to note that, although the drama was under strict censorship in accord with the moral sentiment of the times, there was no restraint on the audiences. Prince Pückler-Muskau, a German nobleman, paid extensive visits to London between 1826 and 1829. He loved the theatre and wrote accounts of his impressions in the form of letters. Dent gives us this observation from the Prince:

The most striking thing to a foreigner in English theatres is the unheard-of coarseness and brutality of the audiences. The consequence of this is that the higher and more civilised classes go only to the Italian Opera, and very rarely visit their national theatre. . .

In the theatres it is often difficult to keep off these repulsive beings—(here the Prince is referring to the loose women who worked the theatres) especially when they are drunk, which is not seldom the case—; and these are the scenes which are exhibited in the national theatre of England where immortal artists like Garrick, Mrs. Siddons, Miss O'Neil, have enraptured the public by their genius, and where such actors as Kean, Kemble, and Young still adorn the stage. The turbulent scenes I have described above scarcely ever arise out of anything connected with the performance, but have almost always some source quite foreign to it, and no way relating to the stage.33

33Ibid., pp. 17-18.
There can be no question that the audiences were vulgar and unrefined. However, the continued fight for the overthrow of the theatre monopoly inherent in the patent rights granted to Covent Garden and Drury Lane was to play an important part in raising the level of audience appreciation. After the passage of the Act of 1843, the audiences accepted the legitimate drama and were less "coarse and obnoxious" in their behavior. A general review of this nature would not be complete without an account of the litigation which ultimately resulted in the Theatre Act of 1843.

VII. THE ACT OF 1843

The history of public control over the drama in England dates back to the short act "for the preventing and avoiding of the great abuse of the holy name of God in stage plays, enterludes, May games, shews and such like" which was passed in the third year of the reign of James I. The Vagrant Act which held that "all fencers, bearwards, common players of interludes, &c., shall be deemed rogues and vagabonds" was the next piece of theatrical legislation which was passed—late in the reign of Queen Anne.

Actual censorship of plays by the Lord Chamberlain which was to have such profound effect on the development of the drama was not established until the Act of 1737 was passed. Besides the fact that this act resulted in a strict
censorship of stage plays, there was another very important provision in the act. It enacted that no persons should perform or cause to be performed any stage plays, and so forth, in places where they had no legal settlement or without a license from the Lord Chamberlain or letters patent. This is the provision of English law which enabled the patent granted to Killigrew and Davenant in 1660 to be protected at Drury Lane and Covent Garden. The monopoly vested in those houses for the presentation of legitimate drama was thus preserved. A very important consideration of this act was that the Lord Chamberlain could issue licenses for the presentation of entertainments not construed as "legitimate drama." This was the wedge which managers used to open the breach against the patent theatres. A manager, Astley for example in 1809, having a "place of legal settlement" (the Olympic pavilion) could apply for a license to present entertainments. It is important to remember that the act regulated the licensing of plays and players and thus left loopholes whereby managers and actor-managers could secure a license and then broaden their range of offerings excluding only those which were unquestionably "legitimate." The managers operating under patent rights saw the opening of one theatre after another and pointed out that the granting of licenses to perform or cause to be performed any stage play constituted a menace to the preservation of the national
drama. Their efforts were doomed to failure because legislators recognized the influence of the minor theatres. There was a real danger, however, of the complete degradation of the drama because the law had little control over the playhouse. Anyplace could become a theatre by the simple process of being leased to a person properly licensed.

The law on the whole matter was finally consolidated in the Theatres Act, 1843, which now governs the licensing of theatres and stage plays. The interest in the entire question was reflected by the fact that the House of Commons accepted for debate three bills dealing with a third "patent" house between 1808 and 1814. The fact that these efforts were defeated only urged the proponents of the minor theatres to increased efforts. A formal decision on the part of the Solicitor-General questioning the strength of the original patent rights of 1660 brought about a review of the whole matter. A bill proposing a third theatre passed the House of Commons in 1832 but was defeated the following year in the House of Lords.34

34Nicoll, op. cit., pp. 4-5.

The general provisions of the Theatre Act which are of concern here are found under Licensing Statutes. The act provides that:

All theatres for the performances of plays must be
licensed. — every person who shall offend against this enactment shall be liable to forfeit such sum — not exceeding twenty pounds a day for every day on which such house or place shall have been kept open by him, without legal authority . . . .


The immediate effect of this, of course, was to bring under control all theatres then operating. The purpose of licensing the theatre was to establish rules to prevent riots and misbehavior. Section 8 on Rules for the Theatre under the Control of The Lord Chamberlain holds that in the event of a riot or misbehavior in any licensed theatre, it shall be lawful for him (the Lord Chamberlain) to suspend such license or to order such patent theatre to be closed for such time as to him shall seem fit.

This made the manager of a theatre, who was the only one under the act to whom a license could be issued, completely responsible for the conduct of his theatre. Section 7 (To Whom Licenses Shall be granted) further binds the manager by providing personal bond up to five hundred pounds and two additional sureties up to one hundred pounds each. These amounts could be adjudged against the manager for breach of the rules or any provisions of the act.

Section 23 deals with the interpretation of the act and defines stage play:
In this Act the word "stage play" shall be taken to include every tragedy, comedy, farce, opera, burletta, interlude, melodrama, pantomime, or other entertainment of the stage, or any part thereof: Provided always, that nothing herein contained shall be construed to apply to any theatrical representation in any booth or show which by the justices of the peace, or other persons having authority in that behalf, shall be allowed in any lawful fair, feast, or customary meeting of like kind. 36

36 Ibid.

Other portions of the act deal with safety regulations of all kinds and are too lengthy to go into here. It was the purpose of this section of the study to present merely the sections which reveal the consequent freeing of the theatres from the old patent monopoly.

The period 1800-1843, which comprised the background of the Princess's Theatre, was a turbulent one. The low state of the drama, the conflict between the major and minor theatres which culminated in the Act of 1843, the emphasis on novelty and spectacle, and changes in styles of acting were all factors which marked the period as one of transition. It was a propitious time for a manager to solidify the elements of transition and establish them more firmly.
CHAPTER II

THE ROYAL PRINCESS'S THEATRE, OXFORD STREET

I. THE HISTORY OF THE THEATRE FROM 1829-1902

The history of the Princess's Theatre commenced from the time that the original building, called "The Queen's Bazaar," was destroyed by fire on May 28, 1829. The complete title of the building gives a clearer indication of the use to which it was put. The "Royal Bazaar, British Diorama, and Exhibitions of Works of Art" was used to exhibit paintings. The Diorama was composed of four large pictures of various continental views painted by Clarkson Stanfield and David Roberts. Stalls were provided, and visitors could purchase such items as handkerchiefs, marking ink, carved ivory, imitation jewelry and puzzles.  


The proprietor of this affair was Mr. Hamlet, the silversmith of Princes' Street. After the fire, he reconstructed the building on the same site on Oxford Street. It was leased in 1830 by Mr. R. A. Reinagle. The location of the "Queens," in compliment to Queen Adelaide, was too near the Soho Bazaar and the Pantheon to fulfill the expectancy
of its owner. It was offered for sale in 1836, but Hamlet decided instead of selling the building to convert it to a regular theatre. He spared no expense, and finally, at a cost of forty-seven thousand pounds, the theatre was ready. He had taken out a music license in 1836 but declined to open any part of the premises until the contemplated improvements were completed.²


The desired improvements finally being completed, Hamlet opened the theatre on September 30, 1840, with promenade concerts. He had previously referred to the theatre as the "Court" but named it "The Princess's" after its opening.³

³Ibid.

Hamlet, meanwhile, had come upon hard times because people to whom he had loaned large sums, among them the Duke of York, repudiated their bonds, and he was forced into bankruptcy. The Princess's Theatre was sold to a Mr. Montagu for only fifteen thousand pounds.⁴

In the autumn of 1842, John Medex Maddox made an offer for the theatre which was accepted. The theatre was opened for dramatic performances on December 26, 1842 (Boxing Day) with H. J. Wallack as stage manager. La Somnambula was the principal feature with Templeton as Elviro, Weiss as Rodolph, Eugenia Garcai as Amina, and Mrs. Severn as Liza. The performance was followed by a burlesque, The Yellow Dwarf with Oxberry and Madame Sola. In 1843, the theatre was featuring productions of light opera followed by the inevitable burlesque. Among the company was Emma Stanley who was one of the earliest and most successful "singles" of the period. One of her most famous entertainments consisted of "thirty seven distinct changes of character and costume" and required her to play on six different instruments and sing in English, French, German, Spanish, Italian, Russian, and Greek.5

5Ibid., p. 134.

The season in 1843 consisted of operas in English and were always followed by a variety turn. Tom Thumb appeared at the Princess's, and comic skits of the nature of "Turior the Tartar" were favorites. The Keeleys played the Princess's that year and were recalled in subsequent seasons. The long run was still the exception rather than the rule, and at the Princess's and the other houses there was a con-
stant change of pieces and performers. The season of 1844 followed this pattern with Maddox continuing to make his theatre a place noted for the appearance of "stars" from other countries and outstanding English personalities. Two famous Americans were to be found in the company at the Princess's in 1845—Charlotte Cushman and Edwin Forrest. They played together in Othello with Forrest as the Moor and Miss Cushman as Emilia. Forrest failed miserably in the part and blamed Macready for organizing a group to shout him down.

Mr. and Mrs. Mathews (Madame Vestris) appeared at the Oxford Street theatre in 1845. The next four seasons found Maddox attempting to produce a little of everything at the Princess's. The Stranger, by Kotzebue, was attempted as were many adaptations from the French. Occasionally he would revert to opera again with offerings such as Balfe's Gustavus, Macfarren's King Charles II, and Halevy's Val D'Andorre. Maddox's speculation at the theatre was not backed by sufficient capital to insure its success. Sherson suggests that his source was probably the Duke of Brunswick who was in evidence behind the scenes most nights, "padded and rouged and generally drunk."

6Ibid., p. 133.

In 1850, the Princess's Theatre was leased to Charles
Kean who started his managerial career jointly in ownership with Keeley. The nine years of Kean's management which resulted in the recognition of his theatre as the new home for the "legitimate" drama will be taken up in more detail in the next part of this chapter. For the present we are concerned with sketching the complete history of the theatre. Kean's management was very important as we hope to prove, but a detailed account at this point would interrupt the survey of the general history of the theatre.

In September, 1859, the Princess's came under the management of Augustus Harris the elder. He redecorated and renovated the theatre and opened his season with a bill of two pieces—*Ivy Hall* and *Love and Fortune*. The first season under Harris's management was undistinguished, and the fortunes of the theatre were lagging until November, 1860, when Harris "struck oil with the first appearance of Fechter in England in a stirring version of *Ruy Blas.*"7


The enormous popularity of Fechter hastened the disappearance of the old time acting style of the Kemble and Siddons tradition. Edmund Kean and, later, Charles Kean had gone further than their contemporaries in playing realistically, but Fechter is generally recognized as the first "modern" actor.
James Vining took over the reins of management at the Princess's in 1863, and like Harris, who gambled on Fechter, he introduced a new foreign star to the London public. She was Stella Calas, a young Frenchwoman, and her Juliet was regarded as a sensational success. Her popularity proved to be the turning point for Vining. He undertook the 1864 season and was successful with the plays of Boucicault.

Vining gave up the management of the Princess's in October, 1869, and the theatre was taken over by Benjamin Webster. His program featured melodrama and occasional presentations of tragedy with a famous star. He was joined in management by F. B. Chatterton in 1870. Chatterton took over as sole manager later that year. The fortunes of the theatre waned, and desperate attempts to revive interest by bringing back Shakespearian revivals failed to draw. In 1875, still under Chatterton's management, a spectacle called *Round the World in Eighty Days* created a sensation. That same season Joseph Jefferson recreated his magnificent performance of Rip Van Winkle. Jefferson was undoubtedly the favorite American actor in England at that time.

The season of 1879 was highlighted by Charles Werner's performance of Coupeau in *Drink*, an adaptation by Charles Reade of Zola's *L'Assommoir*. His performance of the drunkard was so realistic that "excited women shriek out in pity and in shame at the poor wretch's degraded nature."
Edwin Booth attempted the management of the theatre following its renovation by Walter Gooch late in 1879. With Gooch as proprietor and Booth as manager, the theatre failed miserably, and Gooch leased the theatre to Wilson Barrett. Barrett's greatest success while manager at the Princess's was with his production of The Silver King in November, 1882. It ran for two hundred and eighty-nine nights. This play is described by Clement Scott as "a model for the construction of melodramatic stage work." 9

9Ibid., p. 385.

The management of Barrett at the Princess's was continued until 1886. His greatest effort was Hamlet which was produced in 1884. The opening of Hamlet marked a triumphant time in Barrett's life. He had watched Charles Kean perform in the same theatre twenty-five years before and had vowed upon leaving the theatre that "someday he would not only manage The Princess's but play Hamlet on that very spot." 10

10Ibid., p.

He recalled the incident to the opening night audience when he was called to the stage following the play.

Hamlet was pronounced to be an artistic success but
was a failure financially. Barrett's fortunes at the theatre declined and he gave up the management in 1886. This was the end so far as successful seasons for the Princess's Theatre was concerned. Miss Grace Hawthorne managed the theatre for three seasons, and Mrs. Langtry undertook the venture for one season in 1890. The period from 1891 to 1894 was devoted almost entirely to melodrama. During this time the theatre was under the direction of Herbert Basing. From this time on, the theatre was used intermittently, and in 1901 it was taken over by Benjamin Keith. It is presumed that Keith's intention was to make a vaudeville house out of it, but a production of The Fatal Wedding in 1902 was the final play staged at the Princess's Theatre. The property was abandoned shortly thereafter.

II. CHARLES JOHN KEAN, (1811-1868)

Before we take up the story of the Princess's Theatre during the tenure of Charles Kean, it might prove of interest to have a closer look at the person in question. This biography is of necessity a brief one. The details of Mr. Kean's life have been faithfully recorded by others. The most exhaustive account is probably that written by John William Cole (Cole's real name was Colcraft, and he was

\[\text{Sherson, op. cit., p. 183.}\]
Kean's secretary and close personal friend) who provided his record with the title, *The Life and Theatrical Times of Charles Kean, F. S. A.* The following account was taken for the most part from Cole's comprehensive volumes.

Charles Kean was born January 18, 1811, in Waterford. His father, Edmund, was a member of the acting company in Waterford at the time of Charles's birth. Edmund had married Mary Chambers in July, 1808, being at that time under twenty years of age. Howard Kean, Charles's older brother, was born in September, 1809, and died of water on the brain in November, 1813. For two years after the birth of Charles, the Kean family was in desperate circumstances. Edmund managed to get an engagement at Drury Lane toward the close of the 1813 season. His great chance came on Wednesday, January 26, 1814, when he played Shylock. This performance assured his success, and he commenced on a meteoric career. That evening of January 26 was the turning point, and Edmund hastened home after the triumph and told his wife, "Now, Mary, you shall ride in your own carriage, and Charles shall go to Eton."  

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As soon as he was old enough, Charles was sent to school, preparatory for Eton College. His first schooling
was at the establishment of Mr. Styles at Thames Ditton. He later entered a school under the direction of Reverend E. Polehampton at Warpleston. He entered Eton College in June, 1824, and he remained there for three years. A cadetship with the East Indian Company was refused by Charles when he realized that his father's fortune had been dissipated. Accepting the East India offer would have resulted in Mrs. Kean's being left alone in a precarious financial condition. Charles and his father quarreled bitterly over the issue and Charles declared his intention of taking up the stage in order to support his mother.

Charles accepted an offer to appear at Drury Lane, his father having been engaged at Covent Garden. His first appearance on October 1, 1827, was in the role of Young Norval in Douglas. The press was unanimous in censuring his performance. He stayed on at Drury Lane in spite of critical disapproval throughout the season of 1827-1828. He toured the provinces and returned to Drury Lane in December, 1828. His acting was still coldly received by the press, and he returned to the provinces and acted several times that summer, in Dublin and Cork, with his father. Finally, in 1829, he accepted an offer from Mr. Morris of the Haymarket Theatre to play in six nights of the concluding fortnight of the season. His portrayal of Sir Edward Mortimer in The Iron Chest won him some measure of critical approval.
He declined an offer to become a permanent member of the Haymarket company and again went back to the provinces to attain mastery over the mechanical part of his profession, "a knowledge of stage business which severe apprenticeship only can accomplish."\(^{13}\)

\(^{13}\)Ibid., p. 181.

Charles Kean, having completed his apprenticeship to his own satisfaction, determined to try an American tour, and the year 1830 found him playing Richard III, Hamlet, Sir Edward Mortimer, Romeo, and Sir Giles Overreach to favorable audiences. At this time he was only nineteen years old. There can be no question that his father's eminence as the foremost tragedian in England enhanced the opportunities afforded Charles in America. He made the most of his American tour and returned to England in 1833 with his fortune and reputation more firmly established. He attempted Sir Edward Mortimer as his first offering at Covent Garden and was not well received. Laporte, then manager of Covent Garden, arranged to bring the two Keans together for a performance of *Othello*. The play was presented March 25, 1833, with Edmund Kean as Othello and Charles Kean as Iago. Miss Ellen Tree was Desdemona. Edmund Kean collapsed during the play. He was carried from the stage and died a month and a half later at his home on May 15, 1833.
Charles Kean finished out the season in London, but resentful at his cool reception he determined not to play there again until he could place himself at "the top of the tree." Consequently, he toured the continent and enjoyed considerable success.

In 1837, Macready attempted to secure Kean's services for Covent Garden, but Kean refused the offer. When he left London in 1833, Kean had vowed not to return until he could command fifty pounds a night. He had made this remark to Mr. Dunn, treasurer of Drury Lane, when Dunn had approached him on the part of Mr. Bunn to propose a benefit for Mrs. Kean. In 1838, Kean closed a deal with Bunn, manager at Drury Lane, to act twenty nights at a salary of fifty pounds a night. Kean chose Hamlet to open and faced the London audience with that play on January 8, 1838. At last he won the approbation of the press. Mr. Michael Nugent reported for The London Times that:

After a very successful probation in the provinces, Mr. Charles Kean appeared last night again on these boards, where, a few years since, when a mere boy, he endeavoured to conciliate public favour. That was an unma­tured and ill-judged attempt, and, as might be expected, ended in failure... Now for what we may call his real début when experience and judgement have come to the aid of his natural faculties, and made him an accomplished, elegant, and when the scene requires it, an energetic actor without bombast.
John Forster, writing for The Examiner, January 14, 1838, stated that:

The impression left upon us by this performance of Charles Kean most certainly was that the London stage has received a rich acquisition in the person of a vigorous, self-possessed, and most graceful actor, whose youth sketches out a long line of promise which we shall hope to see thoroughly redeemed.

Following the close of a highly successful season, Kean re-visited the United States and returned to the Haymarket in 1840 for an engagement of thirty nights. He had repeated engagements at the Haymarket. On January 29, 1842, Kean married Ellen Tree, to whom he had previously been engaged in 1833. The contemplated union at that time had been given up. It has been suggested that the uncertainty of Kean's position at the time was responsible, but probably the real reason was that all the advantages were on the side of Ellen Tree who was recognized as one of England's leading actresses at the time. Kean and Miss Tree were acting with a company in Dublin at the time of their marriage (the last day of their engagement there), and following their marriage in the afternoon, they performed together that night in The
Honeymoon. A daughter was born to them on September 18, 1843.

After successful engagements at the Haymarket and Drury Lane, the Keans embarked for another American tour. Their success was so great that they stayed in the United States for nearly two years, returning to London in 1848, where they appeared together at the Haymarket.

Following the management at the Princess's, which will be considered in detail shortly, Kean toured the provinces and returned to London for engagements at Drury Lane. In 1863, Kean and his wife undertook a world tour which ended with a series of farewell performances in New York in 1865. In May, 1866, the Keans appeared at the Princess's and then engaged to tour the provinces. Kean's last appearance was as Louis XI, May 28, 1867, at the Theatre Royal, Liverpool. After a long illness, Kean died at Queensborough Terrace, Chelsea, on January 22, 1868.

III. THE PRINCESS'S THEATRE: 1850-1859

The theatrical background of the period, as we have seen, was marked by the unwholesome condition of the drama, the shipwreck of the patent houses due mainly to the rise of the minor theatres, and the passage of the Theatre Act of 1843. Certainly the times were propitious for Kean's vaunted ambition to produce legitimate drama. He had estab-
lished himself as a leading actor in spite of the handicap of being constantly compared to his brilliant but erratic father. He was high in the favor of Her Majesty and had the necessary capital to secure the services of some of the strongest supporting players available. As one writer, who was reviewing the theatrical scene when Kean first took over the Princess's, put it:

When in the autumn of 1850 Mr. Charles Kean, conjointly with Mr. Keeley, opened The Princess's Theatre, that poetical drama which forms an essential part of the national literature was without a fixed home, save at Sadler's Wells, whether the traditions of Mr. Macready's managements had been taken over by Mr. Phelps. Mr. Macready himself was going through a series of farewell performances at the Haymarket after his laudable efforts in the cause of the Shakespearian drama as manager of Covent Garden and Drury Lane, and Madame Vestris, who had followed his footsteps at Covent Garden, had returned to the Lyceum, as the presiding genius of the lighter class of theatrical entertainment. The patent rights conferred upon the two large houses had become extinct for several years. Covent Garden was already converted into a permanent Italian opera-house. Drury Lane was fast approaching that indefinite condition in which it remained more or less till the musical taste of the day forced it into a new sort of competition with its ancient rival.  

17The London Times, June 16, 1859.

During the sixty-six years of operation, the Princess's Theatre reached its peak under Charles Kean's management. The company he gathered around him, in addition to his wife, was as follows: tragedians, Mr. and Mrs. Charles Kean; comedians, Mr. and Mrs. Keeley; low comedians, Harley
and Bartley; "gentleman" roles, Alfred Wigan; old men parts, Drinkwater Meadows; supporting players, John Ryder, David Fisher, J. F. Cathcart, Old Addison (father of Fanny and Carlotta Addison), King, and Bolton; master pantomimist and clown, Flexmore.

The women in the acting company besides Mrs. Kean and Mrs. Keeley included Mrs. Winstanley, Mrs. Alfred Wigan, Mrs. Daly, Carlotta Leclercq, Agnes Robertson (who was Kean's ward and later married Dion Boucicault), Miss Heath, Miss Murray, Fanny Ternam, Eleanor Bufton, Miss Phillips, Mrs. Desborough, and later Kate and Ellen Terry.\(^{18}\)


The first season of Kean's and Keeley's management coincided with the opening of The Great Exhibition of 1851. This happy circumstance augered well for the venture at the Princess's because the Exhibition was the first ever held in London, and it attracted huge crowds. The influence of so many visitors enabled the irregular theatres, described by Cole as hippodromes, gardens, casinos, and Grecian saloons\(^{19}\)

\(^{19}\)Ibid., pp. 10-11.

to fill their treasuries to overflowing.

The general state of affairs, the estimation with which Mr. and Mrs. Kean were regarded by society, and Kean's
known liberality with authors were all factors which augered a successful management.

The first night of the season at the Princess's opened with a performance of **Twelfth Night**, followed by a light farce called **Platonic Attachements**, and closing with a ballet. The response to the new venture was enthusiastic. The general feeling was well expressed by Lewes, who writes:

> Never was there a better first night! Everybody was in high spirits, rightly attuned to enjoyment, ready to be pleased, and keeping up the ball of humour by sending it back again winged with hearty laughter to the actors. A pleasant sight it was to see the crowded expectation of that night! Well known faces dotted the crowd; and the dress circle presented an appearance of ladies and gentlemen seldom gracing a theatre nowadays; it was like a night of the olden times when the drama flourished.  

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The first season—September 28, 1850 to October 17, 1851—was a pronounced success. A net profit of seven thousand pounds was realized, but as Cole points out it was the year of the Exhibition, and the result could not be taken as forming any ground for an average calculation.  

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21 Cole, *op. cit.*, p. 3.

The season was highlighted by the presentation of five of Shakespeare's plays: **Twelfth Night**, **Hamlet**, **As You Like It**, **The Merchant of Venice**, and **Henry the Fourth, Part I**.  

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22
The complete calendar of the theatre during this period is reproduced in Appendix A. The breakdown of the productions, giving the name of the author, the date of the first presentation at the Princess's, and the total number of performances at the Princess's will be found in Appendix B.

The principal novelties introduced the first season were The Templar and Lost in a Maze. In reference to the latter, it was reported that:

... the outside and inside of a Tudor house are exhibited in a style that in former days would have been deemed incredible, and a maze is actually built on the stage for the concluding tableau.  

23The London Times, March 7, 1851.

The first season also witnessed dramas of the nature of The Wife's Secret and Pauline. The Christmas pantomime was Alonzo the Brave and the Fair Imogene, and the burlesque spectacle of The Alhambra was offered at Easter.

The success of the first season prompted Keeley to take his share of the seven thousand pounds and retire from management. He and his wife stayed on as permanent members of the company. Kean then assumed complete control of the theatre and succeeded in regenerating public enthusiasm for the drama of Shakespeare. His scholarship in regard to the representation of historical drama in terms of costume and architectural embellishment is credited with lifting the drama out of disrepute and placing it once again on the
level of high art. One writer states that:

In spite of the notorious fact that the English public, save in the suburbs had gradually become lukewarm to the style of drama associated with the names of all the past celebrities of the stage, an outcry was raised that Mr. Charles Kean, by his scenic splendour, was disturbing the pure enjoyment of Shakespearian poetry. Plays that had never been known to draw money within the memory of man were represented for, perhaps, a hundred successive nights at The Princess's; but still a suffering multitude was invented, which wept in some unknown nook because it had not the privilege of looking on ineffective and inharmonious scenery while it listened to blank verse.²⁴

²⁴The London Times, June 16, 1859.

The season of 1851-1852 was remembered principally for the production of King John, The Corsican Brothers, Harlequin Billy Taylor, and The Trial of Love.

The season of 1852-1853 marked the real commencement of the grand series of "historical revivals" for which the Princess's was to become so famous. With Macbeth, the "fly-leaves," which subjected Kean to so much barbed comment from his critical adversaries but which none-the-less proved popular with the public, were introduced. Cole gives a reason for this practice established by Kean by explaining:

Mr. Kean was anxious to impart his own earnest love of correct illustration to the audience to whom he appealed, and the "fly-leaf" carried with it the assurance that in any historical play nothing would be introduced except under the sanction of historical authority. From that moment the preface was looked upon as a necessary introduction to the performance and became associated with it, as an interpretation, in the same light in which the Greek chorus elucidates the progress
of the classical tragedy. The novelty was speedily copied by those who had never thought of it before, and from imitation passed on to burlesque, in the ordinary course of almost every original idea that obtains popularity and is felt to be instructive.25


Other principal attractions besides Macbeth offered in the third season were Marco Spada and Sardanapalus.

The fourth season, 1853-1854, included the pantomime of The Miller and His Men, which featured new tricks from Paris. The serious drama Married Unmarried had a successful run, and Faust and Marguerite, with its bursts of supernatural splendor, created a sensation. Richard III was presented nineteen times.

The opening of the fifth season was delayed by the illness of Kean and the spread of cholera in London. The productions of Louis XI and Henry VIII were particularly outstanding. Mrs. Kean appeared in Henry VIII after an absence from the stage of a year and a half due to illness.

Henry VIII continued well on into the sixth season, which was made more memorable due to the outstanding production of The Winter's Tale. Kean's philosophy concerning his management was well expressed during the course of a short speech which he delivered to the audience following the last performance of the season:

Ladies and Gentlemen, in obeying your summons permit me
to take the opportunity of expressing my deep sense of gratitude for the constant favour with which you have received my efforts since I first entered upon management—a favour which has enabled me to present some of the most beautiful creations of the greatest of all poets with a success unprecedented in the annals of the drama. Such results . . . convince me that I am right in endeavouring to render every production on this stage as nearly as possible a correct embodiment of what is real, picturesque, and true . . . 26

26 The London Times, August 23, 1856. The complete text of Kean's speech made upon this occasion may be found in Appendix C.

Sheridan's adaptation of Kotzebue's Pizarro was presented to inaugurate the seventh season of Kean's management. A Midsummer Night's Dream, which impressed Clement Scott as the most impressive of the Shakespearian revivals, 27 was accorded a run of one hundred and fifty nights. The "splendid crowd of genuine comedians," as Scott called the actors portraying the comic parts, 28 were Frank Matthews as Quince, F. Cooke as Snug, Harley as Bottom, Drinkwater Meadows as Snout, and Borsby as Starveling.

Richard II and The Tempest were also presented with great success during this season. A serious accident was
averted by the prompt action of the well-disciplined stage crew at the Princess's in May, 1857, when a fire broke out on the stage. The incident was reported as follows:

An accident occurred at this theatre last night which, if it had not been promptly met and fully provided against, might have been serious . . . . In raising the velvet curtain before the 4th act of Richard II, it came in contact with some gas-lights and immediately took fire. . . . Mrs. Kean who happened to be on the stage, immediately came forward and entreated the audience to keep their seats. . . . The supply of water was excellent, and in a very few moments the fire was completely extinguished. . . . The performances were necessarily suspended, but will resume as usual this evening . . . . Nothing could have been more effective than the means by which the fire was so promptly suppressed.29


The eighth season was distinguished by stunning productions of King Lear and The Merchant of Venice. The latter play had been presented for a few performances in 1850, but the production of it in June, 1858, was signalized as "such a revival that one of the commonest pieces in the dramatic repertory of London was converted as if by magic into something that had never been seen before."30

30 The London Times, June 14, 1858, from a story concerning the Keans' benefit of June 12, 1858.

The last season of Kean's managerial career was given over to productions of various revivals which he had presented previously. However, in March, Kean brought out
Henry V, which enabled him to "concentrate all the resources of his judgement and experience, but affording at the same time a field for new effects and untried experiments." 31

31 Cole, op. cit., p. 343.

His efforts were crowned with success and the play was withdrawn after eighty-four performances, not because of waning interest but to gratify the audiences with variety as the concluding weeks of Kean's management drew near. Kean closed his management at the Princess's with Dying for Love, a lively trifle translated from the French by Morton, King Henry VIII, and a comedietta in one act, If the Cap Fits by N. H. Harrington and Edmund Yates.

Kean's contribution to the theatre was a great one. In spite of some of his contemporaries who insisted that he buried Shakespeare under a mass of detail, he created a real interest in the national drama. Hardwick states that:

His scholarship literally saved the theatre from a fate worse than death. When he came to management everything was at the lowest ebb. Everywhere plays were produced in the cheapest possible way, with skimped scenery, patched and makeshift costumes and the crudest of effects. The plays themselves were commonplace, cliche-ridden, and full of strutting and bellowing. It was the end of an age. A few more years and all would have been reduced to the level of the sideshow. 32

In the last weeks of Kean's management, a critic for The London Times defined Charles Kean's contribution to the theatre in contemporary terms:

The blank that will be left in the theatrical entertainments of the country when the end of the present season brings with it the termination of Mr. Charles Kean's management can scarcely be over-estimated. That Shakespearean monopoly that was legally held for so many years by the two patent theatres was virtually transferred by him to the northern boundary of central London, since at the other western houses, the poetical drama has only been occasionally revived for purposes connected with the star system, while the "legitimacy" of the suburbs has been necessarily more provincial than metropolitan in its operation. Tragedy has long become unfashionable in the old theatrical district save at The Princess's Theatre, where it has held supremacy solely through the energy and genius of Mr. Charles Kean.33

33The London Times, June 16, 1859.

Many honors were conferred upon Kean during his tenure at the Princess's. He counted among his friends some of the leading citizens of London. Several testimonial dinners were held in his honor, and he was the recipient of many gifts.

The public, at first unwilling to recognize him, had made him one of their idols. Since Kean was an actor as well as a manager, probably the tribute which meant the most to him was the acclaim with which he was greeted when he came before the curtain to take his leave of the audience as manager of the Princess's. Some excerpts from the opening paragraph of a critic's account of the scene should serve to
illustrate the feelings of the audience:

If anything in the form of hearty, unaffected, unanimous applause can reward a manager for years of unremitting toil and exertion, Mr. Charles Kean must have deemed himself amply renumerated, as far as his feelings were concerned, by the extraordinary scene that took place at The Princess’s last night .... In attempting to describe it, we can only use the ordinary commonplace of a house "crammed to suffocation," of "waving hats and handkerchiefs," of "reiterated cheers" .... One spirit animated the mass that filled every available part .... and that spirit was a sentiment of real gratitude and admiration. The great magician who had so long made his small theatre a mirror, in which the mighty events of the past were reflected with an accuracy that had never before been attempted, was breaking his wand in the presence of his admirers, and there was something almost painful in the excitement which the spectacle produced.34

34 The London Times, August 30, 1859. Kean’s speech, which amounts to a defense of his managerial policy, on that occasion is too lengthy to be inserted here. The entire text of it may be found in Appendix C.

IV. A DESCRIPTION OF THE THEATRE

Information regarding the physical properties of the stage and auditorium at the Princess’s Theatre must be conjectured because the actual dimensions of the theatre are not available. Only two illustrations of the interior of the Princess’s are known to exist. The better of these is a reproduction taken from a coloured souvenir envelope of Kean’s production of Richard II. The title of the play on the envelope establishes the date as 1857, and the special curtains used for the play can be identified. A reproduc-
duction of this envelope, the only one published as of this date, may be found in *Emigrant in Motley*, edited by J. M. D. Hardwick, illustration number VIII. The original is in the Enthoven Collection, Victoria and Albert Museum, London, England. According to this illustration, there were four tiers of boxes along the sides of the theatre. The number of boxes or stalls cannot be determined because only a portion of the auditorium is visible.

The only other picture of the interior of the Princess's is credited to Richard Southern who published it with other drawings by an unknown artist who simply initialed his drawings "A.B." in *Theatre Notebook*, edited by Sybil Rosenfield and Richard Southern, Volume IV, October, 1949—July, 1950, page fifty-eight, plate ten. This drawing suggests a fifth tier and gives an impression of curved rather than straight sides as pictured on the souvenir envelope. Much of the architectural detail is omitted in the drawing which makes comparison difficult and suggests, as Southern implies, that it may be an abstraction of theatre design based on other notes. At any rate, while the illustrations are interesting, they do not give us any clear indication as to the actual size of the theatre. Kean's remarks about his "little" theatre and Cole's comparison of the Princess's stage to that of Drury Lane in reference to *King John* indicate merely that the theatre was considered
to be a "small one" in relation to Covent Garden, Drury Lane, and the Haymarket. Cole states that:

Ten years before the production of King John at The Princess's, Mr. Macready had revived the same play, with much appropriate pomp, at Drury Lane. His field of action was larger, which gave him many advantages; but in accuracy of detail, the second representation surpassed the first.35


An architect's description of the Princess's Theatre as it was in 1842 informs us that:

The size of this theatre is somewhat smaller than the Haymarket, but larger than the Lyceum, and was completed from designs by T. M. Nelson, the architect; the decorations are principally in the Louis Quatorse style, than which for richness and boldness of relief, none is better adapted for the embellishments of theatres, executed by Messrs. Crace and Sons. There are three tiers of boxes with slips above. The front of the first tier is adorned with a white ground, and a rich gold moulding, crimson points with tassels hung from the top of the boxes. The second tier is Arabesque. The third and upper row are painted in scrolls, beautifully ornamented with golden points. With the exception of the gallery, which is too small, it is one of the best designed theatres in Europe.36

36Marshall, op. cit., p. 73.

The theatre was completely renovated in August, 1857. The following description appeared later in The London Times:

During the short recess that will terminate on Monday week, when The Princess's is announced to reopen for the winter season, the house has been so thoroughly renovated that not a square inch of the original surface is
now visible. The chief defect, which consisted in a predominance of hot heavy color, is rectified by the adoption of a light renaissance style, in which French White and Gold predominate. The panels of the dress circle are adorned with a series of paintings from the works of Shakespeare, as performed at this establishment... The ceiling is beautifully painted with an allegorical subject, and there is a superb new drop curtain by Messrs. Grieve and Teblin, representing a drapery of crimson tapestry, which partially withdrawn, reveals a statue of Shakespeare... The renovation of the house has been effected by Mr. Charles Kuckwuck, decorator to the King of Hanover.37

37 The London Times, October 6, 1857.

Interesting as these descriptions are, they reveal nothing of the size of the theatre except in comparative terms and tell us nothing of the stage. Although the auditorium was deemed to be small, the stage was commodious enough to accommodate huge crowds. We may safely assume that the stage was conventionally grooved and rigged so that scenery could be flown or dropped into the mezzanine below. The stage floor was trapped. A section of a typical scene plot, taken from a prompt book of The Corsican Brothers, as produced at the Princess's Theatre supports these assumptions:

<table>
<thead>
<tr>
<th>nos.</th>
<th>Act</th>
<th>Scene Plot</th>
<th>grs.</th>
<th>wings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>C door flat on sink. Border 4</td>
<td>to fly---------------------</td>
<td>to match 1C</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to match---------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wings with Border to join</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C door Backed by Stone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Side flats with door and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>locks on the outside.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Door in RH Wing backed</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
by Oak. Sliding trap to work from RH to LH
Small trap to sink LC at back of sliding trap.38


In relation to stage dimensions, it is impossible to state empirically how small Kean's stage was. We can with safety suggest how large it must have been in order to accommodate the crowds of people who appeared in many of the historical revivals. In The Winter's Tale, for example, it was reported that as many as three hundred persons were all on the stage at one time, about two hundred of whom were dancers:

The sheep shearing holyday is heightened into a Dionysiac orgie, in which something like two hundred dancers are employed.39


John Cole describes the same scene more vividly, writing that:

As the allegorical pictures dissolved, we found ourselves transported to the palace of Polixines, in Bithynia, and thence to a road-side landscape . . . . Nothing could be more delightful than this complete change from the gorgeous palatial magnificence of the earlier portion of the play . . . . A dance of shepherds and shepherdesses comes in so naturally, and was per-
formed with such exquisite grace, and a musical accompaniment so completely in harmony with the scene, that we almost fancied ourselves in Arcadia during the Golden Age. From this delicious dream we were roused by the boisterous merriment of the Dionysia, or grand festival of the vintage, in honor of Bacchus, executed by an over-powering mass of satyrs, men, women, and children, in wild disguises, and with frantic energy. There must have been at least three hundred persons engaged in this revel of organized confusion, which worked up to a maddening burst at the end, when they all rushed out, presenting a perfect revivification of Comus and his Bacchanalian crew. 40


It is quite possible, of course, that these reports are exaggerated. It is difficult to arrive at an exact figure, but examination of Kean's prompt book for The Winter's Tale reveals that by actual count one hundred and fifty-one people are listed specifically for that scene, and Kean may have filled in with more supers. The following list was taken from the prompt book:

Florizel / act / Pan pipe and crook
Perdita / act / crook Turnip Tops
Old Shepherd
Dorcas
Mopsa
flowers and chaplets
Weathered
12 Satyrs masks Thyris
6 Skinmen Clubs
1 Time Keeper
12 Swineherds musical instruments
4 Bele boys
6 Children
6 girls Baskets
1 old man
1 old woman
4 Fruit girls Baskets
4 Men with wine
26 Faummius
27 Female Peasants
12 Shepherds
12 Shepherdesses
4 Men with Camels
2 slaves
1 man with goat
4 men with Block

Boys with Bells, Satyrs, Shepherds and Shepherdesses,
Skin Man, Time Keeper, Swineherds, Flower girls,
women.41

41The Winter's Tale, prompt book number P.179, The
Ohio State University Theatre Collection, microfilm, p. 68.
The original prompt book is in The Folger Theatre Collec­
tion, The Folger Library, Washington, D. C.

In Act III, scene 1, which Kean describes as repre­
senting the public theatre at Syracuse, one hundred and
seventy-eight people were placed on the stage, and there was
still plenty of space center stage for action. The follow­
ing list for this scene appears in the prompt book:

Leontes  Sceptre
2 Officers of the Court
4 Heralds  Cadducers
Hermione
Paulina
1st Lady
2nd  "
Emilia
8 Attendants
2 Slaves
Cleomenes  Key
1st Attendant
11 Sages
4 Lords
2 Officers of Guard
24 Guards
8 Esquires
Clerk of the Court
24 Priests  Boughs  Wreaths
15 Super Spectators
The détails of Kean's staging methods in relation to mise en scene effects and his use of scenery will be taken up in later chapters. We now turn our attention to an examination of the theatre's annals for the period in question to determine how skillfully Kean programmed his plays.

\[42\text{Ibid.}, \text{p. 48.}\]
CHAPTER III

I. THE ANNALS OF THE PRINCESS'S THEATRE: 
1850-1859

An important transitional element of the theatrical scene in the nineteenth century was the development of the long run system. The same reasons which are offered for the continuance of the long run system today were effective in the mid-nineteenth century. The primary consideration, of course, is a financial one. If a play can continue to draw audiences night after night, it is financially sound to avoid any unnecessary changes in program.

When Kean assumed the management of the Princess's Theatre in 1850, it was the practice of managers to change programs often. The notable exception to this practice was the presentation of the Christmas and Easter entertainments. These novelties--pantomimes, burlesques, extravaganzas and the like--commanded a large audience who looked forward each year to their presentation and would attend the various theatres over a period of weeks in order to see them all. The advantages and disadvantages of the long run are not of primary concern in this study. The fact remains that modern theatre practice is geared to the economy of the long run enterprise. The reasons for this, aside from the fundamental one of financial considerations, need not concern us
here. However, it is of interest to see how this long run system came to be a recognized characteristic of Kean's management at the Princess's.

I. THE METHOD OF ESTABLISHING THE CHRONOLOGY

In order to examine Kean's methods in regard to the programming of his pieces, it was necessary to establish the complete chronology of the theatre during his managerial career. This was accomplished by examining the theatre offerings listed in the daily papers. The *London Times* was selected for this purpose because it featured a section devoted to the activities at the various theatres. The Princess's, Lyceum, Covent Garden, Drury Lane, Haymarket, and Olympic Theatres were regularly featured. It was necessary to check each issue in spite of the fact that the Princess's carried a regular advertisement of each week's offerings which was printed in the first edition of each week. Sometimes the program was changed. An example of this occurred in November, 1852. The program for the week of the fifteenth advertised that Ann Blake, The Corsican Brothers, and The Spitalfields Weaver would alternate with Ann Blake, Deaf as a Post, and Bombastes Furioso.\(^1\) On Thursday of that

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\(^1\) *The London Times*, November 15, 1852.

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week, a monody was substituted for Bombastes Furioso.\(^2\) Thus
the monody is listed as a performance in the annals of the Princess's Theatre. The scrutiny of each issue of the paper covering the nine seasons of Kean's management resulted in a complete and accurate chronology.

II. PRINCIPLES OF KEAN'S MANAGEMENT

IN REGARD TO PROGRAMMING

During Kean's management, one hundred and nineteen pieces were produced from September 28, 1850 to August 29, 1859. These represent a terrific output for a single theatre when compared to the production standards of today. For Kean's time, however, it was considered to be a moderate amount. The first three seasons of Kean's management witnessed the introduction of seventy-one of the one hundred and nineteen pieces offered during his career as manager. These comprise well over fifty percent of the entire output and support the theory that Kean abandoned the system of variety in repertoire in favor of a long run system. Table I will illustrate this point.

The first three seasons of Kean's management comprised a period of thirty-two months of actual production. He averaged over two new productions a month for that period. These would appear to be a great number of new
pieces, but a critic writing in June, 1853, reported that:

Mr. Charles Kean has one grand principle of management, in the application of which he grows more and more severe. He brings out as few pieces as possible in the course of a season, but everyone is intended to produce a sensation—to create a town-talk.

3 The London Times, June 14, 1853.

<p>| TABLE I |
|-------------------|-------------------|
| <strong>NUMBER OF NEW PRODUCTIONS PER SEASON</strong> |</p>
<table>
<thead>
<tr>
<th>Season</th>
<th>Number of new productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st September 28, 1850-October 17, 1851</td>
<td>31</td>
</tr>
<tr>
<td>2nd November 22, 1851-July 14, 1852</td>
<td>14</td>
</tr>
<tr>
<td>3rd September 18, 1852-September 2, 1853</td>
<td>24</td>
</tr>
<tr>
<td>4th October 10, 1853-August 9, 1854</td>
<td>11</td>
</tr>
<tr>
<td>5th October 9, 1854-September 14, 1855</td>
<td>12</td>
</tr>
<tr>
<td>6th October 22, 1855-August 22, 1856</td>
<td>10</td>
</tr>
<tr>
<td>7th September 1, 1856-August 21, 1857</td>
<td>7</td>
</tr>
<tr>
<td>8th October 12, 1857-September 3, 1858</td>
<td>4</td>
</tr>
<tr>
<td>9th October 2, 1858-August 29, 1859</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total new productions</strong></td>
<td><strong>119</strong></td>
</tr>
</tbody>
</table>

As was suggested earlier, one characteristic of the times was the demand on the part of the audiences for novelty. This resulted in the deluge of illegitimate drama which flourished at the major and minor houses prior to the Act of 1843. The passage of the act did not eliminate the hack work by any means, but it did provide that the minor theatres could compete with the major houses on their own
terms. Kean realized that, if he was going to make a significant contribution to the theatre, he would have to work out a system that would enable him to lavish great expense and meticulous detail on productions and still stay in business. The system of bringing out as few pieces as possible and running them longer was the only way that Kean could realize his ambition. It was not enough to depend upon a few "sensational" productions to draw audiences. Every piece would have to be mounted with great care or the venture would fail. Kean succeeded in bringing in audiences because he gave them excellent entertainment. The great historical "revivals," as they came to be known at the Princess's, stand as irrefutable evidence of Kean's integrity as an artist. Kean made his theatre a temple for the worshippers of the poetic drama, but at the same time he made poetic drama palatable for the jaded taste of a London public which had grown accustomed to mediocrity. There were comparatively few failures at the Princess's Theatre from 1850 to 1859. Kean chose his plays carefully and spared no detail in their preparation.

Because of his "revivals" which were so fabulously successful, in terms of audience response, his work with lesser productions is often overlooked. However, Kean evidently realized that the surest way to insure success was to surround his principal productions with introductory and
afterpieces which revealed the same care. Concerning Kean's methods of programming and production, one writer noted:

The chief characteristic of Mr. Kean's management of the Princess's Theatre is the care and taste which he has exhibited in the production of his pieces. That perfection of decorative art which many managers have applied now and then, he has applied always, and whatever the piece produced, it has never been done in a slovenly manner.

4The London Times, June 16, 1852.

The fact that the above note was written during the second season of Kean's management indicates that he entered upon management determined to give every production the best that he had. Some of the reviews compiled in the Appendix of this work, which are taken up with an account of the acting, settings, and costumes of the slightest one act afterpieces, were included because they reflect the public admiration which Kean's work excited. This excerpt from a review of Morton's one act farce, A Game of Romps, is typical:

Less effectively represented than it is at the Princess's, this trifle would be a mere nothing; but the personages are elaborately dressed in the most elegant fashion of the Louis XV period, and the powder and patches become the ladies amazingly well. Moreover, though all the characters are slight, they all fit the performers who represent them, and thus acquire no small degree of individuality.

5The London Times, March 13, 1855.
That this "trifle" played a total of ninety-six times is further proof that Kean's principles were sound. Kean exhibited real skill in programming these pieces. *A Game of Romps* is a case in point. It was introduced on Monday, March 12, 1855, as an afterpiece for alternating productions of *The Corsican Brothers, Faust and Marguerite*, and *Louis XI*. It ran every night for the balance of the month. *The Muleteer of Toledo; or, King Queen and Knave* was the Easter novelty which was presented the next month, and *A Game of Romps* was withdrawn. It was re-introduced at the beginning of the next season (October 22, 1855) and was performed eight times to the end of the month. It ran seventeen of the twenty-six acting nights the second month and eight of the seventeen acting nights in December prior to the presentation of the Christmas pantomime of *Harlequin and the Maid and the Mag Pie; or, The Fairy Paradise and Hanky Panky the Enchanter*. *A Game of Romps* was again withdrawn but was used during the run of the pantomime as an introductory piece whenever the attraction preceding the pantomime was not long enough. Thus *A Game of Romps* was offered in addition to *A Wonderful Woman*, a two act comic drama on the same bill with the pantomime. This occurred three times in March. For six months, *A Game of Romps* was withdrawn and then presented again in October, 1856, for a week's run. It was offered twice in February, 1857, and then it was pre-
presented as a curtain raiser for *King Richard II* and *The Tempest*, being seen thirty-three times in that capacity. It was presented for the last time on July 4, 1857. Kean was able to utilize this slight one act afterpiece over a period of twenty-seven months.

*Living Too Fast; or, A Twelve-Month's Honeymoon*, a comedietta in one act by A. C. Troughton, proved even more valuable for Kean. He managed to use it for a total of one hundred and thirty-seven performances. It was first performed October 9, 1854, as a curtain raiser for *A Heart of Gold*, a drama by Douglas Jerrold. It ran continuously for twenty-four nights and then was presented once a week for two months. It was brought back in March, 1855, and given on an average of three nights a week. This continued through April and May. In July, 1857, Kean brought it back after a period of two years had elapsed. He replaced *A Game of Romps* with it and ran it for seventy-one consecutive performances as an introductory piece for *The Tempest*. Then, not wanting to ride a good horse to death, Kean set it aside for eight months and ran it to the end of the season. It was offered three times a week through the latter part of November and up to a final performance on December 21, 1858. Similar manipulation with other pieces afforded Kean an opportunity to create an appearance of variety in his program using a minimum number of new plays.
These examples reflect Kean's ability to get the most out of a production. The first three seasons of Kean's management might be considered his apprenticeship. *A Game of Romps* and *Living Too Fast* follow this period. A closer look at the earlier seasons reveals the gradual development of the pattern of programming designed to utilize each production as long as possible. It is evident from an examination of the calendar that Kean used the first three seasons to try out a variety of plays. He did not hesitate to try for an extended run with any play that was well received.

**Apartments:** Visitors to the Exhibition May Be Accommodated, an extravaganza in one act by William Brough, was brought out May 8, 1851. It ran for a total of one hundred and five performances to the end of the first season. This piece ran longer than any other production the first season except for the Easter entertainment, *The Alhambra; or, The Three Moorish Princesses*, which ran without interruption for a total of one hundred and fifty-three performances.

Kean hated to give up on a failure if there were any chance of bringing it back. *The Honeymoon*, a five act comedy by John Tobin, failed when it was first offered at the Princess's on July 14, 1851. It was taken off the program after one performance and was not seen again until September 24, 1851. It failed the second time. At this time, Kean was still holding to a bill of at least three
entertainments an evening whenever possible. He deviated from this policy only when a long play was offered before the pantomimes or when two long plays were presented on the same evening. Kean tried *The Honeymoon* again in March, 1852, on a bill with *The Corsican Brothers*, but it ran on alternate nights only five times. Another attempt in December, 1854, was made by running *The Honeymoon* with *The Courier of Lyons*, but it failed again and was finally withdrawn. The play was seen only a total of fourteen times.

The same thing happened with Miss Mitford's *Tragedy of Charles II*. It was presented in December, 1852, and withdrawn after seven performances. Re-introduced in November, 1854, it fared little better, being seen eight times. The play was permanently removed from the bill having seen a grand total of fifteen performances.

Classic comedies like Sheridan's *The Critic* and *The Rivals* were not well received at the Princess's. *The Critic* was performed five times and *The Rivals* but twenty. However, in the case of *The Rivals*, Kean regularly brought it back for an occasional presentation following its first production in 1853. It was performed three or four times a year.

Dramas like *The Courier of Lyons*, an adaptation from the French by C. Reade, were favorites, and Kean would run them awhile and then withdraw them and insert them into the
program again after a period of several months had elapsed. By far the most popular play of this type was The Corsican Brothers, which opened on Tuesday, February 24, 1852, created a real sensation and was enthusiastically received. This play established Kean's reputation as an actor-manager of the first rank and proved to be the most popular play he presented.

The play remained a favorite throughout the balance of Kean's management and was performed two hundred and forty-three times. It followed the general programming which Kean used in presenting featured attractions during his early career as manager. The Corsican Brothers alternated with King John for the balance of February and all of March. In April, the play settled down to a pace of five out of six nights a week which it held through May. About the middle of June, The Corsican Brothers was being shown two nights a week and then tapered off. However, it was brought back again and again for intermittent periods during each successive season.

This policy of programming which enabled Kean to keep a principal attraction before the public for a long period of time can be further illustrated with Lord Byron's spectacular five act tragedy, Sardanapalus. The tragedy was performed one hundred and one times over a period of ten months. The play opened on Monday, June 13, 1853, and was
featured until the season closed on September 2, 1853. It was seen on fifty-nine of the seventy nights the theatre was open during that period. The next season commenced on Monday, October 10, 1853, with Sardanapalus featured three times a week on alternate nights for the balance of the month. November and December saw the play performed twice a week. January and February marked the close of the play's run, and it was then being presented only once a week. Thus Kean was able to keep the play almost constantly before the public for nearly a year.

Louis XI, Boucicault's adaptation of C. Delavigne's play, was a great personal triumph for Kean. It played ninety-one times. It was seen fifty-nine times in the period from January 13, 1855 to May 25, 1855, playing four or five nights a week. Kean chose it as another of the "repeaters" with which he enlivened his program for the balance of his career.

Kean's policy of programming his featured offerings was to run them heavily at first, breaking their appearance occasionally by alternating performances of plays that had passed their peak. The same general pattern was followed with the introductory or afterpieces which would be easily interchanged to provide variety on the bill. The great historical revivals provided the notable exceptions to this general rule. Kean attempted to run them consecutively as
long as possible. The Winter's Tale and King Henry V ran continually for one hundred and two and one hundred and one nights, respectively.

Kean also experimented with the order of presentation of his pieces, sometimes opening the evening's entertainment with a one act farce followed by the featured play and closing with an afterpiece which might be a ballet or a comedietta. At other times, particularly early in his managerial career, he would open with the featured attraction and follow it with afterpieces. Such experimenting resulted in a practice that was favorably received by his audiences and which was kept in vogue for his revivals. This practice is best described by a London Times critic, who notes:

"... according to the custom established at The Princess's of accommodating the "late" diners by the performance of a little piece that defers until 8 o'clock the grand drama of the evening, Henry VIII was last night preceded by a trifling farce entitled "Don't Judge From Appearances.""

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6The London Times, October 23, 1855.

In numerous instances, the number of pieces performed depended upon the length of the featured play. Kean gradually reduced the number until later in his career he thought nothing of holding the offerings down to two and allowed King Henry V to hold the boards alone. This marked a real departure because audiences of the mid-nineteenth
century were accustomed to three, four, and sometimes five different representations in a single evening.

Sometimes Kean would compress a longer play in order to have an extra attraction. He did this with *The Heir at Law*, a five act comedy by George Coleman the Younger, and *Everyone Has His Fault*, a five act comedy by Mrs. Inchbald. In each instance, Kean compressed the play into three acts and used it as a companion piece to a longer attraction.

The programming of the plays at the Princess's Theatre clearly reveals the beginning of the long run system. That this system was encouraged by the prospect of greater profits can be seen by noting some of the financial aspects of the venture at the Princess's.

### III. OBSERVATIONS ON THE EXPENSE OF THE PRODUCTIONS IN RELATION TO THE PROFITS

As observed earlier in this study, the first season of the Princess's under the joint managership of Kean and Keeley resulted in a profit of seven thousand pounds. This was an auspicious beginning, but Kean's ambitious staging required enormous outlays of cash not only in their preparation but also in running costs. The theatre itself was considered a small one in comparison to the Haymarket, Drury Lane, and Covent Garden. As we have seen, Kean programmed
his plays extremely well and managed to get a maximum return on his original investment in the majority of cases. Failures were more costly for Kean because of his method of giving every production the full treatment of costumes and scenery. In this respect, a one act farce could represent a real investment. Kean speaks of the terrific cost of his system by stating:

To carry out this system the cost has been enormous... far to (sic) great for the limited arena in which it was incurred. As a single proof I may state that in this little theatre, where two hundred pounds is considered a large receipt and two hundred and fifty pounds an extraordinary one, I expended in one season alone a sum little short of fifty thousand pounds. During the run of some of the great revivals, as they are called, I have given employment and consequently weekly payment to nearly five hundred persons, and if you take into calculation the families dependent on these parties, the number I have thus supposed may be multiplied by four. Those plays from the moment they first suggested themselves to my mind, until their production, occupied a twelve month for preparation. In improvements and enlargements to this building to enable the representation of these Shakespearian plays I have expended about three thousand pounds. This amount, may, I think, be reckoned at or above ten thousand pounds when I include the additions made to the general stock, all of which, by the terms of my lease, I am bound (with the exception of our own personal wardrobe) to leave behind me on my secession from management.

7The London Times, August 30, 1859, from the text of Kean's farewell speech.

In spite of the unprecedented runs of many of his productions, Kean did not amass a fortune at the Princess's. The only reason he and Mrs. Kean undertook the travail of a
world tour, following Kean's retirement from management, was to attempt a recoup of their personal fortunes. His tour of management saw him pour much of his profit back into his theatre. Complete records concerning the finances of the theatre do not exist. However, there can be little doubt that Kean spared no expense in regard to his productions. The item of supernumaries alone was a tremendous expense.

An interesting note in this regard was found in the prompt book for *The Tempest*. The supers' bill indicates the number of supers employed in that production and in *Richard II* and tells us what these services were worth:

**Supers Bill**

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Quantity</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday 27th</td>
<td>133 supers Richard 2nd</td>
<td></td>
<td>6.13</td>
</tr>
<tr>
<td>Monday 29th</td>
<td>136 &quot;</td>
<td></td>
<td>6.16</td>
</tr>
<tr>
<td>Saturday 27th</td>
<td>19 children @ 6</td>
<td></td>
<td>9.6</td>
</tr>
<tr>
<td>Monday 29th</td>
<td>19 &quot; @ 1</td>
<td></td>
<td>9.6</td>
</tr>
<tr>
<td>Tuesday 30th</td>
<td>18 girls Dress Rehearsal</td>
<td></td>
<td>1.9</td>
</tr>
<tr>
<td>&quot;</td>
<td>29 boys Dress Tempest</td>
<td></td>
<td>1.9</td>
</tr>
<tr>
<td>Wednesday July</td>
<td>1st 18 girls for Tempest</td>
<td></td>
<td>11.5</td>
</tr>
<tr>
<td>&quot;</td>
<td>29 boys &quot;</td>
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<tr>
<td>Thursday</td>
<td>2nd 18 girls &quot;</td>
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<td>&quot;</td>
<td>29 boys &quot;</td>
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<td>Friday 3d</td>
<td>18 girls &quot;</td>
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<td>&quot;</td>
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<tr>
<td>Saturday 27th</td>
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<tr>
<td>Monday 29th</td>
<td>11 &quot;</td>
<td></td>
<td>11.5</td>
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*The Tempest*, prompt book number P.167, The Ohio
State University Theatre Collection, microfilm. The original prompt book is in The Folger Theatre Collection, The Folger Library, Washington, D.C.

Evidently the standard rate for supers was one shilling per day. Reckoned on terms of exchange that amounted to about fourteen cents. Taking the number of supers listed for Richard II—one hundred and thirty-three—and checking the total number of productions—one hundred and twelve—a total cost of seven hundred and seventy-two pounds and eight shillings may be estimated. This represented a great expense for Kean. He employed "one hundred and forty stage hands"9 to operate the complicated stage rigging for The Tempest which played a total of eighty-seven times. This again gives some indication of the enormous costs of the historical revivals. The instance cited in regard to the number of supers employed in Richard II was not unique for Kean's productions. Cole reported that three hundred supers in The Winter's Tale made the holyday scene memorable.10

Eyewitness accounts may be exaggerated because it is
extremely difficult to judge the size of such a mob on the stage. However, the call list for the scene reveals that by actual count one hundred and fifty-one people were used in that scene.\textsuperscript{11}

\textsuperscript{11}\textbf{The Winter's Tale}, prompt book number P.179, The Ohio State University Theatre Collection, microfilm, p. 68.

It is possible, of course, that Kean added more supers. The call list for the scene of Hermione's trial lists one hundred and seventy-eight people.\textsuperscript{12} In \textbf{Richard II},

\textsuperscript{12}\textbf{Ibid.}, p. 48.

Kean used over five hundred supernumaries for the scene of Bolingbroke's triumphant entry into London.\textsuperscript{13} All of these instances of the great number of supers employed by Kean reflect the great expense maintained by the manager in terms of production costs.


Another heavy expense incurred by Kean was the purchase of new plays. During the first three seasons he paid out three thousand six hundred and eighty-five pounds for original pieces and one thousand one hundred and thirty-five pounds for translations and adaptations. Novelties produced during the fourth and fifth seasons amounted to two thousand
The reason that Kean offered so few original pieces after his third year of management was that so many of them had proved incapable of holding the boards for a sustained run. Since Kean paid top prices of three hundred pounds for a three act drama or a three act comedy and more for longer plays, he could not afford to experiment with too many of them. For example, The Templar, A Heart of Gold, and Mont. St. Michael were all doomed to comparatively short runs. On the whole, however, Kean's management represented an investment which ended in the black. Yet it did not net him a considerable fortune. Cole informs us that the eighth season of Kean's management showed a loss of four thousand pounds in spite of the success of The Tempest and Richard II.

The proof of Kean's integrity as an artist was emphasized by the fact that he continued to expend enormous sums on his productions with little hope of great financial reward. He was commended in this respect by a theatre
critic for The London Times, who states:

... we need not enumerate the peculiarities of scenery, costume, grouping, that successively rendered Henry VIII, The Winter's Tale, The Tempest, A Midsummer Night's Dream, Richard II, and Henry V objects of universal wonder. The research employed in obtaining decorative details, the ingenuity exercised in the finding of opportunities for their introduction, the taste bestowed upon their arrangement, the profuse liberality that promoted their accumulation were discussed again and again all over London; and each new spectacle left the public asking itself with doubtful curiosity whether more could possibly be done till the possibility of doing more was demonstrated by the actuality. Assyria, Greece, Bythinia, England, baronial and mediaeval, Peru, and fairyland pressed close upon each other, causing audience after audience to forget the smallness of the theatre which embraced the ancient and the modern world, forced into its capacity by the untiring zeal and, let us add, the bottomless pocket of the manager.17

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17 The London Times, June 16, 1859.

Kean implied in his remarks concerning the cost of productions at his "little theatre" that he was putting back into them most of the profits accruing from their presentation. His motives for doing this were sincerely in the best interests of the public. He phrases it this way:

I was far more actuated by an enthusiastic love of my art than by any expectation of personal emolument. Having said this much, I need not deny that I have been no gainer, in a commercial sense; more restricted notions and a more parsimonious outlay might, perhaps, have led to a very different result, but I could not be induced by such considerations to check my desire to do what I considered right, and what would in my opinion advance the best interests of my profession.  ... 18

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18 The London Times, August 30, 1859.
The risk of management during this period of theatrical history was very great. The rewards were slight. However, in Kean's case the approbation of the public was an important consideration, and he retired from management conscious that his contemporaries felt that his contribution to the theatre was a lasting one. The importance of his contribution in relation to modern theatre practice is the concern of the following chapters of this study.
CHAPTER IV

STAGING AT THE PRINCESS'S THEATRE UNDER KEAN'S MANAGEMENT AS RELATED TO THE USE OF SCENERY AS ENVIRONMENT FOR THE PLAY

I. THE IMPORTANCE OF THE PROMPT BOOKS

Thus far in our study of Kean's management we have been able to define the exact chronology of productions at the theatre during the period in question. This has enabled us to observe how Kean programmed his plays to the end that the long run was accepted as a principle of his management.

As reported earlier, complete records indicating the physical properties of the theatre do not appear to exist. However, in relation to the productions at the Princess's, an excellent source of material is available for study. The prompt books for many of Kean's productions have been preserved. Original copies of some of the Kean prompt books are housed in The Folger Shakespearian Library, Washington, D. C. Funds and facilities of The Ohio State University Theatre Collection have made possible the acquisition on microfilm of copies of these prompt books. Production prompt books can give us a clearer picture of the manner in which a play is prepared for presentation than any other single means.
If we are to evaluate the true measure of Kean's contribution to the modern theatre, we must turn to the prompt books for the bulk of our evidence. They offer a primary source for analysis and evaluation. The prompt books of productions at the Princess's Theatre are replete with evidences of Kean's thoroughness in the preparation of his plays.

Perhaps it would be wise at this point to distinguish the difference between a prompt book and an acting edition or printed copy of a play. A prompt book script is a record of specific production data for a particular play. It contains specific hand-written references to the movement and position of actors on the stage and often describes the stage business for a particular scene. Specific cues for lighting and sound effects are written in the prompt book opposite the dialogue or business from which a specific cue is taken. Group positions are often carefully charted, showing the position of each member of the group in relation to the rest. Such charting preserves a record of the pictorial composition provided by the group. The prompt book often contains observations and notes regarding scene changes and reveals how these changes occur. A prompt book, in its entirety, thus preserves the manner in which a finished production was achieved.

An acting edition of a play often gives general stage
directions and indicates entrances and exits of characters. Sometimes a description of the setting is included. The acting editions, or "prompt copies" as they were sometimes called, do not have the detailed information found in the prompt books of plays. This distinction marks the basic difference between a prompt book and a "prompt copy," or acting edition.

A detailed study of the prompt books for many of Kean's principal productions reveals that he consistently used his scenery in terms of a particular environment for the action of a play. The general practice prior to Kean's management was to regard scenery mainly from the point of view of providing scenic background in front of which a play was performed.\(^1\)


Kean succeeded in achieving a degree of verisimilitude in staging that was unknown in England before his time. It is true that other productions, notably those of Macready and Phelps, which preceded those supervised by Kean, were occasionally mounted with great splendor. These instances
were rare, and it was not until Kean assumed management that the primacy of the stage picture was fully realized. Kean did much more than present accurate stage pictures. His mode of staging created one sensation after another. He used every element and technique available to create stage productions which attained a level of sustained brilliancy unknown before his management. The prompt books reveal a coordination of sound, music, and lights combined with lines and action which, with the settings, create a total design of production.

Perhaps the real reason for the hue and cry raised against Kean by his detractors was prompted not so much by his lavish scenery for Shakespeare's plays but because Kean consistently broke away from convention and shattered tradition. This supposition is supported by a contemporary newspaper account:

The audiences who go to witness a Shakespearean play with historical accompaniments at The Princess's take with them a feeling not only of confidence, but of curiosity. They believe that old traditions, old exits and entrances, old methods of grouping will not be followed, but that every opportunity will be taken of representing a favorite subject from a novel point of view, and in this belief they have never been disappointed.  

2The London Times, February 15, 1853.

A case in point was the substitution, by Kean, of a banquet scene of rough tables and crude implements for the
conventional rich display of gold and silver usually associated with the banquet scene in *Macbeth*. In relating of this circumstance, Kean remarked:

I have been blamed for depriving Macbeth of a dress never worn at any period or in any place, and for providing him instead with one resembling those used by the surrounding nations with whom the country of this chief-tan was in constant intercourse. Fault was also found in my removal of the gorgeous banquet and its gold and silver vessels, together with the massive candelabras (such as no highlander of the 11th. century every gazed upon), and with the substitution of the more appropriate feast of coarse fare, served upon rude tables, and lighted by simple pine torches...3

3*The London Times*, August 30, 1859, from Kean's farewell address to his audience.

These remarks illustrate how Kean thought of the play in relation to a proper environment. In this consideration, he deliberately introduced new entrances and exits. He rearranged conventional groupings. His staging of *The Merchant of Venice* provides another example. Kean utilized different levels to break up the action of the play as well as providing reasons for new entrances and exits by creating a Venetian canal scene. Again we turn to a critic who reviewed the play and pointed out that:

...it is marked by a novel and ingenious method of carrying out the part of the story which comprises the meeting of Launcelot Gobbo with his father, and the elopement of Jessica... Shylock's house stands near a bridge placed across a canal, with an arch wide enough to allow the passage of a solid gondola filled with living occupants... Bassanio and the others, when during this act they make their appearance on the stage,
invariably enter by means of gondolas, which regularly pass and repass under the bridge, and thus a complete novelty in the way of grouping is obtained.

As for the "avenue to Portia's House" which occupies the stage during the fifth act, it is one of the most beautiful moonlit scenes ever seen within the walls of a theatre. Here again, the necessity of ascending and descending a flight of steps imposed on the characters imparts variety to the action and gives new life to the business of the situation.

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The London Times, June 14, 1858.

Here again is evidence of a use of scenery, not only in a novel and interesting fashion but also designed to enhance the total effect of the play. This principle of utilizing the setting in relation to the play was instituted early in the progress of Kean's management at the Princess's. The Lancers, which Kean produced in 1853, was interesting in this respect. In regard to The Lancers, Cole remarks that "nothing could be more complete than a fac simile of a modern drawing room, which was represented in the second act, on a stage principally filled by subordinate actors."

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An excerpt from the notices of Lost in a Maze, which was referred to in Chapter II of this study dealing with the fact that "a maze is actually built on the stage for the
concluding tableau,\textsuperscript{6} is of particular interest. It reveals

\textsuperscript{6}The London Times, March 7, 1851.

that the sight of built-up or three dimensional scenery was not the usual experience for a London playgoer of the eighteen fifties.

It is evident that Kean had determined to create for each play produced under his direction a setting designed for that particular play. There is no evidence to suggest that he employed the same set scenes in different productions as was commonly the practice. A dramatic critic observes this point in comparing Kean's method of handling a "stage fight" with the usual manner of presenting such scenes by writing:

Our readers, used to stage fights, and as yet unacquainted with Mr. Kean's manner of doing \textit{Henry V}, must not imagine that the siege of Harfleur is exhibited after the approved fashion of a very red background with a score or so of single combatants in front. No! The crowd of a siege is represented ... war engines of obsolete kind ... smoke in volumes ...

\textsuperscript{7}The London Times, April 5, 1859.

The actual background for this scene as Kean presented it comprised the walls of Harfleur, manned by defenders, against which the attacking army surged and finally managed to break through. Kean used this scene in answer to the charges that he sacrificed Shakespeare in order to create a
theatrical sensation. The following remarks of Kean give us an indication of how he felt scenery should be used:

If, as it is sometimes affirmed, my system is injurious to the poet, it must be equally so to the actor, and surely my most determined opponents will admit that, at least, I have pursued a very disinterested policy in thus incurring for many years so much labour and expense for the purpose of professional suicide. Had I been guilty of ornamental introductions for the mere object of show and idle spectacle, I should assuredly have committed a grievous error; but, ladies and gentlemen, I may safely assert that in no single instance have I ever permitted historical truth to be sacrificed to theatrical effect. As a case in point let me refer to the siege of Harfleur, as presented on this stage. It was no ideal battle, no imaginary fight; it was a correct representation of what actually had taken place—the engines of war, the guns, banners, fireballs, the attack and defence, the barricades at the breach, the conflagration within the town, the assault and capitulation were all taken from the account left to us by a priest who accompanied the army . . . .

8The London Times, August 30, 1859.

Unquestionably, Kean went further than any of his predecessors in the matter of stage arrangement and architectural embellishment. That he made a fetish of antiquity is amply demonstrated by his "fly leaves" which were sold prior to the plays after their introduction in 1853 with the production of Macbeth. The prompt copy of King Henry VIII was especially prepared by Kean and circulated for sale each night before the play began. The prompt copy received excellent notices, albeit facetious, in the review of the play which appeared May 21, 1855. The writer calls atten-
tion to the fact that Kean:

... has rummaged out old books, he has turned over old prints, he has brushed the dust off old music, he has laboured that neither eye nor ear shall detect a single inaccuracy amid a mass of splendour.9

The London Times, May 21, 1855.

The critic is kinder in his remarks a few lines later by noting that Kean obviously hoped the audience would benefit from the spectacle on the stage. The critic writes:

This hope is proved by the edition of the play which has been printed for circulation in the theatre, and is studded with notes and extracts to give authority for every item of the general splendour. Those who, not having previously studied the subject, do not arm themselves with a copy of this particular playbook are not in a condition to appreciate the labour that has been expended in bringing out a result so perfect ... .10

The London Times, May 21, 1855.

Before turning to a detailed examination of the prompt books of some of the Kean productions, it should be emphasized that it was Kean's consistent policy to provide for each production the best scenic effects possible. The fact that he attempted in each instance to create the proper atmosphere for the play is significant because it is that factor which marks Kean as England's first stage director as we think of that term today. It is true that Kean followed in the footsteps of Kemble, Macready, and Phelps, but as one writer notes:
... he transcended them, setting a style of his own that paved the way for Irving and Tree and inspired the celebrated Saxe-Meiningen company whose influence on modern theatre, through the agencies of Antoine and Stanislavsky, owed much to Kean's example.11


To point out the fact that Kean regularly employed his best techniques in the presentation of his pieces, samplings of some of the reviews of the plays, in chronological order, are submitted here. More complete references may be found in Appendix C. These excerpts were taken from The London Times. The date preceding each excerpt marks the date of the issue.

Tuesday, November 25, 1851.
Tender Precautions. The idea of the piece is by no means novel . . . . The merit of this piece consists of the neatness of the dialogue and the care with which the situations are elaborated . . . .

Monday, March 8, 1852.
Our Clerks; or, No. 3 Figtree Court. . . . it is the atmosphere in which these people move that gives the piece its distinctive character. . . . Mr. Taylor's pieces, in which so much depends upon high elaboration of detail, require excellent acting, and there is no doubt that his minute touches are made on the assumption that he will be provided with artists capable of bringing them out.

Tuesday, March 23, 1852.
The great success of The Corsican Brothers has led to a revival of Pauline. . . . Another instance of how much can be done with a slight subject when histrionic excellence and managerial skill are employed to give it effect.

Tuesday, June 8, 1852.
The Trial of Love. . . . nothing has been left undone
by Mr. Kean to render *The Trial of Love* as efficient as possible . . . the scenes . . . the arrangement and movement of the subordinate groups, all evince that perfect knowledge of stage management by which *The Princess's Theatre* is so honourably distinguished . . . .

Monday, September 20, 1852.

*The Prima Donna.* . . . nor should the beauty of the decorations pass unnoticed in an age when effective ensemble is so important an element in theatrical success . . . .

Tuesday, March 29, 1853.

Marco *Spada.* . . . the startling changes of scene . . . gave scope for the most picturesque contrasts in scenery, dresses, and decorations, which the management did not fail to make the most of . . . . The attention given to the details, and the promptitude of the evolution which characterise the performances of the numerous subordinates employed at this establishment to give effect to the *mise en scène* . . . .

Wednesday, February 22, 1854.

*Richard III.* The city gates, through which Richard passes with his army, were a splendid scene, the solid towers giving the picture an appearance of strong reality . . . on every occasion where multitude is intended the judicious expedient is adopted of continuing the figures off the wing, so that the end of a series is never seen . . . . The scene simply called "a wood" . . . is remarkable for the poetic feeling which pervades it . . . . The stage is so much darkened that it only seems to receive light from the dismal watch fires, the characters move stealthily along, and the general gloom and suppression of sound seem omens of coming calamity . . . . The charge, commanded by Richard, is wonderfully life-like and exciting . . . . The men rush from the stage with an earnestness unusual in mimic warfare . . . .

Monday, January 15, 1855.

*Louis XI.* Mr. Charles Kean has numerous admirers and detractors; but we think that even the most fanatical of the latter, who refuse to see any merit in his other performances, will be compelled to make an exception in favour of *Louis XI.*

Monday, May 21, 1855.

*Henry VIII.* In treating the historical play of *Henry
VIII as essentially a pageant, Mr. Charles Kean has revived the tradition of former times. . . . The grand scene of the revival is unquestionably that of the Presence-Chamber in York Palace, where the artifice of gaining an appearance of indefinite extent by placing the room in a diagonal position is repeated with even more success than in Sardanapalus where it was employed, we believe, for the first time. . . . The Cardinal Wolsey of Mr. Charles Kean may be referred to that style of acting which he commenced with his impersonation of Louis XI . . . the fault that has been found with his Louis . . . is to the effect that such excessive realism cannot be called "art." In his Cardinal Wolsey he aims at the same non-ideal elaboration and, of course, exposes himself to the same detraction.

Tuesday, October 23, 1855.
Henry VIII. Last night they re-opened for the 101st performance of the same piece, and . . . not only is this an unprecedented "run" for any Shakespearian drama whatever . . . but Henry VIII . . . has always been one of the least popular of Shakespeare's acting plays . . . much as it is identified with the Kemble family, we believe a proof can be given by figures that during her whole professional career Mrs. Siddons did not play Queen Katherine so often as it has been acted by Mrs. Charles Kean in the last six months.

Tuesday, March 4, 1856.
The First Printer. The view of Haarlem . . . which is diversified by dioramic changes of light, is one of the most beautiful pictures ever put upon the stage.

Thursday, May 1, 1856.
The Winter's Tale. Throughout the entire play the masses have been so disciplined that each individual becomes a sort of statuesque embodiment of a separate emotion.

Tuesday, September 2, 1856.
Pizarro. The sun gradually appears above the horizon, tinting the summits of the edifices first with red, then with white, till the whole scene becomes one blaze of lustre.

Thursday, October 16, 1856.
A Midsummer Night's Dream. In every one of his details Mr. Charles Kean has taken care to spiritualize his stage as much as possible . . . .
Friday, March 13, 1857.
Richard II. Every scene, every situation is newly conceived... a picture of mediæval existence is conjured upon the stage with a truthfulness of detail that no imagination could realize.

Friday, July 3, 1857.
The Tempest. The manner in which The Tempest is performed at this house is marked by the most complete originality of design on the part of the manager... every group is executed after a fashion altogether new.

Saturday, September 4, 1858.
The Merchant of Venice. (This is a review of the whole season as well as of the particular play.) Though Mr. Kean has been less profuse with his decorative accessories, he has unquestionably shown a higher degree of perfection in managerial art... Mr. Charles Kean has adhered to the principle... that his decorations... shall only give additional animation to the drama... The art of so using the mute characters that they increase the interest of the action carried on by the principal speakers, has never probably been carried to such perfection as in The Merchant of Venice.

Monday, January 3, 1859.
The King of the Castle... fairly asserts its position as one of the most graceful and picturesque pantomimes ever produced at The Princess's Theatre.

These brief excerpts reveal the standard of excellence which Kean maintained throughout his career. They cover the range of his activity in producing comedy, tragedy, melodrama, and spectacle. They reveal evidence of the specific use of scenery in terms of environment and show that Kean directed his actors to produce a mise en scène which marked a departure from the conventional staging methods of his time.

We now turn our attention specifically to the use made by Kean of scenery to provide environment.
II. SCENERY AND STAGE EFFECTS

With specific reference to scenery, a study of the prompt books is most rewarding. We begin our examination of them with some consideration of Kean's use of enclosed scenes.

The prompt books of the Kean productions were prepared by T. W. Edmonds who was Kean's prompter during the nine seasons of Kean's tenure at The Royal Princess's Theatre. Many of the prompt books bear this note:


The prompt book of The Wife's Secret, produced at the Princess's Theatre, Wednesday, October 16, 1850, reveals the use of a box set. The scene plot for the play is of extreme interest. The following is taken from an unnumbered interleaf of the prompt book for the play:

---

12 The actual history of the box set has never been definitely established. Scattered references to its acceptance on the English stage are vague. Nicoll holds that the box set supplanted conventional wings and back cloths about 1875. (See A History of Late Nineteenth Century Drama, 1850-1900, Vol. I, p. 43.) Southern places the date of the introduction of the box set about 1841. McDowell agrees with this date in his "Historical Development of the Box Set," published in The Theatre Annual, 1945, pp. 65-83. McDowell's account is probably the most revealing and offers some interesting theories relative to the rigging of the box set.
Nos. | Scene Plot | grs | wings |
--- | --- | --- | --- |
1 | Gate flats backed by Terrace flats | 1 | Wood |
2 | Interior of Bower Chamber Large prac. lattice window center Backed by Moonlight Garden Sides Enclosed Illuminated Fire C. F. 3. E. Prac Tapestry FS.3E Green mediums at Back | 3 | Proscenium |

**Act 2**

1 | Terrace Garden flats | 1 | Wood |
2 | Same as 2nd scene 1st act Daylight at Back | | |

**Act 3**

1 | Cut C Close Wood | 1.2 | Wood |
2 | Gallery in Amyots Mansion Lamp lighted R. H. flat | 2 | To Match |
3 | Exterior of Bower Chamber Cut Wood RH flat backed by Moonlight. Moon to rise Window backed by Bower Chamber Balustrade X | 4.5 | Wood |

**Act 4**

1 | Armory Enclosed Scene door R and L. door RH not used | 3 | Proscenium |

**Act 5**

1 | Study in Sir Walter prac window LH backed by Landscape Recess C. door L.H. prac door LH not used | | |

---


Several things about the stage at the Princess's may
be deduced from this scene plot. It is evident from the setting of scenes in grooves with matching wings that the stage was conventional in that respect. It is interesting to note that the scenes described as being "enclosed" have the wings marked "proscenium." This indicates that the side walls of the set are brought all the way out to the proscenium, thus achieving an effect of the fourth wall. The scene plot reveals the use of practicables and also suggests a realistic attempt at a fireplace. The note for Act III, scene 2, reveals that a lighted lamp was placed on the right hand flat. This eliminates speculation that objects were always painted on the flat.

It is evident here that Kean relied on grooves and wood wings for his exterior scenes and enclosed his interiors. With respect to these "enclosed" scenes a ground plan for Act V was found which proves beyond doubt that the spectator was presented with an enclosed room with solid walls and real furnishings as illustrated in Figure 1.

Figure 2 represents the scene for which the ground plan was designed. The use of a practical window, stage left, suggests that the flats were securely braced in some manner to prevent them from moving when the window was opened and shut. The same thing, of course, holds true for the doors.

There is no doubt that the scene was completely
FIGURE 1

GROUND PLAN, ACT V, THE WIFE'S SECRET
enclosed and provided a representation of solid walls brought out to the proscenium. This fact indicates that the play was drawn back into the stage area rather than moving the action down toward the forestage. The chairs and table are set well back into the room which further supports the idea of using these set props in a realistic manner.

FIGURE 2
DESIGN FOR ACT V, THE WIFE'S SECRET
The scene depicted in Figure 3 again reveals the use of unbroken walls brought out to the proscenium. The placing of the chairs in front of the fireplace suggests that the action of the play was carried out within the confines of the room itself. That the fireplace was "illuminated" reveals another use of scenery to provide a realistic environment for the play.

FIGURE 3

ACT I, SCENE 2, AND ACT II, SCENE 2, THE WIFE'S SECRET
Figure 4 represents the armory and is another example of Kean's use of the box set. It is unfortunate that ground plans for Act I, scene 2 (Figure 3) and Act IV, scene 1 (Figure 4) are not available for comparison to Figure 1. The three settings reveal a remarkable similarity in the arrangement of the side walls and in the case of the scene for Act I, scene 2 (Figure 3) even the recess in the rear wall appears to be the same. This may be an attempt to

FIGURE 4

DESIGN FOR ACT IV, SCENE 1, THE WIFE'S SECRET
suggest that the setting for the study in Act V was supposed to be directly above the bower chamber.

However, an examination of the scene for Act III, scene 3 (Figure 5) shows that the interior recess is not continued up to the second story. This scene gives another indication of Kean's thorough preparation.

FIGURE 5
DESIGN FOR ACT III, SCENE 3, THE WIFE'S SECRET
The scene plot for Act III, scene 3, determines that the interior of the bower chamber could be seen through the window. This is a striking revelation of competent stage management. The use by Kean of box sets during the first season of his management suggests that he regularly made use of enclosed scenes for many interior representations and relied on wings for exteriors. However, Kean sometimes used flat wing scenery to represent interiors. The tradition of the wing-border set was still very strong. Kean's early use of the box set reveals another attempt on his part to break away from traditional staging methods.

The scene plot and property plot for *The Corsican Brothers*, produced in 1852, offers additional evidence of Kean's managerial superiority. The following is taken from an unnumbered interleaved from the prompt book:

**Scene plot**

**Act 1**

<table>
<thead>
<tr>
<th>Nos.</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C door flat on sink, Border to fly. Wings with Border to join-door in RH Wing Backed by Oak, C door Backed by Stone Side flats with door and lock on the outside. Sliding trap to work from RH to LH Small trap to sink LC at back of sliding trap</td>
</tr>
<tr>
<td>2</td>
<td>Covered raised platform back.</td>
</tr>
</tbody>
</table>

Oak Borders
Wood at back
Cut Woods------------------
Trees RH 4 E and 4 E LH
Gauze 4 and wood wings to join

Act 2
1 Theatre cloth at back
Set piece X 5. E.
Arch----------

2 Lobby Flats - wings to join
1 (proscenium)

3 Handsome chamber / doors /
backed by chamber
Side flat with folding door RH
backed by chamber
Side flat with fire place LH
Curtains to descend and ascend

4 Wood flats 1st slider 4G to
sink. Border to rise
Cut Woods------------------
Cut tree OP 3 E Tree P. L.
3. E Gauze 4 E Interior of Act
1st on platform at back

Act 3
1 Snow wood on platform
at Back - Cut Woods
Cut tree RH 3. E. Tree LH--
Stage open behind tree - steps
below - stump L.H. 1 G
Rake RH2E. Sliding trap
to work from RH to LH
Curtain slow 14.

14 The Corsican Brothers, prompt book number P.78, The Ohio State University Theatre Collection, microfilm.

The sliding trap referred to in the scene plot for
Act I is the famous "Corsican trap" which was to do so much
for Charles Kean by way of establishing his reputation as a
stage manager. Richard Southern writes about Kean's use of
this trap as follows:

In 1852, Kean presented at the Princess's Theatre an adaptation by Boucicault from the French entitled The Corsican Brothers. In this play (to become one of the most famous of melodramas) a ghost had to rise slowly from the earth, and here was obviously the occasion for a stage trap. But this ghost effect was different from the usual. Not only had the ghost to rise, but as he rose he had to move across the stage. Not only then was a trap needed, but a trap which, as the player ascended, itself moved across the stage, carrying him laterally as it lifted him. So effective was this problem tackled in the original production (which was marked generally by most impressive staging) that the "Corsican effect" became a necessity for all aspiring theatre managers of the time.15


Mr. Southern then quotes this description of the mechanism of the trap as taken from notes compiled by H. R. Eyre on the operation of the Theatre Royal, Tackett Street, Ipswich:

Under an opening 17' long and 14½" wide, a small 2' platform ran on a sloping rail. On this the player stood entirely hidden under the stage at the beginning of its travel. As it was drawn across, it rose on its rails until, when it reached the far side of the stage, the "ghost" was fully in view. Attached to either side of the trap--opening so as to move with it were two lengths of jointed flooring which slid along the aperture, covering the gap except where the trap happened to be at a given moment. Furthermore, the circular opening of the trap itself was lined with a fringe of bristles which pressed against the figure as it rose and so prevented any aperture being visible between the player's body and the stage through which it was passing.16

16Ibid.
The scene plot also tells us that Kean regularly made use of practicables and provided backing for doors. It is also evident that the doors were equipped with hardware which was used in a practical fashion. The stage was trapped in addition to the "Corsican trap" installed for the laterally rising ghost effect.

Kean's practice of using backing for the areas which were revealed when the practical doors were opened indicates his desire that the scenery be considered an integral part of the stage illusion. It would have been foolish for Kean to provide backing for the doors if he were using walls which were not solid. Anyone seated extreme left or right of center in the audience would be able to peer offstage between the wings. Kean worked too hard to preserve an illusion of reality to allow such an instance to occur.

The property plot for The Corsican Brothers indicates a complete use of real properties. The following is taken from an unnumbered interleaf from the prompt book:

Property Plot
Square oak table LH. Chair
RCL of table. Chair L/E
Chair R/E. Chair R of arch
Sideboard LH of arch and
Chair. Black teastand (?). 2
Pens. Portfolio. Blotting paper--
Folded sheet of paper ready in it,
and a quill pen. Wax seal. Hook
on flat RH Spinning Wheel
C. Knocker at back LH
Purse letters--Valise--Whip--
Cloak LC 2 lighted candles
ready RH flat. Rifle with black leather strap / Mr. Kean / Butlers tray covered with white cloth. dish and cover. Fowl cut up. 3 white plates--3 knives & forks-- dish of salad--cruet stand (?)--Salt-- 2 spoons--3 napkins--Small tray with Claret bottle--toast & water-- 3 glasses--3 milk loaves on plate

Reg Bag with wr. (writing?) Paper / judge /
2 olive branches--Large belé (?) and beater LHUE. 2½ wooden knives--wallet with white fowl alive / Colonna / 2 pieces of red cloth alike for blood --2 coats 2 hats--2 swords--white handkfn at back for vision.

Case of surgical instruments--watch

Act 2
1. Masks for all. Dominos--
   Candelabras lighted--basket figure--
   2 bladders--RHUE

2

3

Large armchair RH. Sofa oblique RC. Footstool white & gold table at back RH. Candelabra on lighted. 2 chairs ditto LH Square table LC 2 chairs--candelabra on. Mantlepiece LH with time piece and ornaments. Carpet to 1st wing--Fire--dogs--wood-
Hand belé (bell?) LH Gate belé LH Key. 2 silver salvers ready at RH door with 9 glasses of wine & wafer biscuits-- 2 swords--2 coats RH/E

4 Case of surgical instruments--2
   swords--handkerchief--watch--chair--
   2 coats 2 hats

Act 3

Trick sword behind Tree RH do (ditto)
at trunk LC Axe Faggots and rope. Wood and China crash ready RH Whips and bells RH 2 collars (?) 2 white handkerchiefs--2 cloaks--4 swords RH Large Bell and beater under stage--

piece of Baize RCL/E17

17The Corsican Brothers, prompt book number P.78, The Ohio State University Theatre Collection, microfilm.
The note following the property plot is of interest since it reveals that the prompt books were marked according to Kean's supervision and with his approval:

To The Prompter
It is Mr. Kean's (sic) particular request that this book be kept clean and that no marks &c be made in it, unless with his permission. 18

18 Ibid., p. 5.

The regular listing of scene and property plots for productions at the Princess's are examples of the detailed organization of Kean's management. Since Kean made a practice of repeating many of his productions, the prompt books were extremely valuable to him. They comprised a complete record of his productions. In the event of changes in the acting company, a replacement could more easily take over any part assigned by studying the prompt book for a particular production.

III. SCENERY AS ENVIRONMENT

Further observations of The Corsican Brothers, as revealed by the prompt book, offer abundant evidence to support the idea that Kean made complete use of scenery and effects in the sense of providing environment for the action of the play. The following notes were taken from Act I of
The Corsican Brothers. The page references indicate an attempt to provide a sampling of the material which may be found throughout the prompt book.

A Griffo goes up opens C doors, goes off and follows Fabien on. Closes the doors again, then approaches Alfred, takes his hat and C off at D.R.H. Alfred has retired up LH as Fabien enters—19

19Ibid., p. 7.

This is a general description of the action for a particular scene and indicates several interesting things. The use of the doors in a realistic manner reveals an attempt to suggest the physical environment of the actor. It is also evident that the actors are expected to carry out assigned business on cue. Many of their actions are cued in with specific lines of dialogue as in the following:

Alfred: I confess it: you have received no recent tidings of your brother: Why, then, do you suppose him restless, melancholy, or in pain?  

20Ibid., p. 9. The symbol by the dialogue is a "see" symbol, that is, notation is made to "see" the action during this speech as written after the same symbol either on the interleaf or, sometimes, on the same page with the dialogue.

Fab. You are more prone to believe the miracles of a science, which you have unveiled, than to believe the wonders of that creation which a divinity has formed.
There can be no doubt that the movement of the actors was coordinated for anticipated action. In this next scene, Fabien, Orlando, Madame Dei Franchi, and Alfred are on the stage, and Fabien is speaking:

This evening in this hall, the ceremony will take place (music C)

enter Griffo R.H. Door Marie L.H. (Bele L.H.)

Hark the village bell announces the hour when all are summoned to attend

Large bele L.H. strikes 8. Griffo removes the supper things off L.H. Marie places pens, ink, portfolio and paper on table from sideboard and exits door L.H. Madame and Alfred retire up. Griffo drops down RH

Griffo  Madame  Alfred
Orlando  Fabien

Another interesting description which reveals the use of the scenic environment as a source for motivation and action occurs during a scene between Orlando, Griffo, Fabien, Madame, and Colonna. Orlando is trying to induce Fabien to forego his intention of forcing a truce between himself and Colonna. This action is described:

Enter Colonna LH Door
Orlando on seeing Colonna tries to escape by the
door RH, but finding it locked, savagely takes the
chair from 2ERH and sits RE. Griffo advances
to him and remonstrates with him for sitting in
the presence of the Countess. Orlando rises and Griffo
places chair in front of trap RH. 23

23Ibid., p. 15.

The use of the furniture and the byplay between the
characters certainly seems to indicate an attempt to create
verisimilitude of action and setting. These notes are
evidence of the close supervision of the most minute details
exercised by Kean.

The first act of The Corsican Brothers is climaxed by
the appearance of the ghost of Louis Dei Franchi. His
brother, Fabien, warned by a premonition of danger, has
decided to write his brother. The ascent of the ghost
occurs at this point and is described in the prompt book as
follows:

he folds and seals the letter, during
which Louis Dei Franchi has gradually
appeared, rising through the floor, in
his shirt sleeves, with blood upon his
breast; and, as Fabien Dei Franchi is
about to place his seal upon the wax,
Louis Dei Franchi touches him on the
shoulder. 24

24Ibid., p. 19.

The combination of fading light, music, and the grad-
ual appearance of the ghost must have created a tremendous
effect.

There are other striking features about *The Corsican Brothers* as staged by Kean. Following the appearance of the ghost of Louis Dei Franchi, the transformation scene occurs and is described in the prompt book in this manner:

Louis Dei Franchi waives his arms towards the wall, and disappears; at the same time, the back of the scene opens, and discloses a glade in the forest of Fountainebleau. On one side is a young man, wiping the blood from his sword, with a pocket handkerchief. Two seconds are near him. On the other side, Louis Dei Franchi extended on the ground, supported by his two seconds and a surgeon. Act drop slowly, Time 35 minutes

---

25Ibid., p. 20.

Figure 6 represents Act I, scene 2, of *The Corsican Brothers* which is described as a covered raised platform surrounded by woods. The gauze referred to in the scene plot as being joined to the wood wings provides an interesting use of a scrim curtain.

Actually, three different settings of this particular scene were seen in this play. In Act II, scene 4, the exact reverse of Act I, scene 2, (Figure 6) is achieved (see Figure 7). In Act III, the entire stage area is given over to the scene. Thus, three different scenes, representing the same place in the forest of Fontainbleau, were prepared for the play.
The second act of *The Corsican Brothers* is a flashback showing the events which led up to the duel in which Louis Dei Franchi was killed. The final scene in Act II is the forest of Fontainbleau as seen in the vision at the end of Act I. This scene was set up behind the curtains which
were dropped in at the first entrance (see scene plot for Act II, scene 3). The reference is inescapable that Kean sometimes used a scene curtain.

FIGURE 7

REVELATION SCENE, ACT II, SCENE 4,

THE CORSICAN BROTHERS

The charge of "upholsterer" and "decorator" cannot be applied to Kean in regard to The Corsican Brothers. The play was chosen for special reference here because it is a vehicle which frankly exploits theatrical effect for its own
sake and relies heavily upon expert staging. Kean wrung the most out of it. So effective was his treatment of it that one critic wrote:

... the audience are kept in a state of pleasing trepidation between the real and shadowy and on the descent of the curtain gave a gasp at finding themselves fairly out of a supernatural atmosphere and in the substantial region of Oxford Street.26


The Corsican Brothers represented a standard of achievement for the Princess's Theatre. It was the favorite play in the repertory of the company and was certainly a skillfully executed melodrama.

IV. LIGHTING

Other evidences of integrated staging are found in the lighting and music cues throughout the play. In the first act of The Corsican Brothers, Marie enters with candles, and we note the cue "Ọ". On the opposite page the cue mark is repeated with this note:

Ọ put proscenium lights up as Marie enters.27

27The Corsican Brothers, prompt book number P.78, The Ohio State University Theatre Collection, microfilm, p. 6.

There are similar entries throughout the play indicating an attempt to use light in a realistic manner.
Effective control of the light source was maintained as evidenced by this note opposite a light cue just prior to the ghost's first appearance:

Fabien sends Griffo off LERH and sits R of table and writes "My brother, my dearest brother Louis, if this finds you still alive write instantly, though but two words, to reassure me. I have received a terrible admonition; write, write."

Put all the lights down gradually and pull below to work sliding trap across from RH to LH[28

[28Ibid., p. 19.

The sliding trap referred to is, of course, the famous "Corsican trap" described earlier in this chapter. The flotes, wing lights, and borders could be separately controlled. A note for Act II, scene 2, gives these lighting directions: "wing lights all out—borders & down—flote & down."[29


A similar note marks the lighting for the beginning of Act III: "wing lights all out Flote and Borders full up."[30


Further evidences of Kean's attempt to create an
atmosphere of reality in regard to light control are found in the prompt book for *Macbeth*. The scene is the beginning of Act II. It is night. The scene is set for an inner court of Macbeth's castle. The lighting for the scene is marked as follows:

```
# # Lights all down # #
```

Enter Banquo, Fleance, and a Servant with a Torch

Enter Macbeth and Seyton, with a Torch

® Raise Flote
   a little

® raise flote
   a little more

---


Kean's use of effects, the coordination of sound and lighting with the action of the play, is amply illustrated in the prompt book for the production of *King Lear* which commenced its run on April 17, 1858. In Act III, scene 2, which consists of a single long speech by Edgar in which he tells of his plan to disguise himself as a beggar in order to escape the Duke. The lights are marked for the scene as being one-half down. Further lighting cues are:

```
# Mind Lights #
```
Lights up a little

Lights slowly up

Lights up gradually during SC.32

This, of course, shows Kean's attention to every scene of the play and refutes the impression that only the big scenes, the pageants, tableaux, and climactic scenes were specially marked for details of lighting and movement.

V. SPECIAL EFFECTS

The insertion of appropriate sound effects in the final scene of Act II, of King Lear, when Lear rages against his daughter's ingratitude, support the scene and strengthen the dialogue. The following is from the prompt book for the play:

Lear. O, reason not the need: Our basest beggars Are in the poorest things superfluous: Allow not nature more than nature needs, Man's life is cheap as beast's. But for true need, You heavens, give me that patience, patience I need! You see me here you gods, a poor old man, As full of grief as age; wretched in both. If it be you that stirs these daughters hearts Against their father, fool me not so much To bear it tamely; touch me with noble anger! X 0' let not womens weapons, water drops, Stain my man's cheeks!—No, you unnatural hags I will have such revenges on you both That all the world shall—I will do such things—
What they are, yet I know not; but they shall be
The terrors of the earth You think I'll weep;
No, I'll not weep—
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I'll weep:--O, fool, I shall go mad!

Exeunt Lear, Kent, and Fool RH Storm
heard at a distance.

Check Battens
Distant Thunder
Distant Thunder
Thunder

33Ibid., p. 44.

At the beginning of Act III, which is described as a
heath, we note that "A storm is heard, with Thunder and
Lightning. Enter Kent, RH and a Gentleman, meeting LH."

34Ibid., p. 47.

The lights are marked as being all down at the opening of
the scene. The mood for the scene is set before the curtain
ascends by having the sounds of wind, rain, and thunder
heard before the act rises. As the scene progresses, we can
note how effectively sound and visual effects were cued in
with dialogue:

Kent. Who's here beside foul weather?
Gent. One minded like the weather, most unquietly
Kent. I know you; where's the King?
Gent. Contending with the fretful element:
Strives in his little world of man to outscorn
The to-and-fro-conflicting wind and rain.

Kent. Sir I do know you;

That yet you do not know. Fie on this storm!
I will go and seek the King.

Gent. Give me your hand. Have you no more to say?

Kent. Few words . . .

. . . he that first lights on him
Holla the other. Kent LH

Exeunt severally Gent RH

Thunder--Wind--Rain
Wind--Rain--Shaking
Thunder
Mind Lightning
Shaking and Rolling Thunder
Wind--Rain
Lightning Thunder Wind
Rain


As the storm continues another part of the heath is revealed. The following notations are made in the prompt book:

Discovered

Lightning Enter Lear and Fool
Lear and the fool are discovered in a flash of lightning.
Lear speaks and the elements respond.

Lear. Blow, wind, and crack your cheeks--rage!--blow!
You cataracts and hurricanes, spout
Till you have drench'd our steeples:
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-clearing thunder-bolts,
Singe my white head. And thou, all-shaking thunder,
Strike flat the thick roundtunity o' the world!
Crack nature's moulds, all germens spill at once,
That make ingratitude man.

\[\text{Wind} \quad \text{Rain} \]
\[\text{Flash R.H.I.E.} \]
\[\text{Shaking Thunder Wind} \]
\[\text{Wind--Rain--Shaking and Rolling Thunder}\]

\[\text{36 Ibid., p. 48.}\]

As the dialogue continues, the wind and rain effects are inserted. The flotes, or footlights, have been raised a little. The dreadful storm continues to rage about Lear and the Fool. Kent enters the scene and engages Lear in conversation. The cue marks throughout the scene indicate thunder, lightning, and rain effects as noted in the preceding scene. Evidently the sound effects covered too much important dialogue for we find a note in Kean's handwriting entered opposite Kent's first speech in this scene:

After the cue—remember to have heard no more storm, till Kent says Repose you there\[\text{37}\]

\[\text{37 Ibid., p. 49.}\]

Throughout succeeding scenes until the end of the third act, the storm effects are continued; no general background noises are heard but specific lightning, rain, wind, and thunder effects are heard on cue with lines of dialogue.
With regard to special effects, these observations on fire effects prove Kean's ability in this area. In Sardanapalus, Kean achieved a fire effect so realistic that a spectator in the stalls was heard to mutter, "Oh! Hang it! this (sic) is too much. Kean is going beyong the mark this time--he will certainly burn the theatre down."38

38 Cole, op. cit., p. 65.

Mr. Cole informs us further that the insurance companies sent officers to the theatre to investigate the fire. The mechanism of the effect was explained to them, and they were given a place from which to observe the effect. Cole observed that:

... when the flames burst forth, the pile began to sink, and what appeared to be blazing rafters and showers of fire descended from the roof of the palace, they made a precipitate retreat, exclaiming that they were perfectly satisfied.39

39 Ibid., p. 66.

In the prompt book for Sardanapalus, the cue sheet for the fire scene is marked:

#  # Pull below to light red fire
# and pour water in the lime--
5. Pull for puffs and blazes
6. Pull to sink bridge and close up
7. pull below and above for crashes.40
The sampling of prompt books in the Kean collection at The Ohio State University Theatre Collection could be extended almost indefinitely. Every prompt book reveals how Kean employed every device at his command to strengthen the play. The next chapter of this study deals primarily with Kean's direction of crowds and his handling of individual scenes. His utilization of stage areas and his use of levels reveal a further exploitation of the scenery in terms of environment.
CHAPTER V

THE MANAGEMENT OF CHARLES KEAN AS RELATED TO THE DEVELOPMENT OF A MODERN DIRECTORIAL CONCEPT

I. THE DIRECTOR

The most important development in the past one hundred years of theatrical activity has been unquestionably the principle of the integration of all phases of a production under the guidance of one person, the regisseur or director. Today it is an established fact that one person should be the final authority regarding the preparation and presentation of a stage production. It seems strange to think that such a commonplace concept was not always considered a part of the theatrical scene. Naturally, there was always an attempt at some sort of organization, but the idea of the director as the most integral part of the production process is, comparatively, a recent development. It was mentioned earlier that the seeds of this idea had been sown long before the period of time with which we are particularly involved in this study. The rise of the actor-manager system with its abuses contributed mightily toward the final consummation of this principle of theatre organization. Since Garrick's time, stage managers had made
abortive attempts in that direction.

The type of organization to which we refer was, quite naturally, a difficult thing to achieve. Traditions of acting styles and conventional modes of staging made the problem of integration a knotty one indeed. Rehearsals generally consisted of little more than a familiarization on the part of the leading actor with his entrances, exits, and general stage position. It is undoubtedly true that Kean's immediate predecessors in management attempted to do away with such evils as those just described in relation to rehearsals. We have observed how the rise of the minor theatres in London brought about a changed in acting style toward a more realistic type of playing. The smaller auditoria brought the audience closer to the stage, and this factor helped focus attention on the stage picture. All of these related factors were instrumental in the transition of the Restoration stage to the stage as we know it today.

In relation to the late development of the "director concept" of stage management, Nicoll says:

To several men has been given the credit of initiating this conception; some say Robertson and Bancroft, some say Gilbert, some say Coucicault. The probability is that no single individual was responsible. This was not a thing invented by a peculiar genius with revolutionary views; it was the result of a general desire. Only when a director, or "stage manager" according to contemporary theatrical parlance, could take control was anything in the nature of a genuinely realistic production possible.
Other writers come closer to the mark ascribing early efforts at direction to Kemble, Macready, Phelps, and Kean. The editors of Directing the Play point out that:

... although the progress from Garrick to Kean established the art of production and the primacy of the stage picture, none of these precursors of the director was able to achieve consistently the total integration that had emerged as the ideal.2

It is evident here that authorities are overlooking Kean's efforts in the field of direction. That he consistently integrated all phases of his productions may be more clearly seen by turning once again to evidence of direction on Kean's part as illustrated by the prompt books of some of his productions.

A melodrama of the type of The Corsican Brothers demands close integration of the elements of stage illusion to achieve its full effect. We have observed how Kean utilized the scenery and sound and lighting effects to make his production of the play more effective. An example of how Kean directed his actors is suggested in the fight scene between Fabien and Renaud. The following dialogue and


action occur:

Mon.---Our man returns.

Enter Boissec UERH

Well friend you have lost no time.
Is the blacksmith at work?

Bois.---Look yonder, and you can see him
at work; in a few moments all
will be right again.

Mont. Here's the money I promised you.

Bois. Thank you sir. With ten francs
in my pocket I am a gentleman for the
rest of the day. Ah! Another carriage!
If it would only break down like the first,
I might double the ten francs. Good
day, messieurs, and a pleasant journey.

Exit singing UERH

(At this point, Fabien enters and approaches Renaud and
accuses him of murdering his brother.)

Fab. Yes, you are the assassin of my
brother. Q

Ren. Assassin!

Fab. Aye, assassin. For when a man
is deadly with his weapon, and goads
another less practiced than himself to
quarrel, he fights him not, he murders
him. A

Mont. (interposing) Hold! hold! gentlemen,
I entreat you. Monsieur Fabien Dei Franchi,
I cannot comprehend you. Five days ago,
You say you were in Corsica. How is it
possible these sad details could reach
you in so short a space of time?

Fab. The dead travel quickly.

Mont. We are not children, Sir, to be
terrified with nursery tales.

Fab. On the same evening of my brother's
death I was informed of all A nay, more--
I saw it all. X In five days I have
traversed two hundred and eighty leagues

Q Whip heard RH

A Taking up axe
and faggots
advancing to Reynaud

takes stage RH. Reynaud makes an action as if about to rush on Fabien, when Montgeron speaks.

Montgeron and Reynaud appear incredulous.

A look of surprise and fear from Reynaud. 3

3The Corsican Brothers, prompt book number P.78, The Ohio State University Theatre Collection, microfilm, p. 37.

The close interplay between the actors during this scene is suggested by the reactions called for according to the cue marks against the dialogue. In a corrected prompt book there are naturally many omissions of the director's remarks. What we have here is a record of the finished scene. The action implicit in the scene is indicated in the direction note, "takes stage RH. Reynaud makes an action as if about to rush on Fabien, when Montgeron speaks." We can see here that Fabien crosses into the right stage area and adopts an attitude of readiness in preparation for the battle. Reynaud, realizing that he must fight, determines to press the attack on Fabien and either draws his sword or starts to draw it forcing Montgeron to intervene. All of these actions are not written in the prompt book in detail.
They need not be for us to see the direction of the scene.

The terrific success of the play is indicative of the finished quality of the production. It is doubtful that the play would have remained the favorite offering of the theatre if it depended upon the sensation of the new ghost effect alone.

II. DIRECTION OF GROUPS AND USE OF LEVELS

King John, the success of which fully determined Kean to carry out his series of historical revivals,\(^4\) affords another glimpse of the director at work. The play was first performed on Monday, February 9, 1852, and ran a total of sixty performances. The prompt book for this production is valuable because it reveals Kean's early use of large numbers of supernumeraries in the mise en scene. That Kean made regular use of crowds as disciplined actors in order to heighten the dramatic effect of certain scenes is well illustrated by prompt book entries opposite dialogue cues.

In King John, thirty-four people are on stage as the curtain rises. This number is increased to forty-two as the French embassy is introduced to the presence of the King.

\(^4\)See Kean's foreword to his production of Macbeth in the prompt book (Macbeth, prompt book number P.180, The Ohio State University Theatre Collection, microfilm) for his remarks concerning King John.
The movement of the group was designed to create a beautiful effect. The description of the opening action of the play provides evidence of this pictorial design:

K. John on Dais C. seated. Queen Elinor seated on a stool RH. DeWar in armour and bearing the sword of state seated LH. Archbishop seated RH. Herald RH The Barons--Bishops--Knights--form a circle round the Dais. Norfolk is discd speaking to the King--Exits LH and returns immediately ushering in French Herald 6 French Barons and Chatillon--the circle divides, and the attention of all is given to the proceedings of the Embassy who all bow to the King on their entrance

The placement of the dais on a platform center stage at once calls attention to John as the dominant factor in the scene. The provision of levels provides opportunity for action up and down in relation to the dais. It is important to note that the group is expected to listen and react to the scene as the action develops it. The movement of the circle in dividing to reform in attitudes of listening provided a good opportunity to balance the stage as the embassy moves into position beneath King John. As the scene continues, there are indications of reactions on the part of John's followers. We observe this reaction as the action moves to the declaration by Chatillon that France intends to
wage war on England if John does not yield the throne to Arthur. The prompt book discloses:

K. John. The thunder of my cannon shall be heard. . . . Pembroke, look to't. Forward Chatillon &

Pembroke Xes from RH bowing to the King and conducts the Embassy off L. Queen speaks to King John aside, during which the court break up into small circles, apparently conversing of the King &

6Ibid., p. 10.

This scene again provided excellent opportunity for movement on the part of the actors to cover during the exit of the embassy and create an atmosphere of solemn reality. The scene is relieved by Essex's return to the stage to announce the approach of two litigants from the country to appeal to King John to settle a controversy over the disposition of their father's land. The notes state:

Essex. My liege, here is the strangest controversy, come from the country to be judged by you, that ere I heard:

all turn to Essex and continue intent on the business of the scene.7

7Ibid.

The movement of the supernumaries on the stage always indicated planning. It is natural movement motivated by the lines and growing out of the logical development of the
scene. Hubert was moved up left stage to be in position for a scene which followed.

Kean directed larger groups in the same general manner, providing business for them and indicating when and how they were to react in a given scene. Ninety-two people were called for Act II of King John. Their use as effective

\[8\text{Ibid., p. 19.}\]

dramatic agents may be demonstrated by the following account of their reaction to a proposed marriage between the Dauphin and Blanche:

The Nobles have broke into various groups by the end of this speech and appear to be remarking on the proposal and its effects on the Kings. Elinor is urgently sneaking to K. John. Lewis and Philip RH in debate are joined by Austria.\[9\]

\[9\text{Ibid., p. 28.}\]

The powerful effect of this large group listening, reacting in terms of the design created by Kean for this particular scene can well be imagined. It is little wonder that the productions at the Princess's created such a stir. This kind of direction, revealing such complete control of the mise en scene, represented a new experience in terms of playgoing.

Again in King John, the citizens on the wall of the
besieged town who were looking down upon this scene were reacting as might be expected when sentence of death is lifted. As King Phillip agrees to the marriage between the Dauphin and Blanche, the scene is made much more effective by the action of the supernumaries on the walls and the movement of the soldiers below. The prompt book indicates:

K. Phillip. It likes us well--- Young Princes, close your hands.  

Flourish on the stage. Lewis eagerly takes Blanche's hand and kisses it. The citizens in great joy leave the walls. English and French sheath their swords and sling their shields. Then mingle together courteous and friendly.10

10 Ibid., p. 29.

This description of the activity on stage reveals an excellent use of supernumaries as an effective dramatic agent. The citizens leaving the walls illustrate Kean's use of practicables. The use of the setting in terms of action again emphasizes how conscious Kean was of the importance of the total scene.

These excerpts taken from the prompt book for the production of King John at the Princess's Theatre represent but a few of the many examples of Kean's directorial ability. That he could effectively direct a more intimate scene is demonstrated by analyzing a brief portion of the touching scene between Hubert and the boy Arthur. The scene reveals
an adroit use of stage business calculated to arouse the sympathy of the audience, as indicated by the following:

Arthur....I would to heaven I were your son, so you would love me Hubert.#

# rises gets on stool and lays his head on Hubert’s shoulder

Hub. Read here young Arthur ♦

♦ Hubert in agitation, gives him Warrant, and turns away

Art. Must you with hot irons burn out both my eyes?#

# drops the warrant

---

11Ibid., p. 54.

The scene continues:

Arth. And if an angel should come to me .... I would not have believ’d him.
No tongue but Hubert’s----

Hub. Come forth \Stamps

Re-enter attendants, with cords, irons etc. LH

Do as I bid you. ♦

♦ Arthur runs shrieking and clings round Hubert. The 2 atten’s put down the pan of fire and give the iron across to Hubert as he commands. 1st atten’t has the rope and seizes Arthur. They both strive to disengage him from Hubert, and drag him away to LH. as he says "nay hear me".

12Ibid., p. 55.

Kean evidently set the scene up by having the business of the attendants coming on to the stage with their
irons, cords, and a pan of fire carried out in silence as the boy and Hubert watched. This gives Arthur, played by Ellen Terry, time to realize that Hubert is indeed in earnest and precipitates the action called for on the cue "Do as I bid you." Throughout the balance of the scene the same careful detail is noted in Edmond's handwriting.

Kean's production of *Macbeth*, February 14, 1853, provides additional evidence relating to Kean's efforts as a director. Following is an excerpt from the prompt book of that production:

> Act 1. Scene II--a camp near Forres
> Enter King Duncan, Malcolm, Donalbain, Lennox, with attendants, L., meeting a bleeding soldier, R.13

The above is a printed description of the scene. It indicates that the King and his attendants enter onto the stage and meet a wounded soldier coming from the opposite direction. What Kean did to enliven this expository scene is indicated by Edmonds, the prompter, in his handwritten notes found opposite the printed page. The first scene of the act is very short, consisting of the witches' agreement to meet upon the heath with Macbeth. The lights are marked as being all down. As the first scene ends, Edmonds gives us this picture of what occurred in the production of the play at
the Princess's Theatre:

14 Ibid.

The following description of Act I, scene 2, tells us how Kean visualized it in terms of setting and action:

As the scene changes two chamberlains are discovered on guard by tent. Enter four soldiers preceding bier with wounded officer carried by four soldiers and followed by eight others LERH. The first speaks to chamberlain who exeunt into tent to inform the King and then exeunt 2ELH to tell the Thanes etc. Then Enter Duncan, Malcolm Don, from tent. Lenox, Angus, Mentreif, Thanes, Lords, 2nd and 3d E.LH. Soldiers 2nd and 3d E.R.H. When all well on Duncan speaks—15

15 Ibid.

An analysis of this brief description tells us that Kean put a tent on the stage from which the King could make his entrance. The business of carrying in the wounded officer lends reality to the situation. Inventing this kind of business provided Kean with a logically motivated method of getting a group on the stage. He made good use of the group to provide atmosphere and heighten the effect of the scene. This is demonstrated by reference to the cue marks against the dialogue of the scene and a description of the business which the cue marks identify:

Soldier. Till he unseam'd him
from the Knave to the chaps, and
fixed his head upon our battlements.

Thanes and soldiers confer one with the other

Dun. O Valiant cousin! Worthy gentleman!
Sol. Mark, King of Scotland, Mark:
no sooner justice had . . . .

# all listen again

Dun. So well thy words become thee,
as thy wounds; they smack of honour both:
Go, get him surgeons.

The soldier is supported off L 2nd E by the 4
soldiers all break up into groups when bier off.
Angus points out Rob. to Duncan All look off RH1E
Angus Xes to RC18

16 Ibid., p. 13.

The use of well disciplined groups responding to the
action of the situation and listening and reacting to the
dialogue is again evidenced by the above notes. Certainly
these effects were not produced by accident but reveal the
guidance of one person throughout. The fact that Kean
deliberately broke away from conventional methods of group-
ing in his productions is a further revelation of his direc-
torial skill. It would have been easier perhaps to follow
the examples set by others in regard to conventional exits
and entrances and the arrangement of the actors on the
stage, but it was not Kean's method. He preferred to break
away from the old patterns and traditions and presented the
play from a fresh point of view. A critic, writing a review
of Kean's production of Macbeth, commented on the departure from convention.\(^{17}\)

\(^{17}\)See footnote 2, p. 88, of this study.

Again in Macbeth, as the scene progresses to its conclusion, we can observe how Kean broke up the exits and imparted life-like variety into the play. Ross enters from the right to inform Duncan of Macbeth's triumph at Fife:

Ross. . . . The Thane of Cawdor 'gan a dismal conflict: . . . and, to conclude, the victory fell on us;

\(^{\circ}\) general shout, raising their weapons

Dun. Great happiness!
Ross. That now # Sweno, the Norways King, craves composition; nor would we deign him burial of his men, till he disbursed, at Saint Colmes' inch,
Ten thousand dollars to our general use. \(^{\circ}\)

\(^{\#}\) all listen again when Ross speaks

\(^{\circ}\) general animation from all on stage

Dun. No more that Thane of Cawdor shall deceive our bosom interest:—Go, pronounce his present death and with his former title greet Macbeth.
Ross. I'll see it done.
Dun. What he hath lost, noble Macbeth hath won.

Exeunt Duncan and Nobles, L., Ross, Angus, and
two others right \(^{18}\)


Besides observing how the crowd continued to react to
this scene, we are able to discover how Kean changed the exit from that indicated above. The directions for the closing of the scene are written by the prompter as follows:

Exeunt Dun. Mal. Dona. into tent. Thanes 2ELH
Body guards 3ELH. Soldiers 2 & 3ERH Ross and Angus
1ERH Lenox Menth. Calhs. 1ERH

# # put all the lights down # #

19Ibid.

We can see here that the action of the scene of taking the Thanes and soldiers off at various points right and left as Duncan, Malcolm, and Donalbain went into the tent concluded the scene in a natural manner. The scene could be struck in the dark, and when the lights were brought up again the next scene could begin. It is quite likely that this particular scene change was handled in that manner. We note the following directions regarding the change of scene, taking them from the point where the lights are cued down on the exit of the Thanes and soldiers:

# # put all the lights down # #

Pull above and below for gauzes to rise and fall when tent flats are off
Pull above and below for gauzes to rise and sink

# # put lights up # #
# slowly #

20Ibid.
The setting for Act II, scene 1, of Macbeth is interesting because it demonstrates how effectively Kean used the environment of the scene. The set was built to represent the interior courtyard of Macbeth's castle (See Figure 8) and provided Kean with many opportunities to allow exits and entrances which added to the interest of the stage business.

FIGURE 8
COURTYARD WITHIN THE CASTLE OF MACBETH, ACT II, SCENE 1
Here again the use of crowds to heighten the dramatic tension of the situation as it developed following the discovery of Duncan's murder may be illustrated. According to the disposition of the characters around the stage area and on the platform, fifty-seven people rushed on to the stage from the various entrances seen in Figure 8.21 Macduff makes the discovery of Duncan's murder and rushes on stage through the entrance at stage right.

The action is then described in the prompt book as follows:

Macduff. Approach the chamber and destroy your sight with a new Gorgon:--do not bid me speak; See and then speak yourselves.--Awake! Awake! going to the different doors

# Alarm bell rings  Bell till all on 4 torches on platform Ban. Ros. Nobles, officers and attendants enter as if hastily roused from sleep.22

When the group is assembled, they form a living background for the action of the play between the principal characters who have taken positions downstage center. As Macduff tells Malcolm what has occurred, the crowd reacts as
indicated:

Macduff. Your royal father's murder'd

*general sensation of grief*

Mal. O, by whom?
Len. Those of his chambers ...
No man's life was to be trusted with them.
Macbeth. O, yet I do repent me of my fury that I did kill them.

# All look at Macbeth suspiciously

Macduff. Wherefore did you so?23

---

23Ibid., p. 41.

This scene with the torchlights flickering down from above and the whole group reacting as one to the sensations called forth by the dialogue certainly must have been impressive.

The famous banquet scene in Macbeth, which called forth so much criticism in regard to the simple setting which Kean deemed appropriate, provides another striking example of action within the framework of an appropriate environment. Kean pointed up the importance of Banquo in a fashion which excited the throngs of people who came to see the play.24 Banquo's appearance as a ghost in earlier pro-

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24Cole reports that the first sixty presentations drew houses "crowded to the roof, and on many evenings hundreds were turned away who could obtain no admittance."
ductions of *Macbeth* has evidently never been considered as important as Kean made it. With particular reference to the illusion of the ghost, one writer recalled:

Banquo hitherto has been but slightly distinguishable from the rest of the party into which he has been introduced, but here he also becomes a means of introducing new effects. Now he rises behind the table, and a strong light, thrown on his pallid countenance makes him the focus to the entire picture; now a pillar becomes transparent in order to show his menacing form within. Wherever an opportunity is offered for a new striking treatment of the many strange subjects with which this wild and terrific tragedy abounds, it is seized on with avidity, and a remarkable picture is the result.25


It is unfortunate that a ground plan and elevation for this scene does not exist because the use of platforms provided interesting levels for action. Without a ground plan it is difficult to approximate the height of the levels employed. However, Figure 9 and Figure 10 furnish some evidences of staging.

The pillars supporting the arch in the foreground of Figure 9 must have blocked the vision of some of the audience. The pillar right stage had to be large enough to contain the figure of Banquo. During the portions of the scene in which Macbeth and Lady Macbeth are seated behind the center table, they would both be obscured from view. This is an instance where Kean allowed the scenery to get in the way of the action. He may have realized this because much of
the action during the scene following the appearance of the ghost moves down in front of the center table. This scene was directed with the same attention to movement and interplay between principal figures and the supernumeraries noted in the earlier excerpts in this chapter.

FIGURE 9
THE BANQUET SCENE, ACT III, SCENE 4, MACBETH
Figure 10 shows the positions of the characters on the stage during the banquet scene.

The prompt book for Faust and Marguerite, presented April 19, 1854, a magical drama in three acts, presents many indications of Kean's attempt to imbue a spectacle with those touches of direction which made the use of crowds so effective in his other productions. The London Times critic
As a spectacle this is one of the most beautiful and elaborate even seen even on the boards of The Princess's Theatre. The whole action takes place in four scenes, but everyone of them is a gem of its kind, and the details, architectural and social, of old German life are represented to perfection. Especial attention has been paid to the grouping and movement of the masses who form the background to the principal figures.26

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26The London Times, April 20, 1854.

One writer for Punch, which often carried articles detrimental to Kean, had the following to say about Kean's production of Faust and Marguerite:

Some of the scenic effects are very beautiful and worthy of The Princess's as a gallery of illustration . . . . The procession to the cathedral showed that the manager had been a profound observer of the condition and demeanor of people going to prayers. The sprinkling of babies was very judicious and a little touching.27

---

27Punch, May 6, 1854.

The review as a whole offered a scathing criticism of Kean's ability in the part of Mephistopheles. The fact that the version of Faust and Marguerite as presented at the Princess's was a very close adaptation of Carre's French version of the play also played a part in inspiring the choleric quality of the notice.28

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Reference to the prompt book reveals that Kean made
an interesting use of a multiple setting for Act I, scene 2:

A Street
on RH a Tavern, in which are discovered
a party of students consisting of Siebel,
Peter, Anselm, Wagner, Fritz, and Brander.
Playing at dice. Valentine's house LH.
Church center


The playing of this scene indicates a close direction on the part of Kean. The dialogue sometimes occurs in the tavern while entrances and exits are made between the church and Valentine's house and behind these scenes as indicated in the prompt book:

boisterous revelry in tavern as Valentine and Marguerite enter from house

30 Ibid., p. 11.

The dialogue of the scene then passes back and forth. While Valentine and Marguerite are talking, the action in the tavern is carried out silently, and visa versa. The suggestion of a busy street scene is heightened by the entry and exit of various characters in one area while a scene is being played in another. The scene in the tavern goes right on in dumb show when Faust and Mephistopheles enter from upstage right and come down center in front of the church.
and begin to converse:

Faust. The vision you raised up to taunt my passions is but a dream—confess it.
Mep. You shall find her human. Why she was here but now.
Faust. Here?
Mep. Aye, where we stand.
Faust. The air is full of delight; her breath is in it. ♦

Faust goes up centre and round church R

Mephistopheles listens to the boisterous comments from within the tavern and starts to approach it

Mep. Ho! I think I am the subject of conversation here! (approaches the hostlery) Listeners seldom hear any good of themselves; I dont (sic) expect compliments.#

# Bell—church bells toll to prayers

OH! What villainous music! OH! Those bells!

stops his ears and gradually exits from the scene behind hostlery

a crowd of citizens, male and female cross at back and enter the church

---

31Ibid., p. 13.

The order of entry, which was written out on the interleaf of the above cited page, illustrated how carefully Kean worked out the details of the scene. The numbers at the left of the list indicate the order of the groups. The obvious business of a beggar plying his trade is indicated by the fact that the beggar makes his entrance with the
beginning of the second group and works his way entirely 
around the stage and exits as the last people in group five 
enter the church:

<table>
<thead>
<tr>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bertha - citizen and wife</td>
</tr>
<tr>
<td>Girl Madeline Carl</td>
</tr>
<tr>
<td>Citizen Girl Citizen l.E.L.H.</td>
</tr>
<tr>
<td>Girl Citizen Girl</td>
</tr>
<tr>
<td>Citizen Girl Annette - matron</td>
</tr>
<tr>
<td>Citizen and wife Beggar UELH. down RH</td>
</tr>
<tr>
<td>Female 2 children 2.E.L.H.</td>
</tr>
<tr>
<td>and 2 girls</td>
</tr>
<tr>
<td>3 Females l.E.L.H.</td>
</tr>
<tr>
<td>Lady and Gentleman U.E.L.H.</td>
</tr>
<tr>
<td>Gertrude from Tavern</td>
</tr>
<tr>
<td>Little Girl. 3 Females and 1 Male Peasant U.E.L.H.</td>
</tr>
<tr>
<td>2 Females and Child 2.E.L.H.</td>
</tr>
<tr>
<td>3 Females U.E.P.S.</td>
</tr>
<tr>
<td>4 Males 1 Female U.1E.P.S.</td>
</tr>
<tr>
<td>2 Females 1 Male l.E.L.H.</td>
</tr>
<tr>
<td>2 Females 1 Male. Boy l.E.L.H.</td>
</tr>
<tr>
<td>2 Females 1 Old Man. Child U.1E.L.H.</td>
</tr>
<tr>
<td>1 Female 1 Male 1 Child l.E.L.H.</td>
</tr>
<tr>
<td>Beggar exits UELH</td>
</tr>
</tbody>
</table>

At end of Chorus Faust and Meps. Reenter

32Tbid.

We observe more detailed instructions as to what 
these people were to do as we examine the description 
written into the prompt book against the cue for their entry 
from the church:

Music 22

Mep. Precisely so; that's just what I mean 
Faust. Hark she approaches:

\The crowd enters from the church
and exeunt at various entrances as they came on. Some stop and talk while the dialogue proceeds. Margaret enters after the Lady and Gentleman of No. 2, in conversation with Bertha and Annette.

These people doubtless had specific cues set up for them within their scenes to regulate the flow of their movement in the manner indicated by the notes. Such detailed work with groups in a play which frankly exploited stage machinery for most of its effect is another indication of Kean's thoroughness as a stage director. Naturally the situation of the play with Mephistopheles constantly in the foreground provided numerous opportunities for stage illusion of the sensational variety. As a matter of record, one critic wrote:

The whole piece terminates with such an extraordinary burst of supernatural splendor, that it thrusts all antecedents of a similar kind into comparative oblivion. This is the ascent of Marguerite, borne by Angels to the regions of bliss, while the cathedral slowly sinks in the foreground. Admiration is bestowed on the beauty of the group, which is wondrously heightened by an effective distribution of light... Astonishment is produced by the mysterious manner in which the figures ascend. Neither rope, nor bar, nor wire is visible... Marguerite and her companions sail through empty space by means unknown to the unin­

ated into modern stage contrivances.

The London Times, April 20, 1854.

The last page of the prompt book illustrates how
these effects were cued in with dialogue and music cues to achieve the impressive illusion which made such a hit with the audience:

Faust. I have killed her!
Mep. Just so. One word of yours snapped the thread of life: now she is mine. Music 25

Pull below for demon chorus and get fire ready at fountain

Demon chorus again: then chorus "She is Saved"

Chorus. She is saved.

Madeline with Anselm. Siebel and Peters carry the body of Mars. into the church

Mep. If that is the case, I must be content with the doctor!—Come, doctor, time's up. Faust draws his sword

Mephistophiles disarms him with a gesture

Mep. This way—after you Music 2F

The Fountain becomes a fountain of fire. Mephistophiles and Faust descend into it The church and Fountain sink, and discover Marguerite supported by Angels ascending to Heaven. Curtain slowly descends.

Pull below to take down trap & send up fire Close up quick. Pull below to sink church and fountain and side houses, and send up clouds Turn lights gradually up when tableaux and pull above to work the cloth up 37

35 Faust and Marguerite, prompt book number P.165, The Ohio State University Theatre Collection, microfilm, p. 40.

The staging notes written in against the cues show that the entire scene disappears as Mephistophiles and Faust
descend into the fountain of fire. The combination of sinking buildings and the rising clouds referred to would certainly add to the illusion of Marguerite and the Angels "sailing through empty space." That the effect was carried off so successfully, as indicated by the notices of the play, speaks well of the backstage organization and discipline at the Princess's.

The revival of Shakespeare's *The Winter's Tale*, which ran for one hundred and two nights without interruption, drew comment for the superb use of supernumaries to add to the effectiveness of the play. The excellent results of Kean's directorial efforts in this regard is attested to by the extended runs afforded his productions. The conflict in critical circles as to whether or not he was the best actor of his time merely strengthens the suggestion that people came to this theatre to witness a play and not a "star" performance. The regular use, by Kean, of every element of theatrical business to bolster a production was expected as a matter of course. *The Winter's Tale* was so effectively staged in regard to mise en scene that one writer was prompted to point out that "throughout the entire play the masses have been so disciplined that each individual becomes a sort of statuesque embodiment of a separate emotion."36

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36 *The London Times*, April 29, 1856.
The impressive trial scene for Act III in *The Winter's Tale* was adequately described by Cole:

The area is extremely limited; yet by pictorial and mechanical combination, it appeared to expand to the colossal proportions which we read of as belonging to the most celebrated of those ancient buildings in which thirty thousand persons might be seated on the benches.37

A reproduction of this scene as taken from the prompt book gives us a clearer illustration of what Cole meant by "pictorial and mechanical combination." (See Figure 11). It is apparent that the back portion of the gallery was painted on a backdrop. The pillars down right stage were built on a platform in front of which another platform was placed for Leontes.

A glance at the chart showing the positions of the spectators and principals as the curtain rose on the trial scene verifies these observations. (See Figure 12). The scene reveals how carefully Kean plotted positions to attain the best pictorial effect. One hundred and seventy-eight people were listed for the scene.38

Kean used the people to create a living background
still managed to have room enough center stage to allow for action. There had to be enough room in front of Leonte's platform to enable the queen to be carried in, surrounded by her attendants.

FIGURE 11

THE TRIAL SCENE, ACT III, SCENE 1, THE WINTER'S TALE
FIGURE 12

CHART OF ACTORS' POSITIONS ON STAGE, THE TRIAL SCENE,
ACT III, SCENE 1, THE WINTER'S TALE
The procession of the oracle which followed the entrance of Hermione comprised the following spectacular arrangement:

Leontes Bring forth, And in Apollo's name, his oracle. Exeunt Heralds

The two Heralds at RE go up and meet the two at RHUE and exeunt RHUE All look off RHUE

Procession 4 heralds 8 trumpeters 2 officers 12 guards 12 Priests / boughs / Cleom Dion 4 slaves / ark / 12 Priests / boughs / 12 Guards

The Procession enters from RUE and Exits R1E The first 12 priests fill up R1E

39 Ibid., p. 51.

It is evident here that Kean utilized his stage area to great advantage. He brought the procession in and split the group so that the area behind Leontes could be filled with the priests, with Cleomones and Dion moving over center stage as the ark was prepared by the officer of the court. We observe also that Kean employed the whole group of spectators as actors. They are intent on the scene. The attention given by Kean to the details of group composition is further illustrated throughout the prompt book by the charting of individual scenes in a like manner with that of
Figure 12.

Kean's pictorial composition involving groups was referred to in the instance of The Winter's Tale as "an almost uninterrupted series of tableaux-vivants." 40

40 The London Times, April 29, 1856.

Throughout the prompt book, there is similar evidence of the striking use of crowds. The inference is inescapable that audiences were attracted to the theatre not alone for the spectacular display of scenic gorgeousness but also to see and hear the play. There can be no question that Kean made much of the opportunities for theatrical effects inherent in the plays. The charge that he sacrificed the plays for theatrical effects cannot be substantiated. The evidence revealed in the prompt books supports the idea that Kean was a sound and artistic craftsman when it came to designing a theatrical production.

III. NOTES FROM THE TEMPEST:

FURTHER USE OF LEVELS

Another striking success at the Princess's was the production of The Tempest, July 2, 1857. Here Kean demonstrated his ability to combine effectively ingenious staging and direction to break the pattern of convention and treat the play in a new fashion. The critic for The London Times...
commented that:

The manner in which The Tempest is performed at this house is marked by the most complete originality of design on the part of the manager. The large ship, filled with living persons, that is tossed about on canvas waves at the commencement, is not, indeed, without precedent, but from the moment when Prospero is first discovered with Miranda to the moment when he takes his final leave of the audience every group is executed after a fashion altogether new. Instead of speaking the "epilogue" at the footlights, Prospero delivers it from the ship itself, which glides from the stage when the apologetic speech is ended.41


An amusing incident occurred the night our reviewer saw the play. Evidently the machinery jammed momentarily, and Prospero was becalmed for a moment during the epilogue. There was a pause while the audience, and Kean, waited for the ship to move. At last Kean spoke, and his lines were certainly propitious to the occasion. He said:

Release me from my bonds
With the help of your good hands;
Gentle breath of yours my sails
must fill, or else my project fails,
which was to please.42


Needless to report, he brought down the house at that point.

With respect to The Tempest, we are extremely fortunate. The prompt book for its production, prepared by Kean, was not "cut marked and corrected" and gives us an illumin-
ating picture of Kean’s method of directing. It was evidently his policy to sit out front and take notes on the rehearsals as the play progressed.

In most instances, in regard to the prompt books, the following observations would have been omitted for the "cut marked and corrected" version of the finished prompt book. It is impossible to make out all of Kean's scribbles, but the notes certainly reveal that Kean "directed" every phase of his productions. These notations were taken just as they occurred in the prompt book. They represent only a portion of the notations and are as follows:

Gas man to trim Lights down / in first / Storm
More noise. I speak of Trumpets.
Take Ariel over on the words of "My dams god-Setebas"
Remind Harley about the wrong cue—"further off"—
Mathews to box Harleys ears on the lines and not rub his hands—Take that
Tell Wilson and women not to precede the party, but come last Act 2—get to their places as before—
Scott introduced at line—to send up Ariel
Bufton and Leclercq go through dialogue cuts
Enclose filler light at back of tree / change blu (blue?) scene.
Cover bottoms of fruit baskets
First ground piece—act 1 Lights seen
Low music int. to be played through Cere's words,
remind Hodson to get the 3 girls out of center trap
Tell Mrs. Kean of extra ballet for Talbe troupe—Act 3
Canvas aprons wanted to the feet of both large working trees to hide wheels—Act 4
Piece to hide the edge of Ariels trap
Pails of water a fireman R&L each act
A fillet to be put to each side of platter
Thunder rolling during all the row—end Act 4—
Loud thunder heard at intervals all thro, at end of row Act 4
Settle times for red lights to appear, thro the scene.
Remember to ask Mrs. Kean if she has ordered the shoes
for the Satyrs.
Pan pipes for Satyrs
Remind Mrs. Kean--the 3 water nymphs cut out of dance to
be on in other dresses--Act 3
3 crashes Thunder, Act 3
Small Keg instead of bottle with belt, for Stephano
Half tormentor opposite IE--to keep back chorus
Ariel's trap works badly
Edges of horizon clothes want colouring
lower opaque cloud in first batten
raise front batten
When back cloth all shown pull above to lower dark cloud
in front
back batten up to show rainbow--all the other lights
down 3/4ths as the sinks go!
blue lime light
yellow lime light
K Terry is seen to get to her place to X R to L

These notes need no analysis. They speak for them­selves. We can only hope that Hodson managed to get the
three girls out of the trap all right. These notes must
look familiar to anyone who has ever sat out in front during
rehearsal and scribbled notes as the play progressed. The
above notes agree with a specimen of handwriting over
Kean's signature, and there is no reason to doubt their
authenticity.

That Kean worked out the details of each scene and
gave specific business to the individual actors is indicated
in the following list. The list was set up for the ship
scene and tells us that Kean originally planned to use

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163
twenty-four sailors in addition to the captain, boatswain, and twelve passengers. He reduced the list to sixteen:

**The Ship**
- Alonzo - Houghton
- Sebastian - G. Pheby
- Antonio - W. King
- Ferdinand - Landers
- Gonzalo - Brady
- Adrien - Grey
- Francisco - Taylor
- Trinculo - Heldon
- Stephano - C. Strathford
- Master - R. Hodson
- Boatswain - Paulo

16
24 sailors
- C. Hanley, Baker, Tutley, Plumley,
- R. Stratford, H____, Lings, R. Brown,
- Buffrange, Reland. L. Hanley, Papinger,
- Henderson,
- Hitchkenson, C. Harris, H. Harris, Wright,
- C. King
- Eramer, Gilbert, Harrison, C. David,
- Laville
- Ludford, C. Gorgie, Hamilton, Patelard

2 Sailors / reserve / Harris, Foreman, Hart, Cranley,
- Brown, Garner

C Hanley--to fall overboard
Harrison--to throw out rope and pull him in
Ludford
and--to assist
King

Davis, Plumley, Tutley, Strathford, Hamilton

H. Harris
- C. Harris
- Wright
- Buffrage
- Brown
- Papinger
- Garner
Hutchinson—to go up and down the shrouds
Paulo
Hodson
C Hanley—in shrouds

_44_ Ibid., p. 3.

These notes suggest how Kean worked out his stage business. A line, later scratched out, noted that several sailors were to "run about the deck." It is probable that more specific business was designed for them.

A good use of levels in planning movement and business is discovered by examining the prompt book of _The Tempest_. Kean writes that "Prospero and Miranda are discovered on high rock L, with Prospero at the top and Miranda a little below." The action indicated up and down the rocks throughout the scene allowed the actors to break up straight lines of movement and play on different levels:

Pro. . . .
Which thou heard'st cry, which thou saw'st sink
Sit down;
For thou must know further. ♀

♀ He sits on rock L.

Mira. You have often
Began to tell me what I am; but stopp'd,
and left me to a bootless inquisition;
concluding, _Stay, not yet_.--

Pro. The hours now come;
The very minute bids thee ope thine ear;
Obey and be attentive. ♀ Can'st thou remember
a time before we came into this cell isle?

♀ She sits on low piece at Prosp's feet_45
Throughout the play there are similar indications of movement motivated by lines of dialogue. It is also worth noticing that Kean changed the dialogue occasionally to suit the situation.

Another example of adroit directorship is revealed in Act III, Scene 2. The situation calls for Ariel to create a row between Stephano, Trinbulo, and Caliban. The scene is played on and off the various levels which are built up to resemble rocks and bushes. Kean sometimes showed relationships of the different levels by drawing lines between the actors' charted positions, indicating that they were to be on different heights. The following is an example of the method:

Ste. Marry will I; Kneel and repeat it;
I will stand △ and so shall Trinculo ▲

△ Trin supports him

▲ Trin gets back to LC
Kneel and repeat it
Pull below to send up Ariel on slote
behind tree LC

Enter Ariel Invisible (Ariel was brought on with cue Kneel and repeat it.)

Cal. As I told thee
Before, I am subject to a tyrant;
a sorcerer, that by his cunning hath cheated me of this island
As the scene progresses, Ariel appears and disappears at various areas. Kean repeats his ghost effect, so successful in *Macbeth*, by having Ariel in a rock which becomes transparent so the audience can witness the spirit in the act of eavesdropping. The cue is taken from Caliban's speech:

Cal. Within this half hour will he be asleep; Wilt thou destroy him then

Wilt thou destroy him then--- # Light up rock piece RC to show Ariel below

Ste. Ay, on mine honour.

Ari. This will I tell my master

disappears below rock at back RC--- a la Macbeth column—

This scene gives us an idea of how Kean directed movement. Caliban, Stephano and Trinculo move around after each other with Ariel popping up at the right time to bewil-
der them still further. The timing would have to be worked out in relation to movement and dialogue as the scene would be ineffective otherwise.

The detailed notes written in the margin and on the interleaves tell us that Kean was in charge all the way. Similar detail which is so interesting is what doubtlessly was removed from the other prompt books. However, Kean left the important directional cues so that a play could easily be revived if he chose to do so. He was a careful and conscientious director.

IV. OBSERVATIONS ON OTHER PRODUCTIONS

It is unfortunate that the prompt book prepared by Kean for his revival of *The Merchant of Venice* in 1858 is not available to us. The prompt books used by Kean in his earlier productions of the play reveal no evidence of the staging which drew so much favorable comment from the critics. It is likely that his earlier productions of the play were withdrawn when he decided to do it in the same fashion as the other revivals which entailed an accurate historical representation.

One prompt book in The Ohio State University Theatre Collection ascribed to George Ellis, prompter at Drury Lane, dated 1846, may have been used in the 1850 production at the Princess's Theatre.
Notices concerning the 1858 production give us some indication of how the audience accepted the play. As was mentioned earlier in this study, the play marked several innovations in staging and blocking. It was Kean's concept of using his actors to exploit more fully the dramatic values of the play which drew critical comment. We learn, for example, that:

... the Hall of the Senators ... is arranged on a totally new principle, and the genius of the manager, in making use of his masses and in forming pictures to heighten the dramatic interest of the situation is displayed to a remarkable degree.\(^8\)

\(^8\)The London Times, June 14, 1858.

The above quotation is in reference to the famous trial scene in which Shylock demands his pound of flesh. The dramatic interest of the scene was emphasized by the reaction of the senators in their capacity as judges as they "all visibly sympathize with the incidents that take place before them."\(^9\)

\(^9\)Ibid.

The suggestion is evident that Kean employed the same techniques of direction that he utilized in his other productions, cueing in the desired reactions with the dialogue and business of the scene. Such close interplay of characters and the reactions of the supernumaries as they focused
their attention on a scene comprised an element of stage production largely overlooked prior to Kean's time.

In The Merchant of Venice, the audience observed the senators "shrink with horror when the Jew whets his knife to cut the flesh from Antonio."50 This kind of playing was a

50Ibid.

new kind of experience for the playgoer. In this scene as it was formerly done, Antonio always

... stepped somewhat aside to unbutton his waistcoat with a display of fortitude that might suffice for an encounter with the dentist. Now he is forcibly held back by the jailor that Shylock may take his abominable forfeit; the Jew makes a rush at him, and even the audience, forgetting the stage for a moment, cannot avoid a sensation of uneasiness.51

51Ibid.

The allusion to the audience "forgetting" the familiar story is remarkable. It demonstrates that the audience became engrossed with the incidents of the play as a whole and with Shylock as a person. Here was obviously no attempt to compare past productions of this play. The audience was engrossed by it, and this indicates, of course, that Kean had instilled new life into the play. His introduction of new business motivated by the physical environment of the play as well as by a different interpretation of the play's meaning imparted variety to the action. In commending Kean
for "employing every available resource to work out a conception," the critic further notes that "every personage, from the humblest supernumary upwards, is made conducive to the purpose of the whole." 52

52 Ibid.

Kean's greatest triumph was probably the production of King Henry V, which was the last of the famous historical revivals. The running time of the play was slightly more than four hours. The prompt book for the production reveals the same careful attention to detail which marked his other productions. The handwritten notes delineating movement and the effect of dialogue in terms of action and response leave little doubt that Kean exercised complete control over the production. 53


For interesting accounts of the play's effect and the impression it made upon the audiences during the last few months of Kean's management, we turn to the notices regarding the presentation. We have noted how Kean regularly used crowd scenes to heighten the dramatic impact of a scene. These notes from The London Times are indicative of the
effect created by their use:

All this, as may be supposed, with the King arranged in gorgeous armour, and mounted on a real charger makes a wondrously fine show. Real church bells rang, too, and heartily were they welcomed by the audience, who recollected what glories had ushered in the revival of Richard II. But what the Chronicler does not describe, and what is, perhaps, the finest portion of the picture, is the action of the people assembled to witness the pageant, who without uttering a syllable, regularly go through a drama of real life. Now they are dispersed into separate groups, gossiping much and with nothing to do; now the rumoured approach of the King coagulates them into one mass, and they all look in the direction from whence the great man is coming. - The entrance of the King and the soldiers brings with it a new interest. Some are delighted at the return of a husband, a father, a friend. One woman (whose pantomime by the way is remarkably fine) is distracted at missing the object of her affections. Nor is animation confined to terra firma. The masts of the ships lying in the river are apparent, and these are occupied by spectators, every one placed with regard to pictorial effect. By the conduct of the army during the address at Agincourt the audience have already seen what Mr. Kean can do in the way of giving life to a multitude. A still higher exercise of this power is revealed in the wonderful "episode" which may be pronounced an incomparable masterpiece of managerial genius. 

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The London Times, April 5, 1859.

When the critic who wrote the above referred to the scene of the address at Agincourt, he was thinking of the audience for the March 28, 1859, performance specifically. On that occasion he wrote that the audience was caught up in the excitement engendered by the scene when Henry delivered the address and noted that the supernumaries on the stage were:
... pressing in eagerness to catch every word that falls from the lips of their beloved leader ... some even clasping his knees ... forming one of the most affecting groups conceivable. 55

55 The London Times, March 29, 1859.

We have observed already the reaction to the scene of the siege at Harfleur. Kean gave the audiences much in the way of spectacle. He also gave them a deep understanding of the various plays he presented. To be sure, his "fly-leaves" were indications of the absurd lengths to which he would go in regard to minor points of historical accuracy. It is probably true that at times he did allow the scenery to overwhelm the play, but it is significant that in spite of all the criticism levelled at this one point in regard to his presentations of Shakespeare, the entertainment minded English public began to acquire a taste for the better things in English drama.

It was not a purpose of this study to demonstrate that Kean was the first play director in England. We have noted that his predecessors moved in that direction. However, there can be little question that Kean was the first to achieve the total integration of all the aspects of theatrical production and maintain such control over each production. He was a far-seeing man of the theatre. His innovations in regard to the use of limelight are recognized.
Even before his advent in management at the Princess's, he had insisted that the lights in the auditorium be darkened during a performance. His acting style upon which so much abuse was heaped pointed the way to the more intimate style with which we are so familiar.

Kean's contribution related to the modern concept of staging and direction was a great one. The peculiar advantage of prompt books is the fact that they are not cognizant of critical observation one way or the other. That is, a prompt book does not reveal whether or not a play was successful. It merely reveals what was done in relation to specific scenes laid in particular areas of action. The prompt books of Charles Kean's productions at the Princess's Theatre reveal the unmistakable stamp of the director. The phenomenal runs of some of the historical revivals is indicative of their successful reception. Kean filled the gap at an important transitional period of the English stage. It is to his everlasting credit that he elevated the national drama. He popularized it and revealed himself as a stage director of good taste and sound judgment.
CHAPTER VI

RESULTS AND CONCLUSIONS

In order to provide the proper perspective to a detailed study of the management of Charles Kean at the Royal Princess's Theatre, 1850-1859, it was necessary to examine the general history of the English theatre prior to Kean's advent as manager. The period 1800-1843 was deemed sufficient for this purpose. It was observed that the period prior to Kean's management was marked by a complete decline in the writing of good plays. The general state of the drama was found to be representative of an overwhelming amount of hack writing. The most important factor related to the causes of the general debility of the drama were found to be the demand on the part of the audience for the morbid, the sensational, or the novel plus the fact that plays rarely were presented more than twenty or thirty times.

The history of the patent houses for the period under study clearly demonstrated the competition afforded them by the minor theatres. Except for the enormous popularity of individual stars, it was found that the patent houses represented a losing proposition for their managers. The loss of both patent theatres by fire with the resultant expense of rebuilding was also determined to be a factor in the
eventual downfall of the patent houses. It was found that throughout the period the patent houses were turning more and more to the same type of entertainment offered by the minor theatres. This fact prevented the presentation of much legitimate drama and strengthened the argument against the monopolies granted the patent theatres.

Except for notable exceptions in regard to the Vestris management little effort was made to do more than present a star attraction. Efforts at ensemble and integration of all of the elements of production were found to be related to an occasional attempt to produce legitimate drama at the larger houses.

The study in relation to the rise of the minor houses illustrated how the constant agitation for a free theatre led to the enactment of the theatre law of 1843, which broke the monopoly of the patent theatres. The activity at the minor theatres during the period was found to reflect the public taste for burlesques, pantomimes, and melodrama.

The audiences of the period were often a vulgar and unruly mob. Demonstrations were frequent, and occasionally serious riots developed at the theatres. The audiences which frequented the minor houses were of a lower class than those which regularly attended the patent houses. However, with so much activity at the patent theatres patterned after the examples set by the minor theatres in regard to offer-
ings, it was found that audiences at Covent Garden and Drury Lane were not restricted to the upper levels of society.

In regard to the Act of 1843, the mere passage of the bill did not at once result in a surge of interest toward the revival of the legitimate drama. The bill resulted in the licensing of all theatres which made it possible to enforce regulations designed to control riots and misbehavior. The act made it possible for managers at the smaller theatres to produce legitimate drama which no doubt influenced Kean in his decision to enter upon management at the Princess's Theatre in 1850.

The study of the general background of the theatrical conditions in England prior to Kean's management indicated that the period was marked by the gradual transition from the theatre of the Restoration to the modern theatre of today. A manager of Kean's ability was sorely needed to save the theatre from utter degradation. How Kean rose to the occasion was shows as the study progressed.

An examination of the history of the Princess's Theatre followed its progress from the opening of the theatre as an exhibition house to its final abandonment. The period of management under Kean was found to be the most important and productive in the whole course of the Princess's Theatre's history. A particular section of the history devoted exclusively to the Kean management served to
illustrate this point. Kean was the only manager at the theatre who succeeded in making a definite contribution to the English theatre. The nature and extent of that contribution was more clearly defined as the study of Kean's management developed.

With regard to the physical properties of the Princess's Theatre, it was found that data as to the size and nature of the auditorium and stage is not known to exist beyond some indications of a general sort as revealed in the prompt books of productions at the theatre.

The compilation of the complete annals of the Princess's Theatre during the period of Kean's management made it possible to determine the nature of Kean's programming methods. Kean instituted a regular long run policy which established a trend which has continued down to the present time. The annals further provided data which was helpful in establishing the fact that Kean's motives in regard to management were inspired more by artistic zeal than in the hope of great commercial success. Kean attempted to encourage living authors by producing their plays, but such enterprises in the main were doomed to failure. The annals provided opportunity to establish the total number of presentations under Kean's management and further demonstrated that over fifty percent of the total output was presented during the first three seasons of Kean's direction. It was
also possible to break down the total list of productions to
determine the name of the author, the date of the first pro-
duction of the piece at the Princess's Theatre, and the total
number of performances of each production. The assimilation
of this material should prove valuable to anyone wishing to
make a comparative study of other managers of the period or
to anyone interested in tracing the history of the presen-
tation of a particular play.

With specific regard to the modern concept of con-
sidering the setting of a play in terms of environment, Kean
applied this idea to his productions at the beginning of his
career as manager and consistently exercised it throughout
his tenure at the Princess's. Kean employed box sets for
many of his interiors. The revelation of a ground plan for
his production of The Wife's Secret in 1850, established
beyond doubt that Kean enclosed his interior scenes. This
fact casts a doubt on the assumption by some authorities
that the box set came into general use as late as the
1870's. Examination of the prompt book entries written in
long hand against cue marks interpolated into the printed
text of the plays established conclusively that Kean regu-
larly made use of the setting as an integral part of the
production. The regular use of sound and lighting effects
designed to heighten the illusion presented by the action
and setting of the plays further demonstrated Kean's
application of techniques generally ascribed to managers who came along after his retirement from management. The investigation of the prompt books and corresponding reviews of individual productions as they appeared in *The London Times* and elsewhere provided additional proof that Kean maintained a level of superior production unequalled prior to his time.

Kean's early efforts in control of the *mise en scène* inspired the celebrated Duke of Saxe-Meiningen to emulate his methods. The success of the Saxe-Meiningen company at a later date marked the general acceptance of the directorial concept of production which is so important in modern theatre practice. The prompt books of Kean's productions demonstrated his complete grasp of this directorial principle. Evidences of his organization and planning in the execution of crowd scenes were amply revealed as the study progressed. In this respect, it is not unsound to assume that Kean was one of the first, if not the first, English stage directors in the modern sense of that term. The prompt books furnished additional evidence to support the contention that Kean's work as a director was not confined to the design and movement of crowd scenes alone. His work in directing intimate scenes between a few characters was revealed by prompt script entries indicating specific movement, business, and reactions to dialogue cues on the
part of the actors.

That Kean regularly departed from conventional and traditional modes of staging and grouping was again illustrated by the study of the prompt books and the reviews of the plays. It was evident that whenever possible Kean would heighten the dramatic interest of a play by the invention of appropriate business and movement for his actors. The importance of his work in this regard was witnessed by accounts of the audience response to the plays. The study revealed that the audiences who attended the Princess's Theatre to witness Kean's productions were introduced to a presentation that stressed the qualities of the play as well as making the most of appropriate decoration.

Whether or not Kean should be regarded as the finest actor of his time was not a primary consideration of the investigation. His acting style was often more restrained and intimate than that of his predecessors. He excelled in melodrama and was generally less effective in comedy. His interpretation of traditionally great acting roles was found to be patterned on the style he established for melodrama.

Kean, more than any other individual of his time, was responsible for raising the standards of theatrical production. He revived in the English public an enthusiasm for the national drama of Shakespeare. Kean regularly employed techniques of stage management which reveal him as a direc-
tor of the first rank. His early work with the box set, his complete integration of all phases of a production, and his grasp of the directorial concept which we recognize today as being of paramount importance, clearly reveal that Kean's contribution to the theatre was much greater than has hereto-fore been supposed.
APPENDIX A

CALENDAR OF THE PRINCESS'S THEATRE: 1850-1859
APPENDIX A

CALENDAR OF THE PRINCESS'S THEATRE: 1850-1859

First Season  September 28, 1850  to  October 17, 1851
Second Season  November 22, 1851  to  July 14, 1852
Third Season  September 18, 1852  to  September 2, 1853
Fourth Season  October 10, 1853  to  August 9, 1854
Fifth Season  October 9, 1854  to  September 14, 1855
Sixth Season  October 22, 1855  to  August 22, 1856
Seventh Season  September 1, 1856  to  August 21, 1857
Eighth Season  October 12, 1857  to  September 3, 1858
Ninth Season  October 2, 1858  to  August 29, 1859

September, 1850
28  Twelfth Night, Platonic Attachments, Ballet Divertisement
30  Hamlet, Platonic Attachments, Ballet Divertisement

October, 1850
1  Twelfth Night, Platonic Attachments, Ballet Divertisement
2  Hamlet, Platonic Attachments, Ballet Divertisement
3  Twelfth Night, Platonic Attachments, Ballet Divertisement
4  Hamlet, Platonic Attachments, Ballet Divertisement
5  Twelfth Night, Platonic Attachments, Ballet Divertisement
7  Hamlet, Platonic Attachments, Ballet Divertisement
8  Twelfth Night, Platonic Attachments, Ballet Divertisement
9  Hamlet, Platonic Attachments, Ballet Divertisement
10  Twelfth Night, Platonic Attachments, Ballet Divertisement
11  Hamlet, Platonic Attachments, Ballet Divertisement
12  Twelfth Night, Platonic Attachments, Ballet Divertisement
### October, 1850

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### November, 1850

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November, 1850

8  The Merchant of Venice, Sent to the Tower, Platonic Attachments
9  The Templar, Platonic Attachments
11 The Templar, Platonic Attachments, Sent to the Tower
12 The Templar, Platonic Attachments, Sent to the Tower
13 The Templar, Betsy Baker; or, Too Attentive by Half (hereafter called Betsy Baker), Other Entertainments
14 The Templar, Betsy Baker, Other Entertainments
15 The Templar, Betsy Baker, Other Entertainments
16 The Templar, Betsy Baker, A Model of a Wife
18 The Templar, Betsy Baker, Twice Killed
19 The Templar, Betsy Baker, Twice Killed
20 The Templar, Betsy Baker, Twice Killed
21 The Templar, Betsy Baker, Twice Killed
22 The Templar, Betsy Baker, Twice Killed
23 The Templar, Betsy Baker, Twice Killed
25 The Templar, Betsy Baker, Twice Killed
26 The Templar, Betsy Baker, Twice Killed
27 The Templar, Betsy Baker, Twice Killed
28 The Templar, Betsy Baker, Twice Killed
29 The Templar, Betsy Baker, Twice Killed
30 The Templar, Betsy Baker, Twice Killed

December, 1850

2  The Templar, Betsy Baker, To Parents and Guardians
3  The Templar, Betsy Baker, To Parents and Guardians
4  The Templar, Betsy Baker, To Parents and Guardians
5  The Templar, Betsy Baker, To Parents and Guardians
6  The Templar, Betsy Baker, To Parents and Guardians
7  The Templar, Betsy Baker, To Parents and Guardians
9  The Templar, Betsy Baker, To Parents and Guardians
10 The Templar, Betsy Baker, To Parents and Guardians
11 The Templar, Betsy Baker, To Parents and Guardians
December, 1850

12 Closed this evening in consequence of the Royal Dramatic Performance at Windsor Castle
13 The Templar, Betsy Baker, To Parents and Guardians
14 Henry IV, Part 1, The Wonder
16 Henry IV, Part 1, The Wonder
17 The Templar, Betsy Baker, To Parents and Guardians
18 Henry IV, Part 1, Betsy Baker, To Parents and Guardians
19 Twelfth Night, Betsy Baker, To Parents and Guardians
20 Henry IV, Part 1, To Parents and Guardians
21 Henry IV, Part 1, To Parents and Guardians
23 Closed?
24 Closed?
25 Closed?
26 The Stranger, Alonzo the Brave and the Fair Imogene; or, Harlequin and the Baron All Covered with Jewels and Gold (hereafter called Alonzo the Brave)
27 Twelfth Night, Alonzo the Brave
28 The Merchant of Venice, Alonzo the Brave
30 Henry IV, Part 1, Alonzo the Brave
31 The Templar, Alonzo the Brave

January, 1851

1 Henry IV, Part 1, Alonzo the Brave
2 Twelfth Night, Alonzo the Brave
3 Henry IV, Part 1, Alonzo the Brave
4 The Merchant of Venice, Alonzo the Brave
6 Henry IV, Part 1, Alonzo the Brave
7 The Templar, Alonzo the Brave
8 Henry IV, Part 1, Alonzo the Brave
9 Twelfth Night, Alonzo the Brave
10 Henry IV, Part 1, Alonzo the Brave
11 The Merchant of Venice, Alonzo the Brave
13 Henry IV, Part 1, Alonzo the Brave
14 The Templar, Alonzo the Brave
15 Henry IV, Part 1, Alonzo the Brave
16 Twelfth Night, Alonzo the Brave
17 Henry IV, Part 1, Alonzo the Brave
18 The Merchant of Venice, Alonzo the Brave
20 Henry IV, Part 1, Alonzo the Brave
21 The Templar, Alonzo the Brave
22 Henry IV, Part 1, Alonzo the Brave
January, 1851

23 Twelfth Night, Alonzo the Brave
24 Closed
25 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
27 Henry IV, Part 1, Alonzo the Brave
28 The Templar, Alonzo the Brave
29 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
30 Twelfth Night, Alonzo the Brave
31 Closed

February, 1851

1 As You Like It, Alonzo the Brave
  Henry IV, Part 1, Alonzo the Brave
4 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
5 As You Like It, Alonzo the Brave
6 Twelfth Night, Alonzo the Brave
7 Henry IV, Part 1, Alonzo the Brave
8 The Templar, Alonzo the Brave
10 Henry IV, Part 1, Alonzo the Brave
11 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
12 As You Like It, Alonzo the Brave
13 Twelfth Night, Alonzo the Brave
14 Henry IV, Part 1, Alonzo the Brave
15 The Templar, Alonzo the Brave
17 Henry IV, Part 1, Alonzo the Brave (last appearance of Mr. Bartley in Henry IV)
18 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
19 As You Like It, Alonzo the Brave
20 Twelfth Night, Alonzo the Brave
21 The Wife's Secret, Alonzo the Brave
22 The Templar, Alonzo the Brave
24 The Merchant of Venice, the first act of the ballet of Esmeralda (in which Mr. Flexmore, Mlle. Auriol and the Corp de Ballet will appear), Alonzo the Brave (benefit for Flexmore)
25 The Prisoner of War, The Loan of a Lover, Alonzo the Brave
26 Hamlet, Alonzo the Brave
27 Alonzo the Brave, Betsy Baker; To Parents and Guardians (Juvenile Night--children under 12 admitted at half price.)
28 The Merchant of Venice, Alonzo the Brave
March, 1851

1  The Prisoner of War, The Loan of a Lover,
   Alonzo the Brave
3  Hamlet, To Parents and Guardians
4  The Prisoner of War, Betsy Baker, To Parents
   and Guardians
5  Closed
6  Love in a Maze, To Parents and Guardians
7  Love in a Maze, To Parents and Guardians
8  Love in a Maze, To Parents and Guardians
10  Love in a Maze, To Parents and Guardians
11  Love in a Maze, To Parents and Guardians
12  Love in a Maze, To Parents and Guardians
13  Love in a Maze, To Parents and Guardians
14  Love in a Maze, To Parents and Guardians
15  Love in a Maze, To Parents and Guardians
17  Love in a Maze, Pauline
18  Love in a Maze, Pauline
19  Closed
20  Closed
21  Love in a Maze, Pauline
22  Love in a Maze, Pauline
24  Love in a Maze, Pauline
25  Love in a Maze, Pauline
26  Love in a Maze, Pauline
27  Love in a Maze, Pauline
28  Love in a Maze, Pauline
29  Love in a Maze, Pauline
31  Love in a Maze, Pauline

April, 1851

1  Love in a Maze, Pauline
2  Love in a Maze, Pauline
3  Love in a Maze, Pauline
4  Love in a Maze, Pauline
5  Love in a Maze, Pauline
7  Love in a Maze, Pauline
8  Love in a Maze, Pauline
9  Love in a Maze, Pauline
10  Love in a Maze, Pauline
11  Love in a Maze, Pauline
12  Love in a Maze, Pauline
14  Closed
15  Closed
16  Closed
17  Closed
18  Closed
### April, 1851

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<td>Love in a Maze, The Alhambra</td>
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### May, 1851

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<td>Love in a Maze, The Alhambra</td>
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June, 1851

2 The Merchant of Venice, Apartments, The Alhambra
3 Love in a Maze, Pauline, The Alhambra
4 The Duke's Wager, Apartments, The Alhambra
5 The Duke's Wager, Apartments, The Alhambra
6 The Duke's Wager, Apartments, The Alhambra
7 The Duke's Wager, Apartments, The Alhambra
8 The Duke's Wager, Apartments, The Alhambra
9 The Duke's Wager, Apartments, The Alhambra
10 Love in a Maze, Pauline, The Alhambra
12 The Wife's Secret, Apartments, The Alhambra
14 The Duke's Wager, Apartments, The Alhambra
15 The Duke's Wager, Apartments, The Alhambra
16 (Benefit of Mr. A. Wigan—The Free List is Suspended.) The First Night (featuring Miss Talma Dufour, artist of The Theatre Français)
17 Love in a Maze, Pauline, The Alhambra
18 The Duke's Wager, Apartments, The Alhambra
19 The Wife's Secret, Apartments, The Alhambra
20 The Duke's Wager, Apartments, The Alhambra
21 The Duke's Wager, Apartments, The Alhambra
22 The Duke's Wager, Apartments, The Alhambra
23 Love in a Maze, Pauline, The Alhambra
24 The Duke's Wager, Apartments, The Alhambra
26 The Wife's Secret, Apartments, The Alhambra
27 The Duke's Wager, Apartments, The Alhambra
28 The Duke's Wager, Apartments, The Alhambra
29 The Duke's Wager, Apartments, The Alhambra
30 The Duke's Wager, Apartments, The Alhambra

July, 1851

1 Love in a Maze, Pauline, The Alhambra
2 The Duke's Wager, Apartments, The Alhambra
3 The Wife's Secret, Apartments, The Alhambra
4 The Duke's Wager, Apartments, The Alhambra
5 The Duke's Wager, Apartments, The Alhambra
6 The Duke's Wager, Apartments, The Alhambra
7 Love in a Maze, Pauline, The Alhambra
8 The Duke's Wager, Apartments, The Alhambra
9 The Wife's Secret, Apartments, The Alhambra
10 The Duke's Wager, Apartments, The Alhambra
13 The Gamester, The Honeymoon, Betsy Baker
14 The Duke's Wager, Apartments, The Alhambra
15 Twelfth Night, Apartments, The Alhambra
16 The Duke's Wager, Apartments, The Alhambra
17 The Duke's Wager, Apartments, The Alhambra
### July, 1851

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<td>30</td>
<td>The Duke's Wager</td>
<td>Apartments, The Alhambra</td>
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### September, 1851

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
<td>The Gamester</td>
<td>Apartments, The Alhambra</td>
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<td>2</td>
<td>The Duke's Wager</td>
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<tr>
<td>3</td>
<td>Love in a Maze</td>
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<tr>
<td>Date</td>
<td>Title</td>
<td>Venue</td>
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<td>September, 1851</td>
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<td>Love in a Maze, A Model of a Wife, The Alhambra</td>
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<td>Town and Country, The Honeymoon, The Alhambra</td>
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<td>October, 1851</td>
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<td>10</td>
<td>Twelfth Night, Apartments, The Alhambra</td>
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</tbody>
</table>
October, 1851

13  The Gamester, A Model of a Wife, The Alhambra
14  Love in a Maze, A Model of a Wife, The
    Alhambra
15  Town and Country, A Model of a Wife, The
    Alhambra
16  The Wife's Secret, A Model of a Wife, The
    Alhambra
17  Twelfth Night, A Model of a Wife, The Alhambra
    (last night of the first season)

November, 1851

22  The Merry Wives of Windsor, To Parents and
    Guardians
24  Henry IV, Part 1, Tender Precautions; or, The
    Romance of Marriage (hereafter called Tender
    Precautions)
25  Town and Country, Tender Precautions
26  The Merry Wives of Windsor, Tender Precautions
27  The Wife's Secret, Tender Precautions, Betsy
    Baker
28  Henry IV, Part 1, Tender Precautions
29  The Merry Wives of Windsor, Tender Precautions

December, 1851

1    Henry IV, Part 1, Tender Precautions
2    The Merry Wives of Windsor, Tender Precautions
3    Town and Country, Tender Precautions, Betsy
    Baker
4    The Merry Wives of Windsor, Tender Precautions
5    The Wife's Secret, Tender Precautions, Betsy
    Baker
6    The Merry Wives of Windsor, Tender Precautions
8    The Merchant of Venice, Tender Precautions,
    Betsy Baker
9    The Merry Wives of Windsor, Tender Precautions
10   Town and Country, Tender Precautions, Betsy
    Baker
11   The Merry Wives of Windsor, Tender Precautions
12   Love in a Maze, Tender Precautions
13   The Merry Wives of Windsor, Tender Precautions
15   The Merchant of Venice, Tender Precautions,
    Betsy Baker
16   The Merry Wives of Windsor, Tender Precautions
17   Town and Country, Tender Precautions, Betsy
    Baker
December, 1851

18 The Merry Wives of Windsor, Tender Precautions
19 Town and Country, Tender Precautions, Betsy Baker
20 The Merry Wives of Windsor, Tender Precautions
22 The Merchant of Venice, Tender Precautions, Betsy Baker
23 Closed (in preparation for Christmas pantomime?)
24 Closed
25 Closed
26 The Merchant of Venice, Harlequin Billy Taylor; or, The Flying Dutchman and the King of Raritongo (hereafter called Harlequin Billy Taylor)
27 Town and Country, Harlequin Billy Taylor
29 Henry IV, Part 1, Harlequin Billy Taylor
30 The Iron Chest, Tender Precautions, Harlequin Billy Taylor
31 The Merry Wives of Windsor, Harlequin Billy Taylor

January, 1852

1 Hamlet, Harlequin Billy Taylor
2 The Merchant of Venice, Harlequin Billy Taylor
3 The Iron Chest, Harlequin Billy Taylor
5 The Merry Wives of Windsor, Harlequin Billy Taylor
6 The Iron Chest, Betsy Baker, Harlequin Billy Taylor
7 Hamlet, Harlequin Billy Taylor
8 The Merry Wives of Windsor, Harlequin Billy Taylor
9 Closed for performance at Windsor Castle--Twelfth Night by Royal Command with Mr. Bartley as Sir Toby Belch
10 Twelfth Night, Harlequin Billy Taylor
12 The Merry Wives of Windsor, Harlequin Billy Taylor
13 Twelfth Night, Harlequin Billy Taylor
14 Hamlet, Harlequin Billy Taylor
15 The Merry Wives of Windsor, Harlequin Billy Taylor
16 Twelfth Night, Harlequin Billy Taylor
17 The Iron Chest, Harlequin Billy Taylor
January, 1852

19      The Merry Wives of Windsor, Harlequin Billy Taylor  
20      Twelfth Night, Harlequin Billy Taylor  
21      Hamlet, Harlequin Billy Taylor  
22      The Merry Wives of Windsor, Harlequin Billy Taylor  
23      To Parents and Guardians, Betsy Baker, Harlequin Billy Taylor  
24      Twelfth Night, Harlequin Billy Taylor  
26      The Merry Wives of Windsor, Harlequin Billy Taylor  
27      Twelfth Night, Harlequin Billy Taylor  
28      Hamlet, Harlequin Billy Taylor  
29      The Merry Wives of Windsor, Harlequin Billy Taylor  
30      Closed  
31      The Iron Chest, The Swiss Cottage, Harlequin Billy Taylor

February, 1852

2      The Merchant of Venice, Harlequin Billy Taylor  
3      Twelfth Night, The Swiss Cottage, Harlequin Billy Taylor  
4      Hamlet, Harlequin Billy Taylor  
5      The Merry Wives of Windsor, Harlequin Billy Taylor  
6      Closed (performance of King John at Windsor Castle. Kean played John. Phelps played Hubert.)  
7      To Parents and Guardians, The Swiss Cottage, Harlequin Billy Taylor  
9      King John, Harlequin Billy Taylor  
10     The Iron Chest, The Swiss Cottage, Harlequin Billy Taylor  
11     King John, Harlequin Billy Taylor  
12     The Merry Wives of Windsor, Harlequin Billy Taylor  
13     King John, Harlequin Billy Taylor  
14     To Parents and Guardians, The Swiss Cottage, Harlequin Billy Taylor  
16     King John, Harlequin Billy Taylor  
17     Twelfth Night, The Swiss Cottage, Harlequin Billy Taylor  
18     King John, Harlequin Billy Taylor
February, 1852

 19  The Merry Wives of Windsor, Harlequin Billy Taylor
 20  King John, Harlequin Billy Taylor
 21  The Iron Chest, To Parents and Guardians, Harlequin Billy Taylor
 23  King John, Betsy Baker (for the benefit of Mr. Ramford) A Concert was also performed.
 24  The Corsican Brothers, A Model of a Wife, Harlequin Billy Taylor
 25  Closed
 26  The Corsican Brothers, a ballet, Harlequin Billy Taylor (benefit of Mr. Flexmore)
 27  King John, Harlequin Billy Taylor
 28  The Corsican Brothers, The Swiss Cottage, Harlequin Billy Taylor

March, 1852

 1  King John, Harlequin Billy Taylor
 2  The Corsican Brothers, To Parents and Guardians, Betsy Baker
 3  King John, To Parents and Guardians
 4  The Corsican Brothers, A Model of a Wife, Betsy Baker
 5  King John, To Parents and Guardians
 6  The Corsican Brothers, Our Clerks, Betsy Baker
 8  King John, Our Clerks
 9  The Corsican Brothers, Our Clerks, Betsy Baker
10  King John, Our Clerks
11  The Corsican Brothers, Our Clerks, A Model of a Wife
12  King John, Our Clerks
13  The Corsican Brothers, Our Clerks, Betsy Baker
15  King John, Our Clerks
16  The Corsican Brothers, Our Clerks, Betsy Baker
17  King John, A Model of a Wife
18  The Corsican Brothers, The Honeymoon
19  King John, A Model of a Wife
20  The Corsican Brothers, The Honeymoon
22  King John, Pauline
23  The Corsican Brothers, The Honeymoon
24  King John, Pauline
25  The Corsican Brothers, The Honeymoon
26  King John, A Model of a Wife
27  Twelfth Night, The Honeymoon
29  Closed (Notice in The London Times, March 29, 1852: The public is respectfully informed)
that, as King John and The Corsican Brothers are unavoidably postponed in consequence of the sudden and severe indisposition of Mr. Charles Kean, the theatre will be closed until Easter Monday, April 12.)

April, 1852

12 The Corsican Brothers, Wittikind and His Brothers; or, The Seven Swan Princes and the Fair Melusine (hereafter called Wittikind and His Brothers)
13 The Corsican Brothers, Wittikind and His Brothers
14 King John, Wittikind and His Brothers
15 The Corsican Brothers, Wittikind and His Brothers
16 King John, Wittikind and His Brothers
17 The Corsican Brothers, Wittikind and His Brothers
19 The Corsican Brothers, Wittikind and His Brothers
20 The Corsican Brothers, Wittikind and His Brothers
21 King John, Wittikind and His Brothers
22 The Corsican Brothers, Wittikind and His Brothers
23 The Corsican Brothers, Wittikind and His Brothers
24 The Corsican Brothers, Wittikind and His Brothers
26 The Corsican Brothers, Wittikind and His Brothers
27 The Corsican Brothers, Wittikind and His Brothers
28 King John, Wittikind and His Brothers
29 The Corsican Brothers, Wittikind and His Brothers
30 The Corsican Brothers, Wittikind and His Brothers

May, 1852

1 The Corsican Brothers, Wittikind and His Brothers
3 The Corsican Brothers, Wittikind and His Brothers
4 The Corsican Brothers, Wittikind and His Brothers
May, 1852

5  King John, Wittikind and His Brothers
6  The Corsican Brothers, Wittikind and His
   Brothers
7  The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
8  The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
10 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
11 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
12 King John, A Lucky Friday
13 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
14 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
15 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
17 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
18 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
19 King John, A Lucky Friday
20 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
21 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
22 The Corsican Brothers, Wittikind and His
   Brothers, A Lucky Friday (occasionally the
   order of the afterpieces was reversed)
24 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
25 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
26 King John, A Lucky Friday
27 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
28 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
29 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
31 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers

June, 1852

1 The Corsican Brothers, A Lucky Friday, Wittikind and His Brothers
June, 1852

2. The Corsican Brothers, The Bengal Tiger, The Critic
3. The Corsican Brothers, The Bengal Tiger, The Critic
4. The Corsican Brothers, The Bengal Tiger, The Critic
5. The Corsican Brothers, The Bengal Tiger, The Critic
6. The Trial of Love, The Critic
7. The Trial of Love, The Corsican Brothers
8. The Trial of Love, The Corsican Brothers
9. The Trial of Love, The Corsican Brothers
10. The Trial of Love, The Corsican Brothers
11. The Trial of Love, The Corsican Brothers
12. The Trial of Love, The Corsican Brothers
13. The Trial of Love, The Vampire (benefit of Mr. and Mrs. Kean)
14. The Trial of Love, The Vampire
15. The Trial of Love, The Vampire
16. The Trial of Love, The Corsican Brothers
17. The Trial of Love, The Vampire
18. The Corsican Brothers, The Trial of Love
19. The Trial of Love, The Vampire
20. King John, The Vampire
21. The Trial of Love, The Vampire
22. The Trial of Love, The Corsican Brothers
23. The Trial of Love, The Vampire
24. The Trial of Love, The Corsican Brothers
25. The Trial of Love, The Vampire
26. The Trial of Love, The Vampire
27. King John, The Vampire
28. The Trial of Love, The Vampire
29. The Trial of Love, The Vampire
30. The Trial of Love, The Corsican Brothers

July, 1852

1. The Trial of Love, The Vampire
2. The Trial of Love, The Corsican Brothers
3. The Trial of Love, The Vampire
4. King John, The Vampire
5. The Trial of Love, The Vampire
6. Much Ado about Nothing, The Corsican Brothers (benefit of Mr. Harley)
7. The Trial of Love, The Vampire
8. The Trial of Love, The Vampire
9. The Trial of Love, The Vampire
10. The Trial of Love, The Vampire
11. The Trial of Love, The Vampire
12. The Trial of Love, The Vampire
13. The Trial of Love, The Vampire
14. The Trial of Love, The Vampire (last night of the second season)
September, 1852

18  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
20  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
21  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
22  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
23  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
24  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
25  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
27  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
28  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
29  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
30  The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver

October, 1852

1    The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
2    The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
4    The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
5    The Prima Donna, The Corsican Brothers, A
    Roland for an Oliver
6    The Prima Donna, Mont St. Michael; or, The
    Fairy of the Sands (hereafter called Mont St.
    Michael), The Spitalfields Weaver
7    The Prima Donna, Mont St. Michael, The Spita-
    fields Weaver
8    The Prima Donna, Mont St. Michael, The Spita-
    fields Weaver
9    The Prima Donna, Mont St. Michael, The Spita-
    fields Weaver
11   The Prima Donna, Mont St. Michael, The Spita-
    fields Weaver
12   The Prima Donna, Mont St. Michael, The Spita-
    fields Weaver
### October, 1852

<table>
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<tr>
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<tr>
<td>13</td>
<td>The Prima Donna, The Corsican Brothers, The Spitfields Weaver</td>
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<tr>
<td>14</td>
<td>The Prima Donna, Mont St. Michael, The Spitfields Weaver</td>
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<td>15</td>
<td>The Prima Donna, The Corsican Brothers, The Spitfields Weaver</td>
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<td>16</td>
<td>The Prima Donna, Mont St. Michael, The Spitfields Weaver</td>
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<td>27</td>
<td>The Prima Donna, The Corsican Brothers, The Spitfields Weaver</td>
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<tr>
<td>28</td>
<td>Ann Blake, Sweethearts and Wives</td>
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<td>29</td>
<td>Ann Blake, Sweethearts and Wives</td>
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### November, 1852

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<tr>
<td>1</td>
<td>Ann Blake, Sweethearts and Wives, The Spitfields Weaver</td>
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<td>6</td>
<td>Ann Blake, Sweethearts and Wives, The Spitfields Weaver</td>
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<tr>
<td>8</td>
<td>Ann Blake, The Corsican Brothers, Bombastes Furioso</td>
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</tbody>
</table>
November, 1852

9  Ann Blake, Deaf as a Post, Bombastes Furioso
10 Ann Blake, Deaf as a Post, Bombastes Furioso
11 Ann Blake, The Corsican Brothers, Bombastes Furioso
12 Ann Blake, Deaf as a Post, Bombastes Furioso
13 Ann Blake, Deaf as a Post, Bombastes Furioso
15 Ann Blake, The Corsican Brothers, The Spitafields Weaver
16 Ann Blake, Deaf as a Post, Bombastes Furioso
17 Ann Blake, The Corsican Brothers, The Spitafields Weaver
18 Ann Blake, A Monody, Deaf as a Post
19 Ann Blake, The Corsican Brothers, The Spitafields Weaver
20 Ann Blake, Deaf as a Post, Bombastes Furioso
22 Henry IV, Part I, Sweethearts and Wives
23 Ann Blake, Deaf as a Post, The Spitafields Weaver
24 Ann Blake, The Corsican Brothers, The Spitafields Weaver
25 The Merry Wives of Windsor, Sweethearts and Wives
26 Ann Blake, The Corsican Brothers, The Spitafields Weaver
27 Much Ado about Nothing, Charles II
29 Henry IV, Part I, Sweethearts and Wives
30 Ann Blake, Deaf as a Post, The Spitafields Weaver

December, 1852

1  Ann Blake, The Corsican Brothers, The Spitafields Weaver
2  The Merry Wives of Windsor, Sweethearts and Wives
3  Ann Blake, The Corsican Brothers, The Spitafields Weaver
4  Twelfth Night, The Adopted Child, Deaf as a Post
6  Much Ado about Nothing, Charles II
7  Ann Blake, The Corsican Brothers, The Spitafields Weaver
8  Ann Blake, The Corsican Brothers, The Spitafields Weaver
9  The Merry Wives of Windsor, Sweethearts and Wives
December, 1852

10  Ann Blake, The Corsican Brothers, The Spita­fields Weaver
11  Twelfth Night, The Adopted Child, Deaf as a Post
13  Much Ado about Nothing, Charles II
14  Ann Blake, The Corsican Brothers, The Spita­fields Weaver
15  The Merry Wives of Windsor, A Roland for an Oliver
16  Much Ado about Nothing, Charles II
17  Ann Blake, The Corsican Brothers, A Roland for and Oliver
18  Henry IV, Part 1, A Roland for an Oliver (benefit of Mr. Bartley)
20  Ann Blake, The Corsican Brothers, A Roland for and Oliver
21  Ann Blake, The Corsican Brothers, A Roland for an Oliver
22  Ann Blake, The Corsican Brothers, A Roland for an Oliver
23  Closed
24  Closed
25  Closed
27  The Iron Chest, Harlequin Cherry and Fair Star; or, The Green Bird, The Dancing Waters, and the Singing Silver Tree (hereafter called Harlequin Cherry and Fair Star)
28  Ann Blake, Harlequin Cherry and Fair Star
29  The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star
30  Much Ado about Nothing, Harlequin Cherry and Fair Star
31  Twelfth Night, Harlequin Cherry and Fair Star

January, 1853

1  Ann Blake, Harlequin Cherry and Fair Star
3  King John, Harlequin Cherry and Fair Star
4  The Iron Chest, Harlequin Cherry and Fair Star
5  The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star
6  Much Ado about Nothing, Harlequin Cherry and Fair Star
7  Ann Blake, Harlequin Cherry and Fair Star
8  Twelfth Night, Harlequin Cherry and Fair Star
10  King John, Harlequin Cherry and Fair Star
## January, 1853

<table>
<thead>
<tr>
<th>Date</th>
<th>Play(s)</th>
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<tbody>
<tr>
<td>11</td>
<td>Much Ado about Nothing, Harlequin Cherry and Fair Star</td>
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<tr>
<td>12</td>
<td>The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>13</td>
<td>Hamlet, Harlequin Cherry and Fair Star</td>
</tr>
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<td>14</td>
<td>Twelfth Night, Harlequin Cherry and Fair Star</td>
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<td>15</td>
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<td>16</td>
<td>King John, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>17</td>
<td>Much Ado about Nothing, Harlequin Cherry and Fair Star</td>
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<tr>
<td>18</td>
<td>The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star</td>
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<tr>
<td>19</td>
<td>Hamlet, Harlequin Cherry and Fair Star</td>
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<tr>
<td>20</td>
<td>Closed</td>
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<tr>
<td>21</td>
<td>St. Cupid; or, Dorothy's Fortune (hereafter called St. Cupid), Harlequin Cherry and Fair Star (St. Cupid was performed at Windsor Castle prior to its first public presentation.)</td>
</tr>
<tr>
<td>22</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
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<tr>
<td>23</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
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<tr>
<td>24</td>
<td>Closed</td>
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<tr>
<td>25</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>26</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>27</td>
<td>Closed</td>
</tr>
<tr>
<td>28</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>29</td>
<td>Twelfth Night, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>30</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>31</td>
<td>The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star</td>
</tr>
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## February, 1853

<table>
<thead>
<tr>
<th>Date</th>
<th>Play(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>2</td>
<td>Hamlet, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>3</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>4</td>
<td>Closed (performance at Windsor Castle)</td>
</tr>
<tr>
<td>5</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
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<tr>
<td>6</td>
<td>The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>7</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>8</td>
<td>Closed</td>
</tr>
<tr>
<td>9</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>10</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>11</td>
<td>Hamlet, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>12</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>13</td>
<td>Macbeth, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>14</td>
<td>St. Cupid, Harlequin Cherry and Fair Star</td>
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<tr>
<td>15</td>
<td>Macbeth, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>16</td>
<td>St. Cupid, The Spitafields Weaver, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>17</td>
<td>Macbeth, Harlequin Cherry and Fair Star</td>
</tr>
<tr>
<td>18</td>
<td>Macbeth, Harlequin Cherry and Fair Star</td>
</tr>
</tbody>
</table>
February, 1853

19 St. Cupid, The Spitafields Weaver, Harlequin Cherry and Fair Star
21 Macbeth, Harlequin Cherry and Fair Star
22 St. Cupid, The Spitafields Weaver, Harlequin Cherry and Fair Star
23 Macbeth, Harlequin Cherry and Fair Star
24 The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star
25 Macbeth, Harlequin Cherry and Fair Star
26 St. Cupid, Harlequin Cherry and Fair Star, The Spitafields Weaver
28 Macbeth, Harlequin Cherry and Fair Star

March, 1853

1 St. Cupid, Harlequin Cherry and Fair Star, The Spitafields Weaver
2 Macbeth, Harlequin Cherry and Fair Star
3 The Corsican Brothers, The Spitafields Weaver, Harlequin Cherry and Fair Star
4 Macbeth, Harlequin Cherry and Fair Star
5 St. Cupid, The Spitafields Weaver, Harlequin Cherry and Fair Star
7 Macbeth, A Roland for an Oliver
8 King John, A Roland for an Oliver
9 Macbeth, A Roland for an Oliver
10 Charles II, Harlequin Cherry and Fair Star, A Roland for an Oliver
11 Macbeth, A Roland for an Oliver
12 St. Cupid, The Spitafields Weaver, A Roland for an Oliver
14 Macbeth, A Roland for an Oliver
15 King John, A Roland for an Oliver
16 Macbeth, A Roland for an Oliver
17 The Corsican Brothers, Charles II, A Roland for an Oliver
18 Macbeth, A Roland for an Oliver
19 St. Cupid, The Spitafields Weaver, A Roland for an Oliver
21 Closed (in preparation for Easter Monday)
22 Closed
23 Closed
24 Closed
25 Closed
26 Closed
28 Macbeth, Marco Spada
29 St. Cupid, Marco Spada
March, 1853

30  Macbeth, Marco Spada
31  The Corsican Brothers, Marco Spada

April, 1853

1    Macbeth, Marco Spada
2    St. Cupid, Marco Spada
4    Macbeth, Marco Spada
5    St. Cupid, Marco Spada
6    Macbeth, Marco Spada
7    The Corsican Brothers, Marco Spada
8    Macbeth, Marco Spada
9    St. Cupid, Marco Spada
11   Macbeth, Marco Spada
12   St. Cupid, Marco Spada
13   Macbeth, Marco Spada
14   The Corsican Brothers, Marco Spada
15   Macbeth, Marco Spada
16   St. Cupid, Marco Spada
18   Macbeth, Marco Spada
19   Ann Blake, Marco Spada
20   Macbeth, Marco Spada
21   The Corsican Brothers, Marco Spada
22   Macbeth, Marco Spada
23   St. Cupid, Marco Spada
25   Marco Spada, Macbeth (the order was reversed for the visit of Prince Albert)
26   St. Cupid, Marco Spada
27   Macbeth, Marco Spada
28   Ann Blake, Marco Spada
29   Macbeth, Marco Spada
30   St. Cupid, Marco Spada

May, 1853

2    Macbeth, Marco Spada
3    Ann Blake, Marco Spada
4    Macbeth, Marco Spada
5    The Corsican Brothers, Marco Spada
6    Macbeth, Marco Spada
7    St. Cupid, Marco Spada
99   Macbeth, Marco Spada
10   Ann Blake, Marco Spada
11   Macbeth, Marco Spada
12   The Corsican Brothers, Marco Spada
13   Macbeth, Marco Spada
14   St. Cupid, Marco Spada
16   Macbeth, Black-Eyed Susan
May, 1853

17. Charles II, Black-Eyed Susan, The Spitafields Weaver
18. Macbeth, Black-Eyed Susan
19. Marco Spada, Turning the Tables, Black-Eyed Susan
20. Macbeth, Black-Eyed Susan
21. Marco Spada, Black-Eyed Susan
23. Macbeth, The Pilot
24. The Corsican Brothers, The Pilot
25. Macbeth, The Pilot
26. Sweethearts and Wives, The Spitafields Weaver, The Pilot (benefit of Mr. Wright)
27. Macbeth, Black-Eyed Susan
30. Macbeth, Black-Eyed Susan
31. St. Cupid, Black-Eyed Susan

June, 1853

1. Macbeth, Black-Eyed Susan
2. The Corsican Brothers, Black-Eyed Susan, Turning the Tables
3. Macbeth, Black-Eyed Susan
4. St. Cupid, Black-Eyed Susan
6. Macbeth, Turning the Tables
7. Perfection, Marco Spada, Turning the Tables
8. Macbeth, Turning the Tables
9. The Corsican Brothers, Marco Spada
10. Macbeth, Turning the Tables
11. Closed (in preparation for the Keans' annual benefit)
13. Perfection, Sardanapalus, Turning the Tables (annual benefit of the Keans)
14. Charles II, Marco Spada, Turning the Tables
15. Perfection, Sardanapalus, Turning the Tables
16. Perfection, Sardanapalus, Turning the Tables
17. Perfection, Sardanapalus, Turning the Tables
18. Perfection, Sardanapalus, Turning the Tables
20. The Day after the Wedding, Sardanapalus, Turning the Tables
21. The Day after the Wedding, Sardanapalus, Turning the Tables
22. Macbeth, Turning the Tables
23. The Day after the Wedding, Sardanapalus, Turning the Tables
June, 1853

24 The Day after the Wedding, Sardanapalus, Turning the Tables
25 The Day after the Wedding, Sardanápalus, Turning the Tables
27 The Day after the Wedding, Sardanapalus, Turning the Tables
28 The Day after the Wedding, Sardanapalus, Turning the Tables
29 The Day after the Wedding, Sardanapalus, Turning the Tables
30 The Day after the Wedding, Sardanapalus, Turning the Tables

July, 1853

1 The Day after the Wedding, Sardanapalus, Turning the Tables
2 The Day after the Wedding, Sardanapalus, Turning the Tables
4 The Day after the Wedding, Sardanapalus, Turning the Tables
5 The Day after the Wedding, Sardanapalus, Turning the Tables
6 Macbeth, Turning the Tables
7 The Day after the Wedding, Sardanapalus, Turning the Tables
8 The Day after the Wedding, Sardanapalus, Turning the Tables
9 The Day after the Wedding, Sardanapalus, Turning the Tables
11 The Day after the Wedding, Sardanapalus, Turning the Tables
12 The Day after the Wedding, Sardanapalus, Turning the Tables
13 The Day after the Wedding, Sardanapalus, Turning the Tables
14 The Day after the Wedding, Sardanapalus, Turning the Tables
15 Closed
16 The Day after the Wedding, Sardanapalus, Turning the Tables
18 The Day after the Wedding, Sardanapalus, Turning the Tables
19 The Day after the Wedding, Sardanapalus, Turning the Tables
20 Macbeth, Chesterfield Thinskin
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>July, 1853</td>
<td>The Day after the Wedding, Sardanapalus, Chesterfield Thinskin</td>
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<td>The Day after the Wedding, Sardanapalus, Chesterfield Thinskin</td>
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<tr>
<td></td>
<td>St. Cupid, A Ronald for an Oliver, Chesterfield Thinskin</td>
</tr>
<tr>
<td>September, 1853</td>
<td>The Day after the Wedding, Sardanapalus, Chesterfield Thinskin</td>
</tr>
</tbody>
</table>
August, 1853

16  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
17  Macbeth, Chesterfield Thinskin
18  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
19  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
20  St. Cupid, The Honeymoon
22  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
23  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
24  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
25  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
26  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
27  St. Cupid, The Honeymoon
29  St. Cupid, The Honeymoon
30  The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
31  Macbeth, The Honeymoon

September, 1853

1   The Day after the Wedding, Sardanapalus, Chesterfield Thinskin
2   The Day after the Wedding, Sardanapalus, Chesterfield Thinskin (last night of the third season)

October, 1853

10  The Day after the Wedding, Sardanapalus, A Roland for an Oliver
11  The Rivals, Marco Spada
12  The Day after the Wedding, Sardanapalus, A Roland for an Oliver
13  The Corsican Brothers, Marco Spada
14  The Day after the Wedding, Sardanapalus, A Roland for an Oliver
15  The Rivals, Marco Spada
17  The Day after the Wedding, Sardanapalus, A Roland for an Oliver
18  The Rivals, Marco Spada
October, 1853

19 The Day after the Wedding, Sardanapalus, A Roland for an Oliver
20 The Corsican Brothers, Marco Spada
21 The Day after the Wedding, Sardanapalus, A Roland for an Oliver
22 The Rivals, Marco Spada
24 The Day after the Wedding, Sardanapalus, A Roland for an Oliver
25 The Rivals, Marco Spada
26 The Day after the Wedding, Sardanapalus, A Roland for an Oliver
27 The Corsican Brothers, Marco Spada
28 The Day after the Wedding, Sardanapalus, A Roland for an Oliver
29 The Rivals, Marco Spada
31 The Day after the Wedding, Sardanapalus, Deaf as a Post

November, 1853

1 The Lancers; or, The Gentleman's Son (hereafter called The Lancers), Marco Spada
2 The Corsican Brothers, Marco Spada
3 The Lancers, Marco Spada
4 The Day after the Wedding, Sardanapalus, Deaf as a Post
5 The Lancers, Marco Spada
7 The Day after the Wedding, Sardanapalus, Deaf as a Post
8 The Lancers, Marco Spada
9 The Corsican Brothers, Marco Spada
10 The Lancers, Marco Spada
11 The Day after the Wedding, Sardanapalus, Deaf as a Post
12 The Lancers, Marco Spada
14 The Day after the Wedding, Sardanapalus, Deaf as a Post
15 The Lancers, Marco Spada
16 The Corsican Brothers, Marco Spada
17 The Lancers, Marco Spada
18 The Day after the Wedding, Sardanapalus, Deaf as a Post
19 The Lancers, Marco Spada
21 The Day after the Wedding, Sardanapalus, Deaf as a Post
22 The Lancers, Marco Spada
23 The Corsican Brothers, Marco Spada
November, 1853

24. The Lancers, Marco Spada
25. The Day after the Wedding, Sardanapalus, Deaf as a Post
26. The Lancers, Marco Spada
28. The Day after the Wedding, Sardanapalus, Deaf as a Post
29. The Lancers, Pauline
30. The Corsican Brothers, Marco Spada

December, 1853

1. The Lancers, Pauline
2. The Day after the Wedding, Sardanapalus, Deaf as a Post
3. The Lancers, Marco Spada
5. The Day after the Wedding, Sardanapalus, Turning the Tables
6. The Lancers, Pauline
7. The Corsican Brothers, Marco Spada
8. The Lancers, Pauline
9. The Day after the Wedding, Sardanapalus, Turning the Tables
10. The Lancers, Marco Spada
12. The Day after the Wedding, Sardanapalus, Turning the Tables
13. The Lancers, Pauline
14. The Corsican Brothers, Marco Spada
15. The Lancers, Pauline
16. The Day after the Wedding, Sardanapalus, Deaf as a Post
17. The Lancers, Marco Spada
19. The Day after the Wedding, Sardanapalus, Deaf as a Post
20. The Lancers, Pauline
21. The Corsican Brothers, Marco Spada
22. Closed (in preparation for the Christmas pantomime)
23. Closed
24. Closed
26. The Corsican Brothers, Harlequin and the Miller and His Men; or, King Salamander and the Fairy of the Azure Lake (hereafter called Harlequin and the Miller)
27. The Lancers, Harlequin and the Miller
28. The Rivals, Harlequin and the Miller
29. The Lancers, Harlequin and the Miller
30. The Corsican Brothers, Harlequin and the Miller
December, 1853

31 The Lancers, Harlequin and the Miller

January, 1854

2 Sardanapalus, Harlequin and the Miller
3 The Lancers, Harlequin and the Miller
4 Hamlet, Harlequin and the Miller
5 The Lancers, Harlequin and the Miller
6 The Corsican Brothers, Harlequin and the Miller
7 The Lancers, Harlequin and the Miller
9 Sardanapalus, Harlequin and the Miller
10 The Rivals, Harlequin and the Miller
11 Hamlet, Harlequin and the Miller
12 The Lancers, Harlequin and the Miller
13 The Corsican Brothers, Harlequin and the Miller
14 The Lancers, Harlequin and the Miller
16 Sardanapalus, Harlequin and the Miller
17 The Rivals, Harlequin and the Miller
18 Hamlet, Harlequin and the Miller
19 The Lancers, Harlequin and the Miller
20 The Corsican Brothers, Harlequin and the Miller
21 The Lancers, Harlequin and the Miller
23 Sardanapalus, Harlequin and the Miller
24 The Rivals, Harlequin and the Miller
25 Hamlet, Harlequin and the Miller
26 The Lancers, Harlequin and the Miller
27 The Corsican Brothers, Harlequin and the Miller
28 The Lancers, Harlequin and the Miller
30 Sardanapalus, Harlequin and the Miller
31 The Lancers, Harlequin and the Miller

February, 1854

1 Hamlet, Harlequin and the Miller
2 The Rivals, Harlequin and the Miller
3 The Corsican Brothers, Harlequin and the Miller
4 The Lancers, Harlequin and the Miller
6 Sardanapalus, Harlequin and the Miller
7 The Lancers, Harlequin and the Miller
8 Hamlet, Harlequin and the Miller
9 The Rivals, Harlequin and the Miller
February, 1854

10 The Corsican Brothers, Harlequin and the Miller
11 The Lancers, Harlequin and the Miller
13 Sardanapalus, Harlequin and the Miller
14 The Lancers, Harlequin and the Miller
15 Hamlet, Harlequin and the Miller
16 The Rivals, Harlequin and the Miller
17 The Corsican Brothers, Harlequin and the Miller
18 The Lancers, Harlequin and the Miller
20 Richard III, Harlequin and the Miller
21 The Day after the Wedding, Harlequin and the Miller, Deaf as a Post
22 Richard III, Harlequin and the Miller
23 The Corsican Brothers, Harlequin and the Miller
24 Richard III, Harlequin and the Miller
25 The Lancers, Harlequin and the Miller
27 Richard III, Harlequin and the Miller
28 Sardanapalus, Harlequin and the Miller

March, 1854

1 Closed
2 The Corsican Brothers, Harlequin and the Miller
3 Richard III, Harlequin and the Miller
4 The Lancers, Harlequin and the Miller
6 Richard III, Harlequin and the Miller
7 The Rivals, Harlequin and the Miller
8 Richard III, Harlequin and the Miller
9 The Corsican Brothers, Harlequin and the Miller
10 Richard III, Harlequin and the Miller
11 The Lancers, Harlequin and the Miller
13 Richard III, Away with Melancholy
14 The Lancers, Harlequin and the Miller
15 Richard III, Away with Melancholy
16 The Corsican Brothers, Harlequin and the Miller
17 Richard III, Away with Melancholy
18 The Lancers, Harlequin and the Miller
20 Richard III, A Storm in a Teacup
21 The Rivals, A Storm in a Teacup, Away with Melancholy
22 Richard III, A Storm in a Teacup
March, 1854

23  The Lancers, The Corsican Brothers, A Storm in a Teacup
24  Richard III, A Storm in a Teacup
25  A Storm in a Teacup, Married Unmarried, Away with Melancholy, Deaf as a Post
27  Richard III, Away with Melancholy
28  Married Unmarried, The Corsican Brothers, A Storm in a Teacup
29  Married Unmarried, The Rivals, Away with Melancholy
30  Married Unmarried, The Lancers, A Storm in a Teacup
31  Richard III, Away with Melancholy

April, 1854

1   A Storm in a Teacup, Married Unmarried, Away with Melancholy, Deaf as a Post
3   Richard III, Away with Melancholy
4   The Corsican Brothers, Married Unmarried, A Storm in a Teacup
5   Married Unmarried, The Lancers, A Storm in a Teacup
6   Married Unmarried, The Corsican Brothers, Away with Melancholy
7   Richard III, Away with Melancholy
8   Married Unmarried, The Lancers, A Storm in a Teacup
10  Closed (Passion Week)
11  Closed
12  Closed
13  Closed
14  Closed
15  Closed
17  Richard III, The Lancers
18  Married Unmarried, The Corsican Brothers, Away with Melancholy
19  Married Unmarried, Faust and Marguerite, A Storm in a Teacup
20  Married Unmarried, Faust and Marguerite, Away with Melancholy
21  Married Unmarried, Faust and Marguerite, A Storm in a Teacup
22  Married Unmarried, Faust and Marguerite, Away with Melancholy
24  Married Unmarried, Faust and Marguerite, A Storm in a Teacup
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>April, 1854</td>
<td></td>
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<tr>
<td>25</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>26</td>
<td>Closed</td>
</tr>
<tr>
<td>27</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>28</td>
<td>Married Unmarried, Faust and Marguerite, A Storm in a Teacup</td>
</tr>
<tr>
<td>29</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>May, 1854</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>2</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>3</td>
<td>Married Unmarried, Faust and Marguerite, A Storm in a Teacup</td>
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<tr>
<td>4</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
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<td>5</td>
<td>Married Unmarried, Faust and Marguerite, A Storm in a Teacup</td>
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<tr>
<td>6</td>
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<tr>
<td>8</td>
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<td>13</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
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<tr>
<td>15</td>
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<tr>
<td>16</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
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<tr>
<td>17</td>
<td>Married Unmarried, Faust and Marguerite, A Storm in a Teacup</td>
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<tr>
<td>18</td>
<td>Married Unmarried, Faust and Marguerite, Away with Melancholy</td>
</tr>
<tr>
<td>19</td>
<td>Married Unmarried, Faust and Marguerite, A Storm in a Teacup</td>
</tr>
</tbody>
</table>
May, 1854

20  Married Unmarried, Faust and Marguerite, Away with Melancholy

22  Married Unmarried, Faust and Marguerite, Away with Melancholy

23  Married Unmarried, Faust and Marguerite, Away with Melancholy

24  Married Unmarried, Faust and Marguerite, A Storm in a Teacup

25  Married Unmarried, Faust and Marguerite, Away with Melancholy

26  Married Unmarried, Faust and Marguerite, A Storm in a Teacup

27  Married Unmarried, Faust and Marguerite, Away with Melancholy

29  Married Unmarried, Faust and Marguerite, Away with Melancholy

30  Married Unmarried, Faust and Marguerite, Away with Melancholy

31  Married Unmarried, Faust and Marguerite, A Storm in a Teacup

June, 1854

1   Married Unmarried, Faust and Marguerite, Away with Melancholy

2   Married Unmarried, Faust and Marguerite, A Storm in a Teacup

3   Married Unmarried, Faust and Marguerite, Away with Melancholy

5   From Village to Court, Faust and Marguerite, A Storm in a Teacup

6   From Village to Court, Faust and Marguerite, A Storm in a Teacup

7   From Village to Court, Faust and Marguerite, A Storm in a Teacup

8   From Village to Court, Faust and Marguerite, A Storm in a Teacup

9   From Village to Court, Faust and Marguerite, Away with Melancholy

10  From Village to Court, Faust and Marguerite, A Storm in a Teacup

12  From Village to Court, Faust and Marguerite, A Storm in a Teacup

13  From Village to Court, Faust and Marguerite, A Storm in a Teacup

14  From Village to Court, Faust and Marguerite, A Storm in a Teacup
June, 1854

15  From Village to Court, Faust and Marguerite, A Storm in a Teacup
16  From Village to Court, Faust and Marguerite, A Storm in a Teacup
17  From Village to Court, Faust and Marguerite, A Storm in a Teacup
19  From Village to Court, Faust and Marguerite, A Storm in a Teacup
20  From Village to Court, Faust and Marguerite, A Storm in a Teacup
21  From Village to Court, Faust and Marguerite, A Storm in a Teacup
22  From Village to Court, Faust and Marguerite, A Storm in a Teacup
23  From Village to Court, Faust and Marguerite, A Storm in a Teacup
26  From Village to Court, The Courier of Lyons, The Halt of the Ballet (in The London Times, June, 27, this is called The Halt of the Caravan) (benefit of Mr. Kean)
27  From Village to Court, Faust and Marguerite, The Halt of the Ballet
28  From Village to Court, The Courier of Lyons, The Halt of the Ballet
29  From Village to Court, Faust and Marguerite, The Halt of the Ballet
30  From Village to Court, The Courier of Lyons, The Halt of the Ballet

July, 1854

1  From Village to Court, The Courier of Lyons, The Halt of the Ballet
3  From Village to Court, The Courier of Lyons, The Halt of the Ballet
4  Married Unmarried, Faust and Marguerite, The Halt of the Ballet
5  From Village to Court, The Courier of Lyons, The Halt of the Ballet
6  Married Unmarried, Faust and Marguerite, The Halt of the Ballet
7  From Village to Court, The Courier of Lyons, The Halt of the Ballet
8  From Village to Court, The Courier of Lyons, The Halt of the Ballet
10 From Village to Court, The Courier of Lyons, The Halt of the Ballet
July, 1854

11 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
12 From Village to Court, The Courier of Lyons, The Halt of the Ballet
13 Married Unmarried, The Corsican Brothers, The Halt of the Ballet (benefit of Mr. Massingham, boxoffice bookkeeper)
14 From Village to Court, The Courier of Lyons, The Halt of the Ballet
15 From Village to Court, The Courier of Lyons, The Halt of the Ballet
16 From Village to Court, The Courier of Lyons, The Halt of the Ballet
17 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
18 From Village to Court, The Courier of Lyons, The Halt of the Ballet
19 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
20 From Village to Court, The Courier of Lyons, The Halt of the Ballet
21 From Village to Court, The Courier of Lyons, The Halt of the Ballet
22 From Village to Court, The Courier of Lyons, The Halt of the Ballet
23 From Village to Court, The Courier of Lyons, The Halt of the Ballet
24 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
25 From Village to Court, The Courier of Lyons, The Halt of the Ballet
26 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
27 From Village to Court, The Courier of Lyons, The Halt of the Ballet
28 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
29 From Village to Court, The Courier of Lyons, The Halt of the Ballet
30 From Village to Court, The Courier of Lyons, The Halt of the Ballet

August, 1854

1 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
2 From Village to Court, The Courier of Lyons, The Halt of the Ballet
3 Married Unmarried, Faust and Marguerite, The Halt of the Ballet
August, 1854

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>4</td>
<td>From Village to Court, The Courier of Lyons, The Halt of the Ballet</td>
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<td>8</td>
<td>Married Unmarried, Faust and Marguerite, The Halt of the Ballet</td>
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<tr>
<td>9</td>
<td>From Village to Court, The Courier of Lyons, The Halt of the Ballet (last night of the fourth season)</td>
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October, 1854

<table>
<thead>
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<tr>
<td>9</td>
<td>Living Too Fast, A Heart of Gold, The Halt of the Ballet</td>
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<td>10</td>
<td>Living Too Fast, A Heart of Gold, The Halt of the Ballet</td>
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<td>18</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
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<td>19</td>
<td>Living Too Fast, A Heart of Gold, The Halt of the Ballet</td>
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<td>20</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
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<td>21</td>
<td>Living Too Fast, A Heart of Gold, The Halt of the Ballet</td>
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<tr>
<td>23</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
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<tr>
<td>24</td>
<td>Living Too Fast, The Rivals, The Halt of the Ballet</td>
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<tr>
<td>25</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
</tr>
<tr>
<td>26</td>
<td>Living Too Fast, The Corsican Brothers, The Halt of the Ballet</td>
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**October, 1854**

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>27</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
</tr>
<tr>
<td>28</td>
<td>Living Too Fast, A Heart of Gold, The Halt of The Ballet</td>
</tr>
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<td>30</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
</tr>
<tr>
<td>31</td>
<td>Living Too Fast, Faust and Marguerite, The Halt of the Ballet</td>
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**November, 1854**

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
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<tr>
<td>2</td>
<td>Living Too Fast, The Corsican Brothers, The Halt of the Ballet</td>
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<tr>
<td>3</td>
<td>Living Too Fast, The Courier of Lyons, The Halt of the Ballet</td>
</tr>
<tr>
<td>4</td>
<td>Living Too Fast, The Rivals, The Halt of the Ballet</td>
</tr>
<tr>
<td>6</td>
<td>The Courier of Lyons, Schamyl, The Warrior Prophet (hereafter called Schamyl)</td>
</tr>
<tr>
<td>7</td>
<td>Faust and Marguerite, Schamyl</td>
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<td>8</td>
<td>The Corsican Brothers, Schamyl</td>
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<td>9</td>
<td>The Courier of Lyons, Schamyl</td>
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<td>10</td>
<td>Faust and Marguerite, Schamyl</td>
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<tr>
<td>11</td>
<td>Living Too Fast, From Village to Court, Schamyl</td>
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<tr>
<td>13</td>
<td>The Courier of Lyons, Schamyl</td>
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<td>14</td>
<td>Faust and Marguerite, Schamyl</td>
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<td>The Corsican Brothers, Schamyl</td>
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<td>The Rivals, Schamyl</td>
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<td>22</td>
<td>The Corsican Brothers, Schamyl</td>
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<td>23</td>
<td>The Courier of Lyons, Schamyl</td>
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<tr>
<td>24</td>
<td>Faust and Marguerite, Schamyl</td>
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<tr>
<td>25</td>
<td>Living Too Fast, From Village to Court, Schamyl</td>
</tr>
<tr>
<td>27</td>
<td>The Courier of Lyons, The Honeymoon</td>
</tr>
<tr>
<td>28</td>
<td>Faust and Marguerite, Schamyl</td>
</tr>
<tr>
<td>29</td>
<td>The Corsican Brothers, Charles II, Away with Melancholy</td>
</tr>
<tr>
<td>30</td>
<td>The Courier of Lyons, Schamyl</td>
</tr>
</tbody>
</table>
December, 1854

1  Faust and Marguerite, Charles II, Deaf as a Post
2  Living Too Fast, From Village to Court, Schamyl
4  The Courier of Lyons, The Honeymoon
5  Faust and Marguerite, Schamyl
6  The Corsican Brothers, Charles II, Away with Melancholy
7  The Courier of Lyons, The Honeymoon
8  Faust and Marguerite, Charles II, Deaf as a Post
9  Living Too Fast, From Village to Court, Schamyl
11 The Courier of Lyons, The Honeymoon
12 Faust and Marguerite, Charles II, Deaf as a Post
13 The Corsican Brothers, A Roland for an Oliver, Away with Melancholy
14 The Courier of Lyons, The Honeymoon
15 Faust and Marguerite, Charles II, Deaf as a Post
16 The Rivals, A Roland for an Oliver
18 The Courier of Lyons, The Honeymoon
19 Faust and Marguerite, Charles II, Deaf as a Post
20 The Corsican Brothers, A Roland for an Oliver, Away with Melancholy
21 Closed (in preparation for the Christmas pantomime)
22 Closed
23 Closed
24 Closed
26 The Courier of Lyons, Harlequin Blue Beard and the Great Bashaw; or, The Good Fairy Triumphant over the Demon Discord (hereafter called Harlequin Blue Beard)
27 The Corsican Brothers, Harlequin Blue Beard
28 The Stranger, Harlequin Blue Beard
29 The Rivals, Harlequin Blue Beard
30 The Iron Chest, Harlequin Blue Beard

January, 1855

1  The Courier of Lyons, Harlequin Blue Beard
2  The Corsican Brothers, Harlequin Blue Beard
3  Hamlet, Harlequin Blue Beard
4  The Stranger, Harlequin Blue Beard
January, 1855

5. The Rivals, Harlequin Blue Beard
6. The Iron Chest, Harlequin Blue Beard
8. The Courier of Lyons, Harlequin Blue Beard
9. The Corsican Brothers, Harlequin Blue Beard
10. Hamlet, Harlequin Blue Beard
11. The Stranger, Harlequin Blue Beard
12. The Rivals, Harlequin Blue Beard
13. Louis XI, Harlequin Blue Beard
15. Louis XI, Harlequin Blue Beard
16. Louis XI, Harlequin Blue Beard
17. Hamlet, Harlequin Blue Beard
18. Louis XI, Harlequin Blue Beard
19. Louis XI, Harlequin Blue Beard
20. The Rivals, Harlequin Blue Beard
22. Louis XI, Harlequin Blue Beard
23. Louis XI, Harlequin Blue Beard
25. Louis XI, Harlequin Blue Beard
26. Louis XI, Harlequin Blue Beard
27. The Rivals, Harlequin Blue Beard
29. Louis XI, Harlequin Blue Beard
30. Louis XI, Harlequin Blue Beard
31. Hamlet, Harlequin Blue Beard

February, 1855

1. Louis XI, Harlequin Blue Beard
2. Louis XI, Harlequin Blue Beard
3. The Rivals, Harlequin Blue Beard
5. Louis XI, Harlequin Blue Beard
6. Louis XI, Harlequin Blue Beard
7. Hamlet, Harlequin Blue Beard
8. Louis XI, Harlequin Blue Beard
9. Louis XI, Harlequin Blue Beard
10. The Rivals, Harlequin Blue Beard
12. Louis XI, Harlequin Blue Beard
13. Louis XI, Harlequin Blue Beard
14. Hamlet, Harlequin Blue Beard
15. Louis XI, Harlequin Blue Beard
16. Louis XI, Harlequin Blue Beard
17. The Lancers, Harlequin Blue Beard
19. Louis XI, Harlequin Blue Beard
20. Louis XI, Harlequin Blue Beard
21. Closed
22. Louis XI, Harlequin Blue Beard
23. Louis XI, Harlequin Blue Beard
24. The Lancers, Harlequin Blue Beard
February, 1855

26   Louis XI, Harlequin Blue Beard
27   Louis XI, Harlequin Blue Beard
28   Hamlet, Harlequin Blue Beard (benefit of Mr. Huline)

March, 1855

1    Louis XI, Harlequin Blue Beard
2    From Village to Court, Harlequin Blue Beard, Deaf as a Post
3    Louis XI, Harlequin Blue Beard
5    Louis XI, Harlequin Blue-Beard
6    Louis XI, Harlequin Blue Beard
7    The Rivals, Harlequin Blue Beard
8    Living Too Fast, Charles II, Harlequin Blue Beard
9    From Village to Court, Harlequin Blue Beard, Deaf as a Post
10   The Lancers, Harlequin Bluebeard
12   Living Too Fast, The Corsican Brothers, A Game of Romps
13   Living Too Fast, Faust and Marguerite, A Game of Romps
14   Louis XI, A Game of Romps
15   Living Too Fast, Faust and Marguerite, A Game Of Romps
16   Louis XI, A Game of Romps
17   The Lancers, A Game of Romps, Away with Melancholy
19   Louis XI, A Game of Romps, Away with Melancholy
20   Living Too Fast, Faust and Marguerite, A Game of Romps
21   Closed
22   Living Too Fast, The Corsican Brothers, A Game of Romps
23   Louis XI, A Game of Romps, Away with Melancholy
24   Louis XI, A Game of Romps, Away with Melancholy
26   Louis XI, A Game of Romps, Away with Melancholy
27   Living Too Fast, Faust and Marguerite, A Game of Romps
28   Louis XI, A Game of Romps, Away with Melancholy
March, 1855

29 Living Too Fast, The Corsican Brothers, A Game of Romps
30 Living Too Fast, Louis XI, A Game of Romps
31 Louis XI, A Game of Romps, Away with Melancholy

April, 1855

2 Closed (in preparation for Easter pantomime)
3 Closed
4 Closed
5 Closed
6 Closed
7 Closed
9 Living Too Fast, The Corsican Brothers, The Muleteer of Toledo; or, King Queen and Knave (hereafter called The Muleteer)
10 Living Too Fast, Faust and Marguerite, The Muleteer
11 Louis XI, The Muleteer
12 Living Too Fast, The Corsican Brothers, The Muleteer
13 Louis XI, The Muleteer
14 Louis XI, The Muleteer
16 Louis XI, The Muleteer
17 The Rivals, The Muleteer
18 Louis XI, The Muleteer
19 The Lancers, The Muleteer
20 Louis XI, The Muleteer
21 Louis XI, The Muleteer
23 Louis XI, The Muleteer
24 Living Too Fast, Faust and Marguerite, The Muleteer
25 Louis XI, The Muleteer
26 Away with Melancholy, The Corsican Brothers, The Muleteer
27 Louis XI, The Muleteer
28 Louis XI, The Muleteer
30 Louis XI, The Muleteer

May, 1855

1 Living Too Fast, Faust and Marguerite, The Muleteer
2 Louis XI, The Muleteer
3 Away with Melancholy, The Corsican Brothers, The Muleteer
May, 1855

4 Louis XI, The Muleteer
5 Louis XI, The Muleteer
7 Louis XI, The Muleteer
8 Living Too Fast, Faust and Marguerite, The Muleteer
9 Louis XI, The Muleteer
10 Away with Melancholy, The Corsican Brothers, The Muleteer
11 Louis XI, The Muleteer
12 Louis XI, The Muleteer
14 Closed (for rehearsal)
15 Living Too Fast, Faust and Marguerite, The Muleteer
16 Away with Melancholy, Henry VIII
17 Louis XI, The Muleteer
18 Away with Melancholy, Henry VIII
19 Living Too Fast, The Corsican Brothers, The Muleteer
21 Away with Melancholy, Henry VIII
22 Away with Melancholy, Henry VIII
23 Living Too Fast, Faust and Marguerite, The Muleteer
24 Away with Melancholy, Henry VIII
25 Louis XI, The Muleteer
26 Away with Melancholy, Henry VIII
28 Away with Melancholy, Henry VIII
29 Away with Melancholy, Henry VIII
30 Away with Melancholy, Henry VIII
31 Away with Melancholy, Henry VIII

June, 1855

1 Away with Melancholy, Henry VIII
2 Away with Melancholy, Henry VIII
4 Away with Melancholy, Henry VIII
5 Away with Melancholy, Henry VIII
6 Away with Melancholy, Henry VIII
7 Away with Melancholy, Henry VIII
8 Away with Melancholy, Henry VIII
9 Away with Melancholy, Henry VIII
11 Away with Melancholy, Henry VIII
12 Away with Melancholy, Henry VIII
13 Away with Melancholy, Henry VIII
14 Away with Melancholy, Henry VIII
15 Away with Melancholy, Henry VIII
16 Away with Melancholy, Henry VIII
18 Away with Melancholy, Henry VIII
### June, 1855

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<td>16</td>
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<td>28</td>
<td>How Stout You're Getting, Henry VIII</td>
</tr>
<tr>
<td>30</td>
<td>Louis XI, The Jealous Wife (benefit of the Kean's)</td>
</tr>
<tr>
<td>31</td>
<td>How Stout You're Getting, Henry VIII</td>
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### August, 1855

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<tr>
<th>Date</th>
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<tr>
<td>1</td>
<td>How Stout You're Getting, Henry VIII</td>
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<tr>
<td>2</td>
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<tr>
<td>3</td>
<td>How Stout You're Getting, Henry VIII</td>
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August, 1855

4  How Stout You're Getting, Henry VIII
6  How Stout You're Getting, Henry VIII
7  How Stout You're Getting, Henry VIII
8  How Stout You're Getting, Henry VIII
9  How Stout You're Getting, Henry VIII
10 How Stout You're Getting, Henry VIII
11 How Stout You're Getting, Henry VIII
13 How Stout You're Getting, Henry VIII
14 How Stout You're Getting, Henry VIII
15 The Wedding Day, Henry VIII
16 How Stout You're Getting, Henry VIII
17 How Stout You're Getting, Henry VIII
18 How Stout You're Getting, Henry VIII
20 A Game of Romps, Henry VIII, Box and Cox
    (benefit of Mr. Harley)
21 How Stout You're Getting, Henry VIII
22 How Stout You're Getting, Henry VIII
23 How Stout You're Getting, Henry VIII
24 How Stout You're Getting, Henry VIII
25 How Stout You're Getting, Henry VIII
27 How Stout You're Getting, Henry VIII
28 How Stout You're Getting, Henry VIII
29 How Stout You're Getting, Henry VIII
30 How Stout You're Getting, Henry VIII
31 How Stout You're Getting, Henry VIII

September, 1855

1  How Stout You're Getting, Henry VIII
3  How Stout You're Getting, Henry VIII
4  How Stout You're Getting, Henry VIII
5  How Stout You're Getting, Henry VIII
6  How Stout You're Getting, Henry VIII
7  How Stout You're Getting, Henry VIII
8  How Stout You're Getting, Henry VIII
10 How Stout You're Getting, Henry VIII
11 How Stout You're Getting, Henry VIII
12 How Stout You're Getting, Henry VIII
13 How Stout You're Getting, Henry VIII
14 How Stout You're Getting, Henry VIII (last night of the fifth season)

October, 1855

22 Don't Judge by Appearances, Henry VIII, A Game of Romps
October, 1855
23 Don't Judge by Appearances, Henry VIII, A Game of Romps
24 Don't Judge by Appearances, Henry VIII, A Game of Romps
25 Don't Judge by Appearances, Henry VIII, A Game of Romps
26 Don't Judge by Appearances, Henry VIII, A Game of Romps
27 Don't Judge by Appearances, A Wonderful Woman, The Critic
29 Don't Judge by Appearances, Henry VIII, A Game of Romps
30 Don't Judge by Appearances, Henry VIII, A Game of Romps
31 Don't Judge by Appearances, Henry VIII, A Game of Romps

November, 1855
1 Don't Judge by Appearances, Henry VIII, A Game of Romps
2 Don't Judge by Appearances, Henry VIII, A Game of Romps
3 Don't Judge by Appearances, A Wonderful Woman, The Critic
5 Don't Judge by Appearances, Henry VIII, A Game of Romps
6 Don't Judge by Appearances, Henry VIII, A Game of Romps
7 Don't Judge by Appearances, A Wonderful Woman, The Critic
8 A Wonderful Woman, The Heir at Law, A Game of Romps
9 A Wonderful Woman, The Heir at Law, A Game of Romps
10 A Wonderful Woman, The Heir at Law, A Game of Romps
12 A Wonderful Woman, The Heir at Law, A Game of Romps
13 How Stout You're Getting, The Heir at Law, The Muleteer
14 Don't Judge by Appearances, Henry VIII, A Game of Romps
15 A Wonderful Woman, The Heir at Law, A Game of Romps
16 Don't Judge by Appearances, Henry VIII, A Game of Romps
November, 1855

17 How Stout You're Getting, The Heir at Law, The Muleteer
19 Don't Judge by Appearances, Henry VIII, A Game of Romps
20 Don't Judge by Appearances, Henry VIII, A Game of Romps
21 Closed (court performances of The Rivals)
22 The Rivals, The Muleteer
23 Don't Judge by Appearances, Henry VIII, A Game of Romps
24 The Rivals, The Muleteer
26 Don't Judge by Appearances, Henry VIII, A Game of Romps
27 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
28 How Stout You're Getting, Henry VIII, A Game of Romps
29 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
30 How Stout You're Getting, Henry VIII, A Game of Romps

December, 1855

1 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
3 How Stout You're Getting, Henry VIII, A Game of Romps
4 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
5 How Stout You're Getting, Henry VIII, A Game of Romps
6 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
7 How Stout You're Getting, Henry VIII, A Game of Romps
8 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
10 How Stout You're Getting, Henry VIII, A Game of Romps
11 Don't Judge by Appearances, Everyone Has His Fault, The Muleteer
12 How Stout You're Getting, Henry VIII, A Game of Romps
13 Louis XI, The Muleteer
14 How Stout You're Getting, Henry VIII, A Game of Romps
<table>
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<tbody>
<tr>
<td>December, 1855</td>
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<td>15</td>
<td>Don't Judge by Appearances, Everyone Has His Fault, The Muleteer</td>
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<td>How Stout You're Getting, Henry VIII, A Game of Romps</td>
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<td>Don't Judge by Appearances, Everyone Has His Fault, The Muleteer</td>
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<td>19</td>
<td>How Stout You're Getting, Henry VIII, A Game of Romps</td>
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<td>20</td>
<td>Louis XI, The Muleteer</td>
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<td>21</td>
<td>Closed (in preparation for Christmas Pantomime)</td>
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<td>22</td>
<td>Closed</td>
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<td>Closed</td>
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<td>25</td>
<td>Closed</td>
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<td>26</td>
<td>The Heir at Law, Harlequin and the Maid and the Magpie; or, The Fairy Paradise and Hanky Panny the Enchanter (hereafter called Harlequin and the Maid)</td>
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<td>27</td>
<td>Everyone Has His Fault, Harlequin and the Maid</td>
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<td>28</td>
<td>Louis XI, Harlequin and the Maid</td>
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<td>The Corsican Brothers, Harlequin and the Maid</td>
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<td>31</td>
<td>Henry VIII, Harlequin and the Maid</td>
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<td>January, 1856</td>
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<td>1</td>
<td>The Corsican Brothers, Harlequin and the Maid</td>
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<td>Henry VIII, Harlequin and the Maid</td>
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<td>Hamlet, Harlequin and the Maid</td>
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<td>The Muleteer, Harlequin and the Maid</td>
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<td>Henry VIII, Harlequin and the Maid</td>
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<td>16</td>
<td>Hamlet, Harlequin and the Maid</td>
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<td>17</td>
<td>Harlequin and the Maid (2:00 p.m. matinee) (court performance of The Jealous Wife)</td>
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<td>18</td>
<td>Henry VIII, Harlequin and the Maid</td>
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<td>19</td>
<td>The Corsican Brothers, Harlequin and the Maid</td>
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<td>The Jealous Wife, Harlequin and the Maid</td>
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<td>Henry VIII, Harlequin and the Maid</td>
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<td>23</td>
<td>Hamlet, Harlequin and the Maid</td>
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</table>
January, 1856

24 Harlequin and the Maid (2:00 p.m. matinee)
   (court performance of The Merchant of Venice)
25 Henry VIII, Harlequin and the Maid
26 The Corsican Brothers, Harlequin and the Maid
28 Closed (court performances of Still Water Runs
   Deep and A Game of Romps)
29 Henry VIII, Harlequin and the Maid
30 Hamlet, Harlequin and the Maid
31 The Merchant of Venice, Harlequin and the Maid

February, 1856

1 Henry VIII, Harlequin and the Maid
2 The Corsican Brothers, Harlequin and the Maid
4 The Merchant of Venice, Harlequin and the Maid
5 Henry VIII, Harlequin and the Maid
6 Closed (for Ash Wednesday)
7 Hamlet, Harlequin and the Maid
8 Henry VIII, Harlequin and the Maid
9 The Corsican Brothers, Harlequin and the Maid
11 The Merchant of Venice, Harlequin and the Maid
12 Henry VIII, Harlequin and the Maid
13 Hamlet, Harlequin and the Maid
14 Everyone Has His Fault, Harlequin and the Maid
15 Henry VIII, Harlequin and the Maid
16 The Corsican Brothers, Harlequin and the Maid
18 The Merchant of Venice, Harlequin and the Maid
19 Henry VIII, Harlequin and the Maid
20 Hamlet, Harlequin and the Maid
21 Louis XI, Harlequin and the Maid
22 Henry VIII, Harlequin and the Maid
23 The Corsican Brothers, Harlequin and the Maid
25 The Merchant of Venice, Harlequin and the Maid
26 Henry VIII, Harlequin and the Maid
27 Hamlet, Harlequin and the Maid
28 Louis XI, Harlequin and the Maid
29 Henry VIII, Harlequin and the Maid

March, 1856

1 The Corsican Brothers, Harlequin and the Maid
3 The First Printer, Harlequin and the Maid
4 The First Printer, Harlequin and the Maid
5 The Merchant of Venice, Harlequin and the Maid
6 The First Printer, Harlequin and the Maid
7 A Wonderful Woman, Harlequin and the Maid, A
   Game of Romps
March, 1856

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<tr>
<th>Date</th>
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<tr>
<td>8</td>
<td>The First Printer, Harlequin and the Maid</td>
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<td>10</td>
<td>The First Printer, Harlequin and the Maid</td>
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<td>Henry VIII, Harlequin and the Maid</td>
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<td>12</td>
<td>Louis XI, Harlequin and the Maid</td>
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<td>13</td>
<td>A Game of Romps, The First Printer, Harlequin and the Maid</td>
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<td>14</td>
<td>The Merchant of Venice, Harlequin and the Maid</td>
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<td>15</td>
<td>A Wonderful Woman, A Game of Romps, Harlequin and the Maid</td>
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<td>17</td>
<td>Closed (in preparation for Easter)</td>
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<td>Closed</td>
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<td>24</td>
<td>A Wonderful Woman, Faust and Marguerite, A Prince for an Hour</td>
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<td>25</td>
<td>The First Printer, The Victor Vanquished, A Prince for an Hour</td>
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<td>26</td>
<td>Louis XI, The Victor Vanquished, A Prince for an Hour</td>
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<td>27</td>
<td>Henry VIII, The Victor Vanquished, A Prince for an Hour</td>
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<td>The Corsican Brothers, The Victor Vanquished, A Prince for an Hour</td>
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<td>31</td>
<td>A Wonderful Woman, Faust and Marguerite, A Prince for an Hour</td>
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April, 1856

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>1</td>
<td>Everyone Has His Fault, The Victor Vanquished, A Prince for an Hour</td>
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<td>2</td>
<td>Louis XI, The Victor Vanquished, A Prince for an Hour</td>
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<td>3</td>
<td>Henry VIII, The Victor Vanquished, A Prince for an Hour</td>
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<td>4</td>
<td>A Wonderful Woman, Faust and Marguerite, A Prince for an Hour</td>
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<td>5</td>
<td>The Corsican Brothers, A Victor Vanquished, A Prince for an Hour</td>
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<td>7</td>
<td>A Wonderful Woman, Faust and Marguerite, A Prince for an Hour</td>
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<tr>
<td>8</td>
<td>The First Printer, A Wonderful Woman, A Prince for an Hour</td>
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</tbody>
</table>
April, 1856

9  Louis XI, The Victor Vanquished, A Prince for an Hour
10  Henry VIII, The Victor Vanquished, A Prince for an Hour
11  A Wonderful Woman, Faust and Marguerite, A Prince for an Hour
12  The Corsican Brothers, The Victor Vanquished, A Prince for an Hour
14  A Wonderful Woman, Faust and Marguerite, A Prince for an Hour
15  Everyone Has His Fault, The Victor Vanquished, A Prince for an Hour
16  Louis XI, The Victor Vanquished, A Prince for an Hour
17  Henry VIII, The Victor Vanquished, A Prince for an Hour
18  A Wonderful Woman, Faust and Marguerite, A Prince for an Hour
19  The Corsican Brothers, The Victor Vanquished, A Prince for an Hour
21  The Merchant of Venice, The Victor Vanquished, A Prince for an Hour
22  The First Printer, The Victor Vanquished, A Prince for an Hour
23  Louis XI, The Victor Vanquished, A Prince for an Hour
24  Everyone Has His Fault, A Prince for an Hour, The Victor Vanquished
25  The Corsican Brothers, The Victor Vanquished, A Prince for an Hour
26  Closed (for rehearsal)
28  The Victor Vanquished, The Winter's Tale (benefit of the Keans)
29  The Victor Vanquished, The Winter's Tale
30  The Victor Vanquished, The Winter's Tale

May, 1856

1  The Victor Vanquished, The Winter's Tale
2  The Victor Vanquished, The Winter's Tale
3  The Victor Vanquished, The Winter's Tale
5  The Victor Vanquished, The Winter's Tale
6  The Victor Vanquished, The Winter's Tale
7  The Victor Vanquished, The Winter's Tale
8  The Victor Vanquished, The Winter's Tale
9  The Victor Vanquished, The Winter's Tale
10  The Victor Vanquished, The Winter's Tale
May, 1856

12  The Victor Vanquished, The Winter's Tale
13  The Victor Vanquished, The Winter's Tale
14  The Victor Vanquished, The Winter's Tale
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16  The Victor Vanquished, The Winter's Tale
17  The Victor Vanquished, The Winter's Tale
19  The Victor Vanquished, The Winter's Tale
20  The Victor Vanquished, The Winter's Tale
21  The Victor Vanquished, The Winter's Tale
22  The Victor Vanquished, The Winter's Tale
23  The Victor Vanquished, The Winter's Tale
24  The Victor Vanquished, The Winter's Tale
26  The Victor Vanquished, The Winter's Tale
27  The Victor Vanquished, The Winter's Tale
28  The Victor Vanquished, The Winter's Tale
29  The Winter's Tale (2:00 p.m. matinee)
30  The Victor Vanquished, The Winter's Tale
31  The Victor Vanquished, The Winter's Tale

June, 1856

  2  The Victor Vanquished, The Winter's Tale
  3  The Victor Vanquished, The Winter's Tale
  4  The Victor Vanquished, The Winter's Tale
  7  The Victor Vanquished, The Winter's Tale
  8  The Victor Vanquished, The Winter's Tale
  9  The Victor Vanquished, The Winter's Tale
 10  The Victor Vanquished, The Winter's Tale
 11  The Victor Vanquished, The Winter's Tale
 12  The Victor Vanquished, The Winter's Tale
 13  A Prince for an Hour, The Winter's Tale
 14  A Prince for an Hour, The Winter's Tale
 16  A Prince for an Hour, The Winter's Tale
 17  A Prince for an Hour, The Winter's Tale
 18  A Prince for an Hour, The Winter's Tale
 19  A Prince for an Hour, The Winter's Tale
 20  A Prince for an Hour, The Winter's Tale
 21  A Prince for an Hour, The Winter's Tale
 23  A Prince for an Hour, The Winter's Tale
 24  A Prince for an Hour, The Winter's Tale
 25  A Prince for an Hour, The Winter's Tale
 26  A Prince for an Hour, The Winter's Tale
 27  A Prince for an Hour, The Winter's Tale
 28  A Prince for an Hour, The Winter's Tale
 30  A Prince for an Hour, The Winter's Tale
### July, 1856

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<td>A Prince for an Hour, The Winter's Tale</td>
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<td>A Prince for an Hour, The Winter's Tale</td>
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<td>6</td>
<td>Music Hath Charms, The Winter's Tale</td>
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<td>Music Hath Charms, The Winter's Tale</td>
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### August, 1856

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August, 1856

21 Music Hath Charms, The Winter's Tale

22 Music Hath Charms, The Winter's Tale (last night of the sixth season)

September, 1856

1 Music Hath Charms, Pizarro, A Prince for an Hour

2 Music Hath Charms, Pizarro, A Prince for an Hour

3 Music Hath Charms, Pizarro, A Prince for an Hour

4 Music Hath Charms, Pizarro, A Prince for an Hour

5 Music Hath Charms, Pizarro, A Prince for an Hour

6 Music Hath Charms, Pizarro, A Prince for an Hour

8 Music Hath Charms, Pizarro, A Prince for an Hour

9 Music Hath Charms, Pizarro, A Prince for an Hour

10 Music Hath Charms, Pizarro, A Prince for an Hour

11 Music Hath Charms, Pizarro, A Prince for an Hour

12 Music Hath Charms, Pizarro, A Prince for an Hour

13 Music Hath Charms, Pizarro, A Prince for an Hour

15 Music Hath Charms, Pizarro, A Prince for an Hour

16 Music Hath Charms, Pizarro, A Prince for an Hour

17 Music Hath Charms, Pizarro, A Prince for an Hour

18 Music Hath Charms, Pizarro, A Prince for an Hour

19 Music Hath Charms, Pizarro, A Prince for an Hour

20 Music Hath Charms, Pizarro, A Prince for an Hour

22 Music Hath Charms, Pizarro, A Prince for an Hour

23 Music Hath Charms, Pizarro, A Prince for an Hour
September, 1856

24  Music Hath Charms, Pizarro, A Prince for an Hour
25  Music Hath Charms, Pizarro, A Prince for an Hour
26  Music Hath Charms, Pizarro, A Prince for an Hour
27  Music Hath Charms, Pizarro, A Prince for an Hour
29  Music Hath Charms, Pizarro, A Prince for an Hour
30  Music Hath Charms, Pizarro, A Prince for an Hour

October, 1856

1   Music Hath Charms, Pizarro, A Prince for an Hour
2   Music Hath Charms, Pizarro, A Prince for an Hour
3   Music Hath Charms, Pizarro, A Prince for an Hour
4   Music Hath Charms, Pizarro, A Prince for an Hour
6   Music Hath Charms, Pizarro, A Game of Romps
7   Music Hath Charms, Pizarro, A Game of Romps
8   Music Hath Charms, Pizarro, A Game of Romps
9   Music Hath Charms, Pizarro, A Game of Romps
10  Music Hath Charms, Pizarro, A Game of Romps
11  Music Hath Charms, Pizarro, A Game of Romps
13  Music Hath Charms, Pizarro, A Game of Romps
14  Music Hath Charms, Pizarro, A Game of Romps
15  A Midsummer Night's Dream, Pizarro
16  A Midsummer Night's Dream, Pizarro
17  A Midsummer Night's Dream, Pizarro
18  A Midsummer Night's Dream, Pizarro
20  A Midsummer Night's Dream, Pizarro
21  A Midsummer Night's Dream, Pizarro
22  A Midsummer Night's Dream, Pizarro
23  A Midsummer Night's Dream, Pizarro
24  A Midsummer Night's Dream, Pizarro
25  A Midsummer Night's Dream, Pizarro
27  A Midsummer Night's Dream, Pizarro
28  A Midsummer Night's Dream, Pizarro
29  A Midsummer Night's Dream, Pizarro
30  A Midsummer Night's Dream, Pizarro
31  A Midsummer Night's Dream, Pizarro
November, 1856

1. A Midsummer Night's Dream, Pizarro
2. A Midsummer Night's Dream, Pizarro
3. A Midsummer Night's Dream, Pizarro
4. A Midsummer Night's Dream, Pizarro
5. A Midsummer Night's Dream, Pizarro
6. A Midsummer Night's Dream, Pizarro
7. A Midsummer Night's Dream, Pizarro
8. A Midsummer Night's Dream, Pizarro
9. A Midsummer Night's Dream, Our Wife; or The Rose of Amiens (hereafter called Our Wife)
10. A Midsummer Night's Dream, Our Wife
11. A Midsummer Night's Dream, Our Wife
12. A Midsummer Night's Dream, Our Wife
13. A Midsummer Night's Dream, Our Wife
14. A Midsummer Night's Dream, Our Wife
15. A Midsummer Night's Dream, Our Wife
16. A Midsummer Night's Dream, Our Wife
17. A Midsummer Night's Dream, Our Wife
18. A Midsummer Night's Dream, Our Wife
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20. A Midsummer Night's Dream, Our Wife
21. A Midsummer Night's Dream, Our Wife
22. A Midsummer Night's Dream, Our Wife
23. A Midsummer Night's Dream, Our Wife
24. A Midsummer Night's Dream, Our Wife
25. A Midsummer Night's Dream, Our Wife
26. A Midsummer Night's Dream, Our Wife
27. A Midsummer Night's Dream, Our Wife
28. A Midsummer Night's Dream, Our Wife
29. A Midsummer Night's Dream, Our Wife

December, 1856

1. A Midsummer Night's Dream, The Corsican Brothers
2. A Midsummer Night's Dream, Our Wife
3. A Midsummer Night's Dream, Our Wife
4. A Midsummer Night's Dream, The Corsican Brothers
5. A Midsummer Night's Dream, Our Wife
6. A Midsummer Night's Dream, Our Wife
7. A Midsummer Night's Dream, The Corsican Brothers
8. A Midsummer Night's Dream, Our Wife
9. A Midsummer Night's Dream, Our Wife
10. A Midsummer Night's Dream, Our Wife
12. A Midsummer Night's Dream, Our Wife
13. A Midsummer Night's Dream, Our Wife
### December, 1856

<table>
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<tr>
<td>16</td>
<td><em>A Midsummer Night's Dream</em>, <em>Our Wife</em></td>
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<td>17</td>
<td><em>A Midsummer Night's Dream</em>, <em>Our Wife</em></td>
</tr>
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<td>18</td>
<td><em>A Midsummer Night's Dream</em>, <em>The Corsican Brothers</em></td>
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<td>19</td>
<td><em>A Midsummer Night's Dream</em>, <em>Our Wife</em></td>
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<td>20</td>
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<tr>
<td>22</td>
<td><em>A Midsummer Night's Dream</em>, <em>The Corsican Brothers</em></td>
</tr>
<tr>
<td>23</td>
<td>Closed <em>(in preparation for the Christmas pantomime)</em></td>
</tr>
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<td>24</td>
<td>Closed</td>
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<tr>
<td>25</td>
<td>Closed</td>
</tr>
<tr>
<td>26</td>
<td><em>The Corsican Brothers, Alladin and the Wonderful Lamp; or, Harlequin and the Genie of the Ring</em> (hereafter called Alladin)*</td>
</tr>
<tr>
<td>27</td>
<td><em>The Corsican Brothers, Alladin</em></td>
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<tr>
<td>29</td>
<td><em>A Midsummer Night's Dream, Alladin</em></td>
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### January, 1857

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<tr>
<td>17</td>
<td><em>The Corsican Brothers, Alladin</em></td>
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<td>24</td>
<td><em>The Corsican Brothers, Alladin</em></td>
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<td>30</td>
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</tbody>
</table>
January, 1857

31  The Corsican Brothers, Alladin

February, 1857

2  A Midsummer Night's Dream, Alladin
3  A Midsummer Night's Dream, Alladin
4  A Midsummer Night's Dream, Alladin
5  Closed (for a performance of Richard II at Windsor Castle)
6  A Midsummer Night's Dream, Alladin
7  A Midsummer Night's Dream, Alladin
8  A Midsummer Night's Dream, Alladin
9  A Midsummer Night's Dream, Alladin
10  A Midsummer Night's Dream, Alladin
11  A Midsummer Night's Dream, Alladin
12  A Midsummer Night's Dream, Alladin
13  A Midsummer Night's Dream, Alladin
14  The Corsican Brothers, Alladin
15  A Midsummer Night's Dream, Alladin
16  A Game of Romps, A Midsummer Night's Dream, Alladin
17  A Game of Romps, A Midsummer Night's Dream, Alladin
18  A Midsummer Night's Dream, Alladin
19  A Midsummer Night's Dream, Alladin
20  A Midsummer Night's Dream, Alladin
21  The Corsican Brothers, Alladin
22  A Midsummer Night's Dream, Alladin
23  A Game of Romps, Alladin, The Corsican Brothers (advertised as Juvenile Night)
24  Closed (Ash Wednesday)
25  A Midsummer Night's Dream, Alladin
26  A Midsummer Night's Dream, Alladin
27  A Midsummer Night's Dream, Alladin
28  A Midsummer Night's Dream, Alladin

March, 1857

2  A Midsummer Night's Dream, Our Wife
3  A Midsummer Night's Dream, Our Wife
4  A Midsummer Night's Dream, Our Wife
5  A Midsummer Night's Dream, Our Wife
6  A Midsummer Night's Dream, Our Wife
7  A Midsummer Night's Dream, Our Wife
8  A Midsummer Night's Dream, Our Wife
9  A Midsummer Night's Dream, Our Wife
10  A Midsummer Night's Dream, Our Wife
11  A Midsummer Night's Dream, Our Wife
12  Music Hath Charms, Richard II
13  A Midsummer Night's Dream, Our Wife
14  Music Hath Charms, Richard II
16  Music Hath Charms, Richard II
March, 1857

17 Music Hath Charms, Richard II
18 Music Hath Charms, Richard II
19 Music Hath Charms, Richard II
20 Richard II, Our Wife
21 Music Hath Charms, Richard II
23 Music Hath Charms, Richard II
24 Music Hath Charms, Richard II
25 Music Hath Charms, Richard II
26 Music Hath Charms, Richard II
27 Music Hath Charms, Richard II
28 Music Hath Charms, Richard II
30 Music Hath Charms, Richard II
31 Music Hath Charms, Richard II

April, 1857

1 Music Hath Charms, Richard II
2 Music Hath Charms, Richard II
3 Music Hath Charms, Richard II
4 Music Hath Charms, Richard II
6 Closed (in preparation for Easter)
7 Closed
8 Closed
9 Closed
10 Closed
11 Closed
13 A Game of Romps, Richard II
14 A Game of Romps, Richard II
15 A Game of Romps, Richard II
16 A Game of Romps, Richard II
17 A Game of Romps, Richard II
18 A Game of Romps, Richard II
20 A Game of Romps, Richard II
21 A Game of Romps, Richard II
22 A Game of Romps, Richard II
23 A Game of Romps, Richard II
24 A Game of Romps, Richard II
25 A Game of Romps, Richard II
27 A Game of Romps, Richard II
28 A Game of Romps, Richard II
29 A Game of Romps, Richard II
30 A Game of Romps, Richard II

May, 1857

1 A Game of Romps, Richard II
### May, 1857

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<tr>
<td>6</td>
<td><em>A Game of Romps, Richard II</em></td>
</tr>
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<td>7</td>
<td><em>A Game of Romps, Richard II</em></td>
</tr>
<tr>
<td>8</td>
<td>Closed by order of the Lord Chamberlain</td>
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<td>9</td>
<td><em>A Game of Romps, Richard II</em></td>
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<td>10</td>
<td><em>An Englishman's Home Is His Castle, Richard II</em></td>
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<td>11</td>
<td><em>An Englishman's Home Is His Castle, Richard II</em></td>
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<tr>
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### June, 1857

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<td><em>An Englishman's Home Is His Castle, Richard II</em></td>
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<td>23</td>
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</table>
June, 1857

24 Music Hath Charms, Richard II
25 Music Hath Charms, Richard II
26 Music Hath Charms, Richard II
27 Music Hath Charms, Richard II
29 Music Hath Charms, Richard II
30 Closed (for rehearsal of The Tempest)

July, 1857

1 A Game of Romps, The Tempest
2 A Game of Romps, The Tempest
3 A Game of Romps, The Tempest
6 Living Too Fast, The Tempest
7 Living Too Fast, The Tempest
8 Living Too Fast, The Tempest
9 Living Too Fast, The Tempest
10 Living Too Fast, The Tempest
11 Living Too Fast, The Tempest
13 Living Too Fast, The Tempest
14 Living Too Fast, The Tempest
15 Living Too Fast, The Tempest
16 Living Too Fast, The Tempest
17 Living Too Fast, The Tempest
18 Living Too Fast, The Tempest
20 Living Too Fast, The Tempest
21 Living Too Fast, The Tempest
23 Living Too Fast, The Tempest
24 Living Too Fast, The Tempest
25 Living Too Fast, The Tempest
27 Living Too Fast, The Tempest
28 Living Too Fast, The Tempest
29 Living Too Fast, The Tempest
30 Living Too Fast, The Tempest
31 Living Too Fast, The Tempest

August, 1857

1 Living Too Fast, The Tempest
3 Living Too Fast, The Tempest
4 Living Too Fast, The Tempest
5 Living Too Fast, The Tempest
6 Living Too Fast, The Tempest
7 Living Too Fast, The Tempest
8 Living Too Fast, The Tempest
10 Living Too Fast, The Tempest (benefit of Carlotta Leclercq)
August, 1857

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<td>Living Too Fast, The Tempest (benefit of Walter Lacy)</td>
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<td>21</td>
<td>Living Too Fast, The Tempest (last night of the seventh season)</td>
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October, 1857

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November, 1857

<table>
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<tr>
<td>13</td>
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November, 1857

14  Living Too Fast, The Tempest
16  A Case of Conscience, The Tempest
17  A Case of Conscience, The Tempest
18  A Case of Conscience, The Tempest
19  A Case of Conscience, The Tempest
20  A Case of Conscience, The Tempest
21  A Case of Conscience, The Tempest
23  A Case of Conscience, The Tempest
24  A Case of Conscience, The Tempest
25  A Case of Conscience, The Tempest
26  A Case of Conscience, The Tempest
27  A Case of Conscience, The Tempest
28  A Case of Conscience, The Tempest
30  A Case of Conscience, Richard II

December, 1857

1   A Case of Conscience, Richard II
2   A Case of Conscience, Richard II
3   A Case of Conscience, Richard II
4   A Case of Conscience, Richard II
5   A Case of Conscience, Richard II
7   A Case of Conscience, Richard II
8   A Case of Conscience, Richard II
9   A Case of Conscience, Richard II
10  A Case of Conscience, Richard II
11  A Case of Conscience, Richard II
12  A Case of Conscience, Richard II
14  A Case of Conscience, Richard II
15  A Case of Conscience, Richard II
16  A Case of Conscience, Richard II
17  A Case of Conscience, Richard II
18  A Case of Conscience, Richard II
19  A Case of Conscience, Richard II
21  A Case of Conscience, Richard II
22  A Case of Conscience, Richard II
23  Closed (in preparation for the Christmas pantomime)
24  Closed
25  Closed
26  The Corsican Brothers, Harlequin White Cat; or, The Princess Blanche Flower and Her Fairy Godmothers (hereafter called Harlequin White Cat)
28  Richard II, Harlequin White Cat
29  Richard II, Harlequin White Cat
30  Richard II, Harlequin White Cat
### December, 1857

31. Richard II, Harlequin White Cat

### January, 1858

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<th>Date</th>
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<td>Richard II, Harlequin White Cat</td>
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<tr>
<td>2</td>
<td>The Corsican Brothers, Harlequin White Cat</td>
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<tr>
<td>4</td>
<td>Hamlet, Harlequin White Cat</td>
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<tr>
<td>5</td>
<td>The Rivals, Harlequin White Cat</td>
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<tr>
<td>6</td>
<td>Everyone Has His Fault, Harlequin White Cat</td>
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<tr>
<td>7</td>
<td>A Wonderful Woman, Harlequin White Cat</td>
</tr>
<tr>
<td>8</td>
<td>Richard II, Harlequin White Cat</td>
</tr>
<tr>
<td>9</td>
<td>The Corsican Brothers, Harlequin White Cat</td>
</tr>
<tr>
<td>11</td>
<td>A Midsummer Night's Dream, Harlequin White Cat</td>
</tr>
<tr>
<td>12</td>
<td>Hamlet, Harlequin White Cat</td>
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<tr>
<td>13</td>
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### February, 1858

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February, 1858

16  A Midsummer Night's Dream, Harlequin White Cat
17  Closed (Ash Wednesday)
18  The Corsican Brothers, Harlequin White Cat
19  Hamlet, Harlequin White Cat
20  A Midsummer Night's Dream, Harlequin White Cat
22  Hamlet, Harlequin White Cat
23  A Midsummer Night's Dream, Harlequin White Cat
24  Louis XI, Harlequin White Cat
25  A Midsummer Night's Dream, Harlequin White Cat
26  Hamlet, Harlequin White Cat
27  A Midsummer Night's Dream, Harlequin White Cat

March, 1858

  1  Hamlet, Harlequin White Cat
  2  A Midsummer Night's Dream, Harlequin White Cat
   3  Louis XI, Harlequin White Cat
   4  A Midsummer Night's Dream, Harlequin White Cat
   5  Hamlet, Harlequin White Cat
   6  Louis XI, Harlequin White Cat
   8  Hamlet, Harlequin White Cat
  09  A Midsummer Night's Dream, Harlequin White Cat
 10  Louis XI, Harlequin White Cat
 11  A Midsummer Night's Dream, Harlequin White Cat
 12  Hamlet, Harlequin White Cat
 13  Louis XI, Harlequin White Cat
 15  The Corsican Brothers, Harlequin White Cat
 16  A Midsummer Night's Dream, Harlequin White Cat
 17  Louis XI, Harlequin White Cat
 18  A Midsummer Night's Dream, Harlequin White Cat
 19  Hamlet, Harlequin White Cat
 20  Louis XI, Harlequin White Cat
 22  The Corsican Brothers, Harlequin White Cat
 23  A Midsummer Night's Dream, Harlequin White Cat
 24  Louis XI, Harlequin White Cat
 25  A Midsummer Night's Dream, Harlequin White Cat
 26  Hamlet, Harlequin White Cat
 27  A Midsummer Night's Dream
 29  Closed (Passion Week)
 30  Closed
 31  Closed

April, 1858

  1  Closed
  2  Closed
  3  Closed
April, 1858

5 The Stock Exchange; or, The Green Business (hereafter called The Stock Exchange), Faust and Marguerite, Samuel in Search of Himself
6 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
7 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
8 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
9 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
10 Louis XI, Samuel in Search of Himself
11 Hamlet, Samuel in Search of Himself
12 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
13 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
14 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
15 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
16 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
17 Samuel in Search of Himself, King Lear
18 Samuel in Search of Himself, King Lear
19 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
20 Samuel in Search of Himself, King Lear
21 Samuel in Search of Himself, King Lear
22 The Stock Exchange, A Midsummer Night's Dream, Samuel in Search of Himself
23 Samuel in Search of Himself, King Lear
24 Music Hath Charms, King Lear, Samuel in Search of Himself
25 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
26 Music Hath Charms, King Lear, Samuel in Search of Himself
27 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
28 Music Hath Charms, King Lear, Samuel in Search of Himself
29 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
30 Music Hath Charms, King Lear, Samuel in Search of Himself

May, 1858

1 Music Hath Charms, King Lear, Samuel in Search of Himself
May, 1858

3 Music Hath Charms, King Lear, Samuel in Search of Himself
4 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
5 Music Hath Charms, King Lear, Samuel in Search of Himself
6 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
7 Music Hath Charms, King Lear, Samuel in Search of Himself
8 Music Hath Charms, King Lear, Samuel in Search of Himself
9 Music Hath Charms, King Lear, The Stock Exchange
10 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
11 Music Hath Charms, King Lear, Samuel in Search of Himself
12 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
13 Music Hath Charms, King Lear, Samuel in Search of Himself
14 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
15 Music Hath Charms, King Lear, Samuel in Search of Himself
16 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
17 Music Hath Charms, King Lear, Samuel in Search of Himself
18 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
19 Music Hath Charms, King Lear, Samuel in Search of Himself
20 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
21 Music Hath Charms, King Lear, Samuel in Search of Himself
22 Music Hath Charms, King Lear, Samuel in Search of Himself
23 Music Hath Charms, King Lear, Samuel in Search of Himself
24 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
25 Music Hath Charms, King Lear, Samuel in Search of Himself
26 The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
27 Music Hath Charms, King Lear, Samuel in Search of Himself
28 Music Hath Charms, King Lear, Samuel in Search of Himself
May, 1858

29  Music Hath Charms, King Lear, Samuel in Search of Himself
31  Music Hath Charms, King Lear, Samuel in Search of Himself

June, 1858

1   The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
2   Music Hath Charms, King Lear, Samuel in Search of Himself
3   The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
4   Music Hath Charms, King Lear, Samuel in Search of Himself
5   Music Hath Charms, King Lear, Samuel in Search of Himself
6   Music Hath Charms, King Lear, Samuel in Search of Himself
7   The Stock Exchange, Faust and Marguerite, Samuel in Search of Himself
8   Music Hath Charms, King Lear, Samuel in Search of Himself
9   Music Hath Charms, King Lear, Samuel in Search of Himself
10  Music Hath Charms, King Lear, Samuel in Search of Himself
11  Closed (for rehearsal)
12  Music Hath Charms, The Merchant of Venice
14  Music Hath Charms, The Merchant of Venice
15  Music Hath Charms, The Merchant of Venice
16  Music Hath Charms, The Merchant of Venice
17  Music Hath Charms, The Merchant of Venice
18  Music Hath Charms, The Merchant of Venice
19  Music Hath Charms, The Merchant of Venice
21  Music Hath Charms, The Merchant of Venice
22  Music Hath Charms, The Merchant of Venice
23  Music Hath Charms, The Merchant of Venice
24  Music Hath Charms, The Merchant of Venice
25  Music Hath Charms, The Merchant of Venice
26  Music Hath Charms, The Merchant of Venice
28  Dying for Love, The Merchant of Venice
29  Dying for Love, The Merchant of Venice
30  Dying for Love, The Merchant of Venice

July, 1858

1   Dying for Love, The Merchant of Venice
2   Dying for Love, The Merchant of Venice
July, 1858

3 Dying for Love, The Merchant of Venice
5 Dying for Love, The Merchant of Venice
6 Dying for Love, The Merchant of Venice
7 Dying for Love, The Merchant of Venice
8 Dying for Love, The Merchant of Venice
9 Dying for Love, The Merchant of Venice
10 Dying for Love, The Merchant of Venice
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27 Dying for Love, The Merchant of Venice
28 Dying for Love, The Merchant of Venice
29 Dying for Love, The Merchant of Venice
30 Dying for Love, The Merchant of Venice
31 Dying for Love, The Merchant of Venice

August, 1858

2 Dying for Love, The Merchant of Venice
3 Dying for Love, The Merchant of Venice
4 Dying for Love, The Merchant of Venice
5 Dying for Love, The Merchant of Venice
6 Dying for Love, The Merchant of Venice
7 Dying for Love, The Merchant of Venice
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13 Dying for Love, The Merchant of Venice
14 Dying for Love, The Merchant of Venice
16 Dying for Love, The Merchant of Venice
17 Dying for Love, The Merchant of Venice
18 Dying for Love, The Merchant of Venice
19 Dying for Love, The Merchant of Venice
20 Dying for Love, The Merchant of Venice
21 Dying for Love, The Merchant of Venice

(benefit of Mr. Lambert, treasurer)
August, 1858

23 Living Too Fast, The Merchant of Venice
24 Living Too Fast, The Merchant of Venice
25 Living Too Fast, The Merchant of Venice
(farewell benefit of Carlotta Leclercq)
26 Living Too Fast, The Merchant of Venice
27 Living Too Fast, The Merchant of Venice
28 Living Too Fast, The Merchant of Venice
30 Living Too Fast, The Merchant of Venice
31 Living Too Fast, The Merchant of Venice

September, 1858

1 Living Too Fast, The Merchant of Venice
2 Living Too Fast, The Merchant of Venice
3 Living Too Fast, The Merchant of Venice (last night of the eighth season)

October, 1858

2 Dying for Love, The Merchant of Venice
4 Dying for Love, The Merchant of Venice
5 Dying for Love, The Merchant of Venice
6 Dying for Love, The Merchant of Venice
7 Dying for Love, The Merchant of Venice
8 Dying for Love, The Merchant of Venice
9 Dying for Love, The Merchant of Venice
11 Dying for Love, The Merchant of Venice
12 Dying for Love, The Merchant of Venice
13 Dying for Love, The Merchant of Venice
14 Dying for Love, The Merchant of Venice
15 Dying for Love, The Merchant of Venice
16 Dying for Love, The Merchant of Venice
18 Away with Melancholy, King John
19 Away with Melancholy, King John
20 Away with Melancholy, King John
21 Away with Melancholy, King John
22 Away with Melancholy, King John
23 Away with Melancholy, King John
25 Away with Melancholy, King John
26 Away with Melancholy, King John
27 Away with Melancholy, King John
28 Away with Melancholy, King John
29 Away with Melancholy, King John
30 Away with Melancholy, King John

November, 1858

1 Away with Melancholy, Macbeth
November, 1858

2  Away with Melancholy, King John
3  Away with Melancholy, Macbeth
4  Away with Melancholy, King John
5  Away with Melancholy, Macbeth
6  Away with Melancholy, King John
7  Away with Melancholy, Macbeth
8  Away with Melancholy, King John
9  Away with Melancholy, Macbeth
10  Away with Melancholy, Macbeth
11  Away with Melancholy, King John
12  Away with Melancholy, Macbeth
13  Away with Melancholy, King John
14  Dying for Love, Macbeth
15  Away with Melancholy, King John
16  Away with Melancholy, Macbeth
17  Away with Melancholy, Macbeth
18  Away with Melancholy, King John
19  Away with Melancholy, Macbeth
20  Living Too Fast, Much Ado about Nothing
21  Thirty Three Next Birthday, Macbeth
22  Living Too Fast, Much Ado about Nothing
23  Thirty Three Next Birthday, Macbeth
24  Living Too Fast, Much Ado about Nothing,
25  Thirty Three Next Birthday, King John
26  Thirty Three Next Birthday, Macbeth
27  Living Too Fast, Much Ado about Nothing,
28  Thirty Three Next Birthday
29  Thirty Three Next Birthday, Macbeth
30  Living Too Fast, Much Ado about Nothing,

December, 1858

1  Thirty Three Next Birthday, Macbeth
2  Thirty Three Next Birthday, King John
3  Thirty Three Next Birthday, Macbeth
4  Living Too Fast, Much Ado about Nothing,
4  Thirty Three Next Birthday
5  Thirty Three Next Birthday, Macbeth
6  Living Too Fast, Much Ado about Nothing,
6  Thirty Three Next Birthday
7  Living Too Fast, Much Ado about Nothing,
8  Thirty Three Next Birthday, Macbeth
9  Thirty Three Next Birthday, King John
10  Thirty Three Next Birthday, Macbeth
11  Living Too Fast, Much Ado about Nothing,
11  Thirty Three Next Birthday
12  Thirty Three Next Birthday, Macbeth
13  Living Too Fast, Much Ado about Nothing,
14  Thirty Three Next Birthday
15  Thirty Three Next Birthday, Macbeth
December, 1858

16 Thirty Three Next Birthday, King John
17 Thirty Three Next Birthday, Macbeth
18 Living Too Fast, The Jealous Wife, Thirty Three Next Birthday
20 Thirty Three Next Birthday, Macbeth
21 Living Too Fast, Much Ado about Nothing, Thirty Three Next Birthday
22 Thirty Three Next Birthday, Macbeth
23 Closed (in preparation for the Christmas pantomime)
24 Closed
25 Closed
27 The Jealous Wife, The King of the Castle; or, Harlequin Prince Diamond and the Princess Brighteyes (hereafter called The King of the Castle)
28 Much Ado about Nothing, The King of the Castle
29 The Corsican Brothers, The King of the Castle
30 Macbeth, The King of the Castle
31 Much Ado About Nothing, The King of the Castle

January, 1859

1 The Corsican Brothers, The King of the Castle
3 Much Ado about Nothing, The King of the Castle
4 The Merchant of Venice, The King of the Castle
5 The Corsican Brothers, The King of the Castle
6 Macbeth, The King of the Castle
7 Much Ado about Nothing, The King of the Castle
8 The Corsican Brothers, The King of the Castle
10 Hamlet, The King of the Castle
11 The Merchant of Venice, The King of the Castle
12 The Corsican Brothers, The King of the Castle
13 Macbeth, The King of the Castle
14 Much Ado about Nothing, The King of the Castle
15 The Corsican Brothers, The King of the Castle
17 Hamlet, The King of the Castle
18 The Merchant of Venice, The King of the Castle
19 The Corsican Brothers, The King of the Castle
20 Macbeth, The King of the Castle
21 Much Ado about Nothing, The King of the Castle
22 The Corsican Brothers, The King of the Castle
24 Hamlet, The King of the Castle
25 The Merchant of Venice, The King of the Castle
26 The Corsican Brothers, The King of the Castle
27 Macbeth, The King of the Castle
28 Much Ado about Nothing, The King of the Castle
January, 1859

29 The Corsican Brothers, The King of the Castle
31 Hamlet, The King of the Castle

February, 1859

1 The Merchant of Venice, The King of the Castle
2 Louis XI, The King of the Castle
3 Macbeth, The King of the Castle
4 Much Ado about Nothing, The King of the Castle
5 The Corsican Brothers, The King of the Castle
6 Hamlet, The King of the Castle
7 The Merchant of Venice, The King of the Castle
8 Louis XI, The King of the Castle
9 Macbeth, The King of the Castle
10 A Midsummer Night's Dream, The King of the Castle
11 The Corsican Brothers, The King of the Castle
12 The Merchant of Venice, The King of the Castle
14 Hamlet, The King of the Castle
15 The Merchant of Venice, The King of the Castle
16 Louis XI, The King of the Castle
17 Macbeth, The King of the Castle
18 A Midsummer Night's Dream, The King of the Castle
19 The Corsican Brothers, The King of the Castle
21 Hamlet, The King of the Castle
22 A Midsummer Night's Dream, The King of the Castle
23 Louis XI, The King of the Castle
24 Macbeth, The King of the Castle
25 A Midsummer Night's Dream, The King of the Castle
26 The Corsican Brothers, The King of the Castle
28 Hamlet, The King of the Castle

March, 1859

1 A Midsummer Night's Dream, The King of the Castle
2 Louis XI, The King of the Castle
3 Macbeth, The King of the Castle
4 A Midsummer Night's Dream, The King of the Castle
5 The Corsican Brothers, The King of the Castle
7 Hamlet, The King of the Castle
8 Louis XI, The King of the Castle
9 Closed (Ash Wednesday)
10 Macbeth, The King of the Castle
March, 1859

11 A Midsummer Night's Dream, The King of the Castle
12 The Corsican Brothers, The King of the Castle
14 Hamlet, The King of the Castle
15 A Midsummer Night's Dream, The King of the Castle
16 Louis XI, The King of the Castle
17 Macbeth, The King of the Castle
18 A Midsummer Night's Dream, The King of the Castle
19 The Corsican Brothers, The King of the Castle
21 Louis XI, Dying for Love
22 The Corsican Brothers, A Midsummer Night's Dream
23 Hamlet, Dying for Love
24 The Corsican Brothers, A Midsummer Night's Dream
25 Louis XI, Dying for Love
26 Closed (for rehearsal)
28 Henry V (benefit of the Keans)
29 Henry V
30 Henry V
31 Henry V

April, 1859

1 Henry V
2 Henry V
4 Henry V
5 Henry V
6 Henry V
7 Henry V
8 Henry V
9 Henry V
11 Henry V
12 Henry V
13 Henry V
14 Henry V
15 Henry V
16 Henry V
18 Closed (Passion Week)
19 Closed
20 Closed
21 Closed
22 Closed
23 Closed
25 Henry V
### April, 1859

<table>
<thead>
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<td>Henry V</td>
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June, 1859

13 Henry V, If the Cap Fits
14 Henry V, If the Cap Fits
15 Henry V, If the Cap Fits
16 Henry V, If the Cap Fits
17 Henry V, If the Cap Fits
18 Henry V, If the Cap Fits
20 Henry V, If the Cap Fits
21 Henry V, If the Cap Fits
22 Henry V, If the Cap Fits
23 Henry V, If the Cap Fits
24 Henry V, If the Cap Fits
25 Henry V, If the Cap Fits
27 Henry V, If the Cap Fits
28 Henry V, If the Cap Fits
29 Henry V, If the Cap Fits
30 Henry V, If the Cap Fits

July, 1859

1 Henry V, If the Cap Fits
2 Henry V, If the Cap Fits
4 Henry V, If the Cap Fits
5 Henry V, If the Cap Fits
6 Henry V, If the Cap Fits
7 Henry V, If the Cap Fits
8 Henry V, If the Cap Fits
9 Henry V, If the Cap Fits
11 Henry VIII, If the Cap Fits
12 Henry VIII, If the Cap Fits
13 Henry VIII, If the Cap Fits
14 Henry VIII, If the Cap Fits
15 Henry VIII, If the Cap Fits
16 Henry VIII, If the Cap Fits
18 Dying for Love, Henry VIII, If the Cap Fits
19 Dying for Love, Henry VIII, If the Cap Fits
20 Closed (for banquet)
21 Dying for Love, Henry VIII, If the Cap Fits
22 Dying for Love, Henry VIII, If the Cap Fits
23 Dying for Love, Henry VIII, If the Cap Fits
25 Dying for Love, Henry VIII, If the Cap Fits
26 Dying for Love, Henry VIII, If the Cap Fits
27 Dying for Love, Henry VIII, If the Cap Fits
28 Dying for Love, Henry VIII, If the Cap Fits
29 Dying for Love, Henry VIII, If the Cap Fits
30 Dying for Love, Henry VIII, If the Cap Fits
August, 1859

<table>
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<td>29</td>
<td>Dying for Love, Henry VIII, If the Cap Fits</td>
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(last night of the ninth season and the end of Kean's management at the Princess's Theatre)
APPENDIX B

PIECES PERFORMED AT THE PRINCESS'S THEATRE
DURING THE TENURE OF CHARLES KEAN
AS MANAGER: 1850-1859
APPENDIX B

PIECES PERFORMED AT THE PRINCESS'S THEATRE
DURING THE TENURE OF CHARLES KEAN
AS MANAGER: 1850-1859

Abbreviations

Bal.--Ballet  Ent.--Entertainment  P.--Play
Burl.--Burlesque  Ext.--Entravaganza  Pant.--Pantomime
C.--Comedy  F.--Farce  Rom.--Romantic
C.D.--Comic Drama  Hist.--Historical  Spec.--Spectacle
C.O.--Comic Opera  Int.--Interlude  T.--Tragedy
Ca.--Comedietta  Md.--Melodrama  Unk.--Unknown
D.--Drama  Monol.--Monologue  Vaud.--Vaudeville
1a--one act  2a--two acts  3a--three acts

The following listing gives the name of the production, the author, the type of production, the date of its first production at the Princess's Theatre, and the total number of performances at the Princess's Theatre during the tenure of Charles Kean as manager.

A Case of Conscience, Oxenford, F., November 16, 1857... 32
A Game of Romps, J. M. Morton, F. 1a, March 12, 1855..... 96
A Heart of Gold, Jerrold, D. 3a, October 9, 1854......... 11
A Lucky Friday, Unk., Unk., May 7, 1852................ 22
A Midsummer Night's Dream, Shakespeare, C.,
          October 15, 1856.. 184
A Model of a Wife, Wigan, F. 1a, October 22, 1850........ 22
A Monody, Unk., Monol., November 18, 1852............... 1
A Prince for an Hour, J. M. Morton, C.D.,
          March 24, 1856.... 78
A Roland for an Oliver, J. M. Morton, F. 2a
          September 18, 1852.. 43
A Storm in a Teacup, Bernard, Ca. 1a, March 20, 1854... 43
A Wonderful Woman, Dance, C.D. 2a, October 27, 1855.... 14
Alladin and the Wonderful Lamp, J. M. Morton, Pant.,
          December 26, 1856... 54
Alonzo the Brave, Fitzball, Pant., December 26, 1850.... 55
An Englishman's House is His Castle, J. M. Morton,
          F. 1a, May 11, 1857..... 30

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<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Date</th>
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<tbody>
<tr>
<td>Ann Blake, Marston, F. 5a</td>
<td></td>
<td>October 28, 1852</td>
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<tr>
<td>Apartments, Brough, F. 1a</td>
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<td>May 8, 1851</td>
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<td>As You Like It, Shakespeare, C.</td>
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<td>February 1, 1851</td>
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<td>Away with Melancholy, J. M. Morton, F. 1a</td>
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<td>Ballet, Unk., Bal., February 26, 1852</td>
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<td>Ballet Divertissement, Unk., Bal., September 28, 1850</td>
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<td>Betsy Baker, J. M. Morton, F. 1a, November 30, 1850</td>
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<td>Black-Eyed Susan, Jerrold, D. 2a, May 16, 1853</td>
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<td>Box and Cox, J. M. Morton, F. 1a, August 20, 1855</td>
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<td>Charles II, Mitford, T., December 6, 1852</td>
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<td>Chesterfield Thinskin, Maddox, F. la, July 20, 1853</td>
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<td>Deaf as a Post, Poole, F. 1a, November 9, 1852</td>
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<td>Don't Judge by Appearances, J. M. Morton, F. 1a, October 22, 1855</td>
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<td>Dying for Love, J. M. Morton, C. 1a, June 28, 1855</td>
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<td>Esmeralda, Unk., Bal., February 24, 1851</td>
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<td>Everyone Has His Fault, Mrs. Inchbald, C. 5a, December 27, 1855</td>
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<td>Faust and Marguerite, Robertson, Rom. D., 3a, April 19, 1854</td>
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<td>From Village to Court, J. M. Morton, C.D. 2a, June 5, 1854</td>
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<td>Hamlet, Shakespeare, T., September 30, 1850</td>
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<td>Harlequin and the Maid, Unk., Pant., December 26, 1855</td>
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<td>Harlequin and the Miller, Unk., Pant., December 26, 1853</td>
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<td>Harlequin Billy Taylor, Unk., Pant., December 26, 1851</td>
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<td>Harlequin Blue Beard, J. M. Morton, Pant., December 26, 1854</td>
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<td>Harlequin Cherry and Fair Star, Unk., Pant., December 27, 1852</td>
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<td>Harlequin White Cat, J. M. Morton, Pant., December 26, 1857</td>
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<td>Henry IV, Part 1, Shakespeare, Hist. D., December 14, 1850</td>
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<td>How Stout You're Getting, J. M. Morton, P. 1a, July 16, 1855</td>
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<td>If the Cap Fits, Herrington and Yates, Ca. 1a, June 14, 1859</td>
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<td>King Henry V, Shakespeare, Hist. D., March 28, 1859</td>
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<td>King Henry VIII, Shakespeare, Hist. D., May 16, 1855</td>
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<td>King John, Shakespeare, T., February 9, 1852</td>
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<td>King Lear, Shakespeare, Hist. D., April 17, 1858</td>
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<td>King Richard II, Shakespeare, T., March 12, 1857</td>
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<td>Living Too Fast, Troughton, C. 1a, October 9, 1854</td>
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<td>Louis XI, Boucicault, Hist. D., January 13, 1855</td>
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<td>Love in a Maze, Boucicault, C. 3a, March 6, 1851</td>
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<td>Macbeth, Shakespeare, T., February 9, 1853</td>
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<td>Marco Spada, Simpson, D. 3a, March 28, 1853</td>
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<td>Married Unmarried, Barnett, D. 2a, March 25, 1854</td>
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<td>Mont St. Michael, Bernard, Rom. D., October 16, 1852</td>
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<td>Much Ado about Nothing, Shakespeare, C.</td>
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<td>Music Hath Charms, Fisher, C. 1a, July 7, 1856</td>
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<td>Other Entertainments, Unk., Unk., November 13, 1850</td>
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<td>Our Clerks, Taylor, F. 1a, March 6, 1852</td>
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<td>Our Wife, J. M. Morton, C.D. 2a, November 18, 1856</td>
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<td>Perfection, Scarborough, F., June 7, 1853</td>
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<td>Pizarro, Sheridan, T., September 1, 1856</td>
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<td>Platonic Attachments, Bernard, F. 1a</td>
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<td>Richard II, Shakespeare (Cibber adaptation), T.</td>
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<td>St. Cupid, Jerrold, C., January 22, 1853</td>
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<td>Samuel in Search of Himself, Coyne, F. 1a, April 5, 1858</td>
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<td>Sardanapalus, Byron, T., June 13, 1853</td>
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<td>Schamyl, Simpson, Ext., November 6, 1854</td>
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<td>Sent to the Tower, J. M. Morton, F. 1a,</td>
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<td>Sweethearts and Wives, Kenny, C., October 28, 1852</td>
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<td>The Adopted Child, Bixley, Md., December 4, 1854</td>
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<td>The Courier of Lyons, Reade, Md., June 26, 1854</td>
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<td>The Critic, Sheridan, F., June 2, 1852</td>
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<td>The First Printer, Reade and Taylor, D., March 3, 1856</td>
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<td>The Gamester, Moore, T., July 14, 1851</td>
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<td>The Halt of the Ballet, Unk., Ent., June 26, 1854</td>
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<td>The Heir at Law, Coleman, C., November 8, 1855</td>
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<td>The Honeymoon, Tobin, C., July 14, 1851</td>
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<td>The Merry Wives of Windsor</td>
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<td>The Prisoner of War</td>
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<td>The Templar</td>
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<td>The Vampire</td>
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<td>The Victor Vanquished</td>
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<td>March 25, 1856</td>
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<tr>
<td>Tender Precautions</td>
<td>Serle</td>
<td>November 24, 1851</td>
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<tr>
<td>Thirty Three Next Birthday</td>
<td>J. M. Morton</td>
<td>November 22, 1858</td>
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<tr>
<td>To Parents and Guardians</td>
<td>Taylor</td>
<td>December 2, 1850</td>
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<tr>
<td>Town and Country</td>
<td>J. M. Morton</td>
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<tr>
<td>Turning the Tables</td>
<td>Poole</td>
<td>June 2, 1853</td>
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<tr>
<td>Twelfth Night</td>
<td>Shakespeare</td>
<td>September 28, 1850</td>
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<td>Twice Killed</td>
<td>Oxenford</td>
<td>November 18, 1850</td>
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<tr>
<td>Wittikind and His Brothers</td>
<td>Taylor</td>
<td>April 12, 1852</td>
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APPENDIX C

REVIEWS AND ARTICLES APPEARING IN THE LONDON TIMES
APPENDIX C

REVIEWS AND ARTICLES APPEARING IN THE LONDON TIMES

February 4, 1851—On Macready's Last Performance

If Mr. Macready's managerial labours were not adequately remunerated as far as he himself was concerned, his object in reviving a taste for Shakespeare, when appropriately decorated, was accomplished. That the fashionable world is recalled to the patronage of the literary drama cannot be maintained; but a demand for a higher sort of work than those which satisfied their immediate predecessors has sprung up among the middle and lower classes. Sadler's Wells, once the vulgarest theatre in the metropolis, is a striking instance in this respect. A few years ago dramas of a worthlessness, now scarcely conceivable, were relished by a public with whom at present anything but the "legitimate" is found unendurable. Dramatic free trade, by destroying the monopoly of the patents, is, indeed, an important cause of the change, but it must, at the same time, be observed, that in all the new establishments where Shakespeare has been produced with success the principle of Mr. Macready has been adopted, and that wherever this principle has been departed from the plays of the best authors have had a dingy and unsatisfactory aspect. The highest praise that can be awarded to Mr. Kean and to Mr. Phelps, for the excellent spirit which distinguished the productions at their two several establishments, is, that in their managerial capacity they have worthily followed in the path designated by Mr. Macready.
April 22, 1851—On Staging

The Easter performances at this theatre last night were Mr. Boucicault's sparkling comedy of *Love in a Maze*, and a new burlesque extravaganza, called *The Alhambra; or, The Three Beautiful Princesses*, said to be partly founded on one of Washington Irving's tales.

The extravaganza opens with a bivouac of fairies, encamped in Brompton Square, who have been sent over as commissioners by their sister fairies to secure quarters during the Great Exposition. The encampment is invaded by Mrs. Keeley herself, who is in quest of a subject for a new burlesque, and in her need summons the fairy band to her, and by their potent agency various subjects are suggested for her approval in illuminated tableaux. These, however, she rejects, and when driven to despair a brilliant thought strikes her to try Spain, and she accordingly despatches the sprite Asmodeus in a balloon in quest of a story. This voyage is made the means of gratifying the popular taste for moving panoramas, and as with Asmodeus we flit through the air, we pass over the Crystal Palace in Hyde Park by Moonlight—a scene which was greeted with great applause by the Audience. We are then wafted over Dover, The Channel, Calais, Paris, and the Champs Elysees, and pass, at a jump, to the Pyrenees, and thence to Granada. The whole of this panorama moved vertically, instead of horizontally, and produced a novel and pleasing effect. At Granada, the plot of the piece begins, consisting in the dangers and hairbreadth escapes of three Christian Knights, who taken prisoners by Moorish King of Granada, these Knights are personated by Mr. and Mrs. Keeley, and Mr. Wigan, and to their hands and to those of Mr. Wynn, the Moorish King, and Mr. Harley, who fills the character of Hussein, a major domo, the fun of the piece is intrusted—that is to say as far as the dialogue is concerned, for the drollest part of the extravaganza was the antics of Mr. Flexmore, who personated a pet monkey. The dialogue is lively throughout, and abounding in puns, some of which are not of the best kind; but every point told, and the audience were evidently in the best of humours. The scenery was costly and splendid, and when the machinery has got completely into wear the effect will, no doubt, be all that can be desired. The piece met with unqualified and hearty applause, and we are disposed to auger it for a long and profitable run.
The first part of Henry IV, produced with the same cast and the same splendour as last year was followed last night by a comic piece in one act, entitled Tender Precautions. The idea of the piece is by no means novel, having already been set forth in The Wolf and the Lamb, and sundry other works, the chief point of which consists in making the delinquencies of some wrongdoing individual fall upon the head of an innocent friend. Mr. Samuel Gosling (Mr. Keeley) is a model husband, idolizing his wife (Mrs. Keeley), and idolized in return; but he is unfortunate enough to own a friend in the person of Jack Sparks (Mr. Wigan). The admirer of his wife’s sister, this same Sparks not only brings him into an encounter with a bailiff by inducing him to accept a bill, but employs him on a delicate mission to a lady of equivocal conduct, which procures him a kick and a challenge by the ladies uncle, and draws down upon his head the jealous wrath of Mrs. Gosling. The merit of this piece consists in the neatness of the dialogue and the care with which the situations are elaborated; the counter-balancing defect being the needless length to which it is drawn out. The acting of the two principal characters was perfect, Mr. Keeley being the beau ideal of propriety and timidity, and Mrs. Keeley the personification of dignified jealousy. The other parts are mere sketches (sic), though a word may be said for Mr. Wynne, who was a most formidable representative of a challenge—bearing captain, proud in the cultivation of a white mustache, and overflowing with ferocious courtesy. In answer to repeated calls Mr. Keeley announced the piece for repetition and stated that the author was Mr. Serle.
February 25, 1852—On the Effect of The Corsican Brothers

The story of this piece may be very slight, and were it less perfectly treated, the whole affair would be but meagre. But, so admirably is it acted, and with such a fine feeling for the supernaturally terrific are the curious effects brought about, that the most intense interest is excited. To keep up the notion of strong sympathy between the brothers, they are both played by the same actor—Mr. Charles Kean, who is equally striking as the frank, honest country gentleman, and the terrible instrument of vengeance. When he appears to the Frenchman in the Third Act, he has all the awful calmness of an impersonated destiny. Mr. Wigan is the accomplished Parisian Roue, fearless and unscrupulous at first, but working in the sense of impending danger with excellent skill as the hour of retribution approaches. As for the supernatural effects, they are masterpieces of scenic art. The ghost rises, not an ordinary vulgar ghost, straight out of a trap, but advances as it rises—a truly spiritual presence. The visionary tableaux look like visions, and the audience are kept in a state of pleasing trepidation between the real and shadowy, and on the descent of the curtain give a gasp at finding themselves fairly out of a supernatural atmosphere and in the substantial region of Oxford-Street. It should be observed, however, that they are allowed a short pause in the course of their pleasing horror by a splendid representation of a masked ball at the Parisian Opera-house with all its mad excitement.

At the conclusion Mr. Kean was called amid enthusiastic applause, and was followed by Mr. Wigan.
March 8, 1852—On the One Act Farce, Our Clerks

The Corsican Brothers, which, with the thrilling interest of its plot, and the perfect manner in which its supernatural terrors are presented continues to attract full houses, was on Saturday followed by a new farce from the pen of Mr. Tom Taylor, called Our Clerks; or, No. 3 Figtree Court.

The peculiarity of Mr. Taylor as a farce writer consists in this—that he does not so much aim at complications in plot, or at the production of those situations which startle an audience into laughter, but rather seizes upon some position in actual life, and endeavors to exhibit it with all its appurtenances. Thus his popular piece of Parents and Guardians brings upon the eye of a spectator a large private boarding school, with its attendant freaks and squabbles, and in the same manner the production of Saturday sets forth the probably conditions of a life in chambers in the temple. The peculiarity of purpose renders his work completely sui generis; and it is only by the loose application of a term that they receive the name of farce. It would be more accurate to call them comic pictures of real life, though such a denomination would be too long to figure in an ordinary playbill.

If anyone were to analyse the new piece, Our Clerks, he would find that the means of conducting the fable had often been employed before, and that there was no pretence to novelty of construction. A disorderly young gentleman who makes his moral friend a scapegoat for his delinquencies, a couple of clerks, who, in the absence of their master, give an invitation to their sweethearts, and hide them in cupboards, when an unexpected return takes place, a brokers man in possession, passed off as a respectable friend—all these are well known contrivances; and it is by the same combination of these that Mr. Taylor's farce is built. But it is the atmosphere in which the personages move that gives the piece its distinctive character, and in producing this the author has shown all that knowledge of life and power of elaborating details which separate him from other writers of the stage and approximate him rather to the Dickenses and the Thackerays than to the gentleman who go to work with the image of a canvas interior and a double row of coulisses before their mental eyes. The minutil of the temple breakfast, the particular form of "fastness" and "slowness" adopted by youthful barristers and their clerks, and the characteristic vulgarity of the "man in possession" who prefers beer to "sperrits," are all coloured with a masterly
hand, so that the work in which they figure is completely
distinct from other works in which similar functions of plot
are performed, while the dialogue without that perpetual
striving after wit, which has often shackled the best
writers of the English stage, is pointed and characteristic
throughout.

Mr. Taylor's pieces, in which so much depends upon
high elaboration of detail, require excellent acting, and
there is no doubt that his minute touches are made on the
assumption that he will be provided with artists capable of
bringing them out. He could not have been more fortunate in
this respect that at the Princess's Theatre, for every part
is played to perfection. Mr. and Mrs. Keeley as the slow
and dapper clerks, the latter pert and prompt, the former
not much more virtuous, but inserting a certain heaviness in
his mendacity, are as true to life as the representatives
of the two boys in Parents and Guardians by the same admir­
able performers. The "chaffing" of a light fingered house­
keeper by Mrs. Keeley, and the indisposition of Mr. Keeley
consequent on smoking a cigar, could not be surpassed. Not
less excellent is the acting of the Broker's man by Mr.
Meadows, who completely represents the abject wretch, with
low propensities and a native malice, which he would cant­
ingly attribute to a sense of duty. Then there is Mr. Wigan
as the gay barrister, who tricks his studious friend out of
a real wife, giving freedom, breadth, and fullness to a part
which would appear commonplace in the hands of a flimsy
actor, while he is well contrasted with Mr. Everett, a new
performer, who plays the moral victim in a very careful and
gentlemanlike manner.

The piece which caused laughter throughout, was
followed by loud and continuous applause, and on a cry being
raised for the author his name was stated by Mr. Wigan.
June 16, 1852—On Kean's Managerial Principle

Mr. and Mrs. Charles Kean took their benefit on Monday night, when the new play of The Trial of Love was performed, and was followed by a still newer drama, entitled The Vampire. The house was crowded in every part. Her Majesty and Prince Albert honoured the theatre with their presence, and the compliment of bouquets was awarded to the beneficiares.

The chief characteristic of Mr. Kean's management of The Princess's Theatre is the care and taste which he has exhibited in the production of his pieces. That perfection of decorative art which many managers have applied now and then, he has applied always, and whatever the piece produced, it has never been done in a slovenly manner. The present age, as far as theatricals are concerned, may be called the age of decoration, and its peculiarity has probably reached its culminating point in The Princess's Theatre. We do not talk of fairy spectacles, for there Mr. Beverly reigns supreme, but we allude to the manner in which grand historical plays are brought out with all their accessories of scenery and costume. King John, for instance, as produced a few months ago, will stand as a monument of its kind.
The pantomime proper is composed of the usual incidents—larcenies perpetrated by the Pantaloon, assaults committed by the Clown on old women and policemen, dances executed by the Columbine and Harlequin, and tricks and changes effected by the all potent wand of the latter. One of these is of so startling a character as to deserve special mention. Harlequin and Columbine, finding themselves in a room but scantily furnished, the former has recourse to his wand, and transforms several women who happen to be in the apartment, into chairs, a clock, and a dressing table. Reader, ponder this; for if you pass hastily over what is here written, you will no more understand what took place than the majority of the audience did who saw the trick performed before their eyes. The women thus converted into drawing room furniture were living persons—real life flesh and blood. At one moment they were standing erect on the stage, in the next they were as many chairs elaborately carved and gilt, and not a vestige of the human form was visible. This was not all; the chairs were afterwards sat upon by the Clown and Pantaloon, who indulged in some rather rough romping, which the chairs bore with a firmness that would gain a reputation for any upholsterer. The trick is so ingenious—may one say so wonderful?—that we believe few of the audience understood it; the greater portion, perhaps, imagining that the women so strangely transformed were only so much lath and pasteboard.
February 22, 1854—On Verisimilitude

As might be expected, Mr. C. Kean has made of the piece which he produced on Monday night one of those great historical illustrations for which his theatre is so celebrated. The earlier scenes do not, indeed, afford that scope for a grand coup d'oeil which is to be found in some of the other plays previously brought out, and it was scarcely till the end of the fourth act that the audience knew the magnificent spectacle that had been prepared for them, although something that had preceded had been costly and appropriate. The city gates, through which Richard passes with his army, were a splendid scene, the solid towers giving the picture an appearance of strong reality, and the whole business of the soldiers passing through the archway being most skilfully managed. This scene, however, was speedily eclipsed by the first of the fifth act, the "country near Tawnworth," in which a built bridge, connecting the back with the front of the stage, and crossed by Richmond's army, produces an excellent effect. On every occasion where multitude is intended the judicious expedient is adopted of continuing the figures off the wing, so that the end of a series is never seen, and the indefinite may be taken for the almost infinite. It was a similar artifice which gave the idea of vastness in the famous banquet scene in Sardanapalus. Less imposing as a showy picture, but remarkable for the poetic feeling which pervades it is the scene simply called "A Wood" in the printed play, in which Richard bids "good night" to his principal adherents. The stage is so much darkened that it only seems to receive light from the dismal watch fires, the characters move stealthily along, and the general gloom and suppression of sound seem omens of coming calamity. The tent of Richard, lit up with a red light, which falls directly upon the perturbed monarch, is another instance of theatrical picture-making, and when it shifts away, with all its supernatural horrors, revealing the life and bustle which mark the preparations for battle, the contrast is most striking. The charge, commanded by Richard, is wondrously like like and exciting. A shower of arrows is really shot off, and the men rush from the stage in a body with an earnestness unusual in mimic warfare. The whole closes with a magnificent group, in which, of course, the dead Richard and the triumphant Richmond are the central figures, but which receives new significance from the introduction of the dying Norfolk, borne on a shield, and surrounded by priests who are directing his thoughts to another world. As for all the details of armour, heraldry, and so on, they are perfect throughout.
April 20, 1854-On Stage Effects

As a spectacle this is one the most tasteful and elaborate ever seen even on the boards of The Princess's Theatre. The whole action takes place in four scenes, but everyone of them is a gem of its kind, and the details, architectural and social, of old German life are represented to perfection. Especial attention has been paid to the grouping and movement of the masses who form the background to the principal figures.

For the unearthly part of the business we might cite the first revelation of Marguerite to Faust, but the whole piece terminates with such an extraordinary burst of supernatural splendor, that it thrusts all antecedents of a similar kind into comparative oblivion. This is the ascent of Marguerite, borne by Angels to the regions of bliss, while the cathedral slowly sinks in the foreground. The group is after a well known picture of St. Catherine, and seldom has a theatrical effect excited so much admiration and astonishment. The admiration is bestowed on the beauty of the group, which is wondrously heightened by an effective distribution of light; the astonishment is produced by the mysterious manner in which the figures ascend. Neither rope, nor bar, nor wire is visible, but, like the figures in the last Christmas piece at the Lyceum, Marguerite and her companions sail through empty space by means unknown to the uninitiated (sic) into modern stage contrivances.
October 10, 1854—On Jerrold's *A Heart of Gold*

After the Performance of "God Save The Queen," and "Partant pour la Syrie" by the orchestra, a performance which was honoured by an encore, came the important work of the evening, Mr. Douglas Jerrold's *Heart of Gold*.

Altogether the piece is a remarkable instance of simplicity of plot, combined with vagueness of idea. The sole merit of the piece consists in the eloquence and sparkly of certain portions of the dialogue.
May 21, 1855—On Henry VIII

In treating the historical play of Henry VIII as essentially a pageant, Mr. Charles Kean has revived the tradition of former times, though of late years, when a revival of the piece has taken place, it has been produced without special attention to decorations, for the sake of some actress, who has chosen the part of Queen Katherine as one of a series of star characters. It was written, indeed, at a period when theatrical pageantry had scarcely begun, but, nevertheless, the directions in the published editions of Shakespeare are minute in their descriptions of the order of the processions and the pomp of the other ceremonies, and Dr. Johnson, speaking of his own time, says—"The play of Henry VIII is one of those which still keeps possession of the stage by the splendour of its pageantry"—adding that 140 years before the date of his edition, the coronation drew the people together in multitudes for the great part of the winter. In this stagematization he alludes to the year 1727, when, on the occasion of the accession of George II, coronations in general were prominent in the public mind, and therefore the coronation of Anne Boleyn, though she was only a Queen Consort, derived an interest from its association with the topic of the day. With regard to the gorgeous revivals of many of Shakespeare's plays, the objection has often been made, that they are founded on a false principle of art, which would render the principal objects of a work subservient to the accessories, and are only excusable on the plea that, when histrionic talent has declined, it is a matter of necessity (not virtue) to have recourse to the scene painter and the costumier. This objection, based on a sound theory, does not however apply to Henry VIII. It was conceived as a pageant, it was handed down as a pageant, and he who makes of it the most perfect pageant most perfectly carries out the original design. Even Coleridge who could not be suspected to taking too practical a view of plays, or of anything else, adds his opinion to the record of Dr. Johnson, by declaring that it is "a sort of historical masque or show play."

In carrying out an old notion Mr. Charles Kean has gone to work on a principle exclusively modern. He has not only essayed to dazzle the eyes of the spectators with a glittering show—though he does this most effectively—but he has sought to make his stage a vehicle of archaeological instruction, and thus keeps pace with that tendency of the day to obtain the most accurate information as to the life and habits of the past. He has rummaged out old books, he has turned over old prints, he has brushed the dust off old
music; he has laboured that neither ear nor eye shall detect a single inaccuracy amid a mass of splendour. The coup d'œil he displays is of the most brilliant kind, but he obviously hopes that, when the first surprise has gone off, the tout ensemble may be coldly analysed, and that every banner, every dress, every gew gaw of a bygone pomp, may be separately considered. This hope is proved by the edition of the play which has been printed for circulation in the theatre, and is almost ostentatiously studded with noted and extracts to give authority for every item of the general splendour. Those who, not having previously studied the subject, do not arm themselves with a copy of this particular play-book, are not in a condition to appreciate the labour that has been expended in bringing out a result so perfect.

The grand scene of the revival is unquestionably that of the Presence-chamber in York place, where the artifice of gaining an appearance of indefinite extent by placing the room in a diagonal position is repeated with even more succès (sic) than in Sardanapalus, where it was employed (we believe) for the first time. It seems impossible to take in at a glance the quantity of glittering chandeliers, the variety of gorgeous dresses, the number of quaint ornaments with which the tables are loaded. One splendour rapidly succeeds another. Now the guests take their seats and form a new tableau in the presence of the hospitable Cardinal; now they break away to make room for the King and his attendants, and even this breaking away is a masterpiece of contrivance; now a singular pas d'ensemble is executed by the Royal visitors, and is rendered more singular still by the courtly pastoral attire and the gilt masks of the dancers; now a dance of the Kings (sic) torchbearers is introduced, with a fresh series of the strangest gestures. This one scene is, in itself, a complete divertissement; but, with all its seemingly reckless splendour, it is a careful reproduction of the court life of the 16th century, and there is scarcely a movement not referable. The information we possess as to the usages of the period is remarkably copious, and the manager has fully availed himself of the knowledge that is offered. In Sardanapalus and in McBeth (sic) a wide field was open to conjecture, and one party might object to the Assyrian dances; another might entertain theories respecting the stripes and the tartan, adverse to the clothing presented upon the stage. But with respect to Henry VIII, Mr. Charles Kean is strong in his cavendish and his old prints, and raises for himself a fortification of authority sufficient to quail all adversaries who are not prepared to assail him by throwing up an equally formidable
battery of ponderous folios.

In the scene of Queen Katherine's trial he has even sacrificed a dramatic effect to historical accuracy, and, as himself and Mrs. Kean are the chief suffers by the change, his conscientiousness ia the more commendable. Everybody is familiar with Harlowe's celebrated picture of the Kemble family, in which the Queen, standing on one side, denounces the Cardinal, seated on the other, while the King enthroned at the back, seems rather like the judge in the cause than one of the contending parties. This arrangement was almost necessary for Mrs. Siddons never forgotten "point" in uttering the words— "Lord Cardinal, to you I speak," for it at once marked out the obnoxious Wolsey as the object of her attack. By the new arrangement (made on the authority of Cavendish), Wolsey is thrust to the back of the stage, so as not to be more conspicuous than his fellow judge Cau- peggio (or Campius) and the less interesting King is brought into the foreground.

---In Regard to Kean's New Acting Style

The Cardinal Wolsey of Mr. Charles Kean may be referred to that style of acting which he commenced with his impersonation of Louis XI. That his feeling (sic) up of the outline drawn by M. Delaringe marked a new epoch in the general manner of his acting might be inferred from the change in the tactics of his almost professed depredators. The fault that has been found with his Louis does not imply that it is not a most careful, highly finished, and truthful representation, but is to the effect that such excessive realism cannot be called "art." In his Cardinal Wolsey, he aims at the same non-ideal elaboration, and, of course, exposes himself to the same detraction; but an artist has made a great step in the general estimation of the world, when censure, ceasing to employ the form of individual attack, has recourse to the establishment of general theories. Mr. Charles Kean, far from striving to make of the butcher's son an intrinsically awful personage, first shows him as the smug ecclesiastic, fully accomplished in the art of enjoying himself, and ready to take offence with all the susceptibility of a parvenu.---All the circumstances of the fall, from the terror with which he cons over the documents that have betrayed his secret machinations to the access of affectionate feeling when with wondrous variety of expression he finds that in spite of his ruin Cromwell is still faithful---If those who carefully follow the variety introduced within so very brief a compass do not look upon it as the finished result of a very perfect conception, it
is hard to conjecture by what standard histrionic art is to be judged.
The sixth season of Mr. Kean's management came to a close last night with the greatest eclat. The house was crowded in every part—so much so, indeed, that a great number were refused admittance, not a single place being vacant soon after the performance commenced. The entertainment comprised the farce of Music Hath Charms and The Winter's Tale, the last and by no means least successful of the gorgeous Shakespearian "revivals." After the play which was performed with even more than the accustomed spirit by everyone concerned, and heartily enjoyed by a more than usually enthusiastic audience, Mr. Kean was unanimously called before the footlights. When the applause that greeted him from all sides had subsided he addressed the house as follows:

"Ladies and Gentlemen, in obeying your summons permit me to take the opportunity of expressing my deep sense of gratitude for the constant favour with which you have received my efforts since I first entered upon management—a favour which has enabled me to present some of the most beautiful creations of the greatest of all poets with a success unprecedented in the annals of the drama. Such results convert the most hazardous risk into triumphant certainty, and convince me that I am right in endeavouring to render every production on this stage as nearly as possible a correct embodiment of what is real, picturesque, and true. We have now reached the last night of our season, and the 102nd representation of The Winter's Tale, but I can scarcely say "Farewell," since in a few days I hope once more to bid you welcome. On Monday week, September 1, this theatre will re-open with a revival of Sheridan's play of Pizarro, with the same attention of details which has accompanied the whole of the previous series of historical illustrations. In the meantime, ladies and gentlemen, on the part of Mrs. Kean and myself, I beg you to receive our respectful thanks, and to assure you of our earnest and continued zeal in your service."

This short speech was followed by the most genuine demonstrations of approval. A loud call was then raised for Mrs. Kean, who was led on by her husband, and applauded by the whole audience. There is every reason to believe that the season just expired has been one of extraordinary prosperity. The uninterrupted run of The Winter's Tale for 102 nights—the style and magnitude of the representation considered—is probably without example.
September 2, 1856—On Effects

The decorations of the new "revival" are in a style of splendour completely novel. We are placed among a people who worship the Sun, and with whom gold is a mere common material, and there is something golden and sunny about all the scenes and groups. The Temple of the Solar Diety was always a great feature in the old days of Pizarro, and it is now made more glorious than ever, while the effect of the rising luminary is most ingeniously contrived. However, it is still exceeded by an interpolated scene representing the "Great Square of the City" (Cuzio" during the festival of Raymi. Here the stage is completely filled with a multitude of Peruvians, attired in gorgeous and fantastic dresses, who greet the sun as he gradually appears above the horizon, tinting the summits of the edifices first with red, then with white, till the whole scene becomes one blaze of lustre, sparkling from innumerable golden implements and jewelled garments.
October 16, 1856—On Effects

The picturesque beauties of the piece are all, as it were, blended together—seem to flow one into the other, and it is the general spirit by which the whole is pervaded that chiefly awakens the pleasure of the spectators. In every one of his details Mr. Charles Kean has taken care to spiritualize his stage as much as possible. Now the strong electric rays thrown on his fairy groups give them a lustre that is not of this world; now an artful diminution of light makes them seem as though they would melt away altogether.

Titania slumbers not on a substantial bank, but on a waving bough, above pendant blue bells. Puck darts through the air with a lightning like rapidity that seems beyond the reach of ordinary machinery.

A maypole with dancing girls around it is a very ordinary stage phenomenon; but such a maypole as is formed in the third act of The Midsummer Night's Dream by a short stumpy plant that flew up into the air, and then, abandoning its terrestrial aspect, showers down garlands of the most glittering flowers for the elves to sport withall, could only be found in the realms of Oberon.
September 4, 1858—On Kean's Management

(Kean's speech at the close of the eighth season is quoted.) "Ladies and Gentlemen,— at the close of each successive season it has been my custom to address a few words to you in thankfulness for kindness and support. The present year, from various circumstances, in part unavoidable and in part unexpected, has been to me a period of great responsibility, anxiety, and fatigue, relieved, however, by expressions of public feeling and sympathy, the memory of which can only fade with life. Contrary to my original intention, I feel compelled from the mental and bodily strain I have undergone, to seek a few weeks comparative (sic) repose, that I may be the better able to bring to a successful termination my next and last season. Permit me therefore to take this opportunity of announcing my intention of reopening this house on Saturday, the 2nd of October, and at the same time to state that on the 30th day of July next I shall take my final leave as director of The Princess's Theatre. In the meantime, Ladies and Gentlemen, allow me to bid you, in Mrs. Kean's name, as well as my own, respectfully and gratefully, farewell."

But though Mr. Kean has been less profuse with his decorative accessories, he has unquestionably shown a higher degree of perfection in managerial art, while his position as the first tragedian of his day is more firmly established than ever. That he ever seriously intended to make the Shakespearian drama a mere peg on which to suspend a collection of glittering antiquities is manifestly untrue (sic), as he amply proved by his performance of Cardinal Wolsey and Richard II; for although the plays in which those great characters appear belonged to the most costly and magnificent of his "revivals," the artistic conscientiousness (sic) with which Mr. Charles Kean, as an actor, brought out all the beauties of the dialogue was fully equal to the managerial care he exhibited in devising apt fittings for the banquet and the tournament.

Each of them (the roles of Hamlet, Louis XI, and King Lear) had been thought out by the actor with the most conscientious deliberation, beginning with a general conception of the entire character, and ending with the nicest adjustment of colouring to every line. In each of them the actor had evidently identified himself with the assumed personage,—although the personages assumed had scarcely a quality in common. And such a performance of three such characters is really a great achievement. We may often talk of an actor shining in a certain "line of business" but surely a
line that comprises Hamlet, Louis, and Lear, represented with the minute finish of Mr. Charles Kean, cannot be the line without breadth defined by geometricians.

The Merchant of Venice, after a successful "run" of several weeks, brings the season to a close. The decorations of this play may, as we have said, vie with any of those employed on the occasion of former "revivals." But still Mr. Charles Kean has adhered to the principle adopted with respect to the less elaborately adorned King Lear, and contrived that his decorations, beautiful and profuse, as they are, shall only give additional animation to the drama, and his success in attaining this result is the more remarkable, inasmuch as The Merchant of Venice is not an historical play, but a drama of domestic interest.

The art of so using the mute characters that they increase the interest of the action carried on by the principal speakers, has never probably been carried to such perfection as in The Merchant of Venice. The anxieties of Portia, so delicately exhibited by Mrs. C. Kean in the scenes at Belmont, become more conspicuous through the effect they visibly produce on the well-trained supernumeraries who represent her attendants. The renowned speech on mercy by the same lady, and the hungry vindictiveness of Mr. Charles Kean's Shylock, gain new force by such a contrivance of the trial scene that all the senators and spectators reflect by their visible hopes and fears the sentiments spoken in the foreground, instead of forming a mere human waistcoat.

The exclamation of the hearty enthusiasts declaring their "sorrow" at Mr. Kean's approaching retirement, no doubt expresses a feeling that will be generally diffused over the metropolis. The present high position of The Princess's Theatre rests solely on the pre-eminence of Mr. Kean as a manager and as an actor, and when he departs a brilliant epoch in the history of theatrical reputation will have closed forever, leaving the town in a state of thorough uncertainty as to the era by which it will be succeeded. The playgoing public will be sensible of its loss, without being able even to conjecture how it can be repaired.
April 5, 1859—On Direction and Use of Crowds

From Mr. Charles Kean, who has carried not only splendour, but accuracy of stage illustration to a perfection that has made every one of his "revivals" the great "sight" of the season in which it has been produced, and has even elevated the word "revival" into the sign of a new dramatic category, much indeed was expected when he took in hand such a play as Henry V.

This is his farewell season, and he is evidently resolved to bid us "goodbye" with éclat, giving the world plenty to look at, a siege as real as possible, an army composed not of sticks, but of living individuals, a municipal pageant, a Royal wedding, together with many pictures of less prominence, but all beautiful and full of interest.

When the first great blow is struck against the walls of Harfleur, our readers, used to stage fights, and as yet unacquainted with Mr. Kean's manner of doing Henry V, must not imagine that the siege of Harfleur is exhibited after the approved fashion of a very red background with a score or so of single combatants in front. No! The crowd of a siege is presented; it is by main pushing that a throng which nearly fills the stage enters the breach; the appearance of a real excitement gives meaning to the battle shout; we see something gained and something lost,—not merely a conventional termination to a bustle, and are half inclined to believe that Mr. Kean has got up a faction among his supernumeraries, that they may pommel each other with good earnestness. Then there is cannon; there are war engines of obsolete kind,—there is smoke in volumes, as many, as thick as Hansard's Parliamentary Debates.

All this, as may be supposed, with the King arranged in gorgeous armour, and mounted on a real charger, makes a wondrously fine show. Real church bells rang, too, and heartily were they welcomed by the audience, who recollected what glories they had ushered in on the revival of Richard II. But what the Chronicler does not describe, and what is, perhaps, the finest portion of the picture, is the action of the people assembled to witness the pageant, who without uttering a syllable, regularly go through a drama of real life. Now they are dispersed into separate groups, gossiping much and with nothing to do; now the rumoured approach of the King coagulates them into one mass, and they all look in the direction whence the great man is coming. The entrance of the King and the soldiers brings with it a new interest. Some are delighted at the return of a hus-
band, a father, a friend. One woman (whose pantomime by the way is remarkably fine) is distracted at missing the object of her affections. Nor is animation confined to terra firma. The masts of the ships lying in the river are apparent, and these are occupied by spectators, every one placed with regard to pictorial effect. By the conduct of the army during the address at Agincourt the audience have already seen what Mr. Kean can do in the way of giving life to a multitude. A still higher exercise of this power is revealed in the wonderful "episode" which may be pronounced an incomparable masterpiece of managerial genius.
March 29, 1859—On Direction and Staging

Shakespeare's Henry V, revived last night on the occasion of Mr. and Mrs. Charles Kean's annual benefit, combines perhaps a greater amount of scenic magnificence than any of the great historical plays which have rendered Mr. Kean's managerial career so illustrious. It is the last "revival" that will take place under his rule as director and lessee of The Princess's Theatre, and he has evidently resolved that his concluding production shall eclipse all his former efforts.

No other piece was performed in the course of the evening, but the audience, far from seeming wearied, grew more and more clamorous in their delight as each succeeding act brought with it some new bewildering cause for admiring wonder. Twice in the course of the play were Mr. and Mrs. Charles Kean summoned before the drop-scene, not only in acknowledgement of the general success of their last great work, but as a tribute to the special excellence of some particular effort.

In dealing with a production so vast and various in its detail as this revived Henry V, it is almost impossible really without mature reflection, to arrange in one's mind the crowd of brilliant visions that have passed before the eye, and quite impossible to reduce the impressions received into a verbal description that will in the slightest degree do justice to a production that is, in scenic art, what a cathedral is in architecture—an assemblage of beauties, each meriting a separate consideration. Attendance on a single representation is not enough to enable the mind to "take in" all the rich contents of Mr. Kean's Henry V. Reserving, therefore, a detailed expression of opinion for some future occasion, we merely here enumerate the chief features of the revival, without attempting to describe the perfect manner in which they are executed. The chorus, supposed to be the historic Muse, is represented by Mrs. Charles Kean, whose delivery of the wondrous poetry with which Shakespeare has filled up the gaps in his dramatic chronicle is exquisitely beautiful, while the more striking incidents recorded in her narrative are illustrated by living groups, formed into strongly illuminated pictures. The receipt of French gold by the three traitors, Cambridge, Scroop, and Grey, the match at dice played by the French for the English prisoners, yet to be taken, and the devout conduct of the English immediately before the battle of Agincourt are all subjects for this mode of treatment. The great fight of the warlike drama, of course, takes place at
Hartfleur, when the excitement, crush, and confusion of battle are represented with a terrible reality, never before so much as attempted, Mr. Charles Kean, as Henry, being at the head of the pell mell. That famous address to the army which makes the day at St. Crispin memorable in the British calendar derives new life, not only from the honest hearty enthusiasm with which it is spoken by Mr. Charles Kean, but from the visible effect it produces on the soldiers, who, pressing in eagerness to catch every word that falls from the lips of their beloved leader, and some even clasping his knees, form one of the most affecting groups conceivable. As a pendant to the famous "episode," which was such a valuable accessory to Richard II, we have another episode here, on the same scale of elaborate magnificence, representing the reception of the victor of Agincourt at the foot of London-bridge by the Lord Mayor and Aldermen, who are accompanied by a host of allegorical figures, accurately taken from a chronicle of the time. The effects produced by large masses of people are frequent throughout the play, and, whenever they are used, Mr. Charles Kean shows his singular skill in using a theatrical multitude,—first by concealing its limits so as to convey the notion of indefinite number; secondly, by disciplining every individual supernumerary, so that he may become a significant figure in a motley assemblage.

Henry V is a play that serves as a vehicle more for pageantry than for acting, but Mr. Charles Kean's masterly performance of the principal character is worth a full comment, and we shall take an opportunity of recurring to it when we specify more minutely the peculiarities of this most wonderful of all of his revivals.
August 30, 1859—Kean's Farewell Address

(The opening paragraph is by the reviewer.)

If anything in the form of hearty, unaffected, unanimous applause can reward a manager for years of unremitting toil and exertion, Mr. Charles Kean must have deemed himself amply remunerated, as far as his feelings were concerned, by the extraordinary scene that took place at The Princess's last night, when, at the conclusion of Henry VIII he formally took leave of the public, for whose amusement and instruction he has so munificently provided during nine successive seasons. In attempting to describe it, we can only use the ordinary commonplace of a house "crammed to suffocation," of "waving hats and handkerchiefs" or "reiterated cheers." To give any notion of the strong feeling that manifested itself through all these visible signs of enthusiasm would be absolutely impossible. One spirit animated the mass that filled every available part of the edifice and rendered the lobbies unpassable, although infinitely reduced by countless rejections for "want of room," and that spirit was a sentiment of real gratitude and admiration. The great magician who had so long made his small theatre a mirror, in which the mighty events of the past were reflected with an accuracy that had never before been attempted, was breaking his wand in the presence of his admirers, and there was something almost painful in the excitement which the spectacle produced.

(The following is Kean's speech.)

Ladies and Gentlemen,—This night concludes my managerial career. The good ship which I have commanded for nine years, through storm and sunshine, calm and tempest, is now about to re-enter harbour, and, in nautical phrase, to be paid off; its able and efficient crew dispersed, soon, however, to be recommissioned under a new captain, to sail once more, as I sincerely hope, on a propitious voyage. It is always painful to bid adieu to those with whom we have been associated long and intimately; how deeply, then, must I feel this moment of separation from my constant supporters—patrons, friends—never to meet again under the same relative circumstances. You have accompanied me through seasons of incessant toil and intense anxiety, but your encouragement has lightened my labours, and your approbation has compensated me for manifold difficulties and disappointments. I may, perhaps, be expected on an occasion like the present to make some allusions to the principles of management I have invariably adopted. I have always entertained the convic-
tion that when illustrating the great plays of the greatest poet who ever wrote for the advantage of man, historical accuracy might be so blended with pictorial effect that instruction and amusement would go hand in hand, and that the more completely such a system was carried out so much more valuable and impressive would be the lesson conveyed. In fact, I was anxious to make the theatre a school as well as a recreation, and the reception given to the plays thus submitted to your judgement, combined with the unprecedented number of their repititions, bear, I think, conclusive evidence that my views were not altogether erroneous. I find it impossible to believe, as some have asserted, that because every detail is studied with an eye to the truth, such a plan can in the most remote degree detract from the beauties of the poet. My admiration—I may say adoration—of Shakespeare would never have allowed me to do that which I could possibly conceive would be detrimental to his mighty genius, nor can I suppose that this great master would have been more highly esteemed had I been less correct in the accessories by which I surrounded him. I would venture to ask, in the play of this evening, you have lose one jot of the dramatic interest, because in the ball-room at York-place, and at the Queen's trial at Blackfriars, every incident introduced is closely adopted from the historical descriptions recording those very events as they actually occurred above 300 years ago? I would ask, I repeat, whether the fall of Wolsey has been thereby rendered less effective, or the death of Katherine less solemn and pathetic? I would also venture to add, that I do not think you would have been more impressed with the address of King Henry V to his army at Agincourt, had it been delivered to a scanty few incorrectly attired and totally undisciplined, instead of a well-trained mass of men representing the picture of a real host, clothed and accoutred in the exact costumes and weapons of the time. I remember that when I produced The Winter's Tale as a Greek play—that is with Greek dresses, Greek customs (sic), and Greek architecture—an objection was raised by some that, although the scene was situated at Syracuse, then a Greek colony whose King consults the celebrated Oracle of Delphi, yet the play was said to be essentially English, and ought to be so presented, because allusions in various parts bore reference to this country and to the period when the author wrote. You would, perhaps, ladies and gentlemen, have been somewhat astonished and perplexed to have seen the chest containing the answer of the Greek Oracle to the Greek King, supposed to have been delivered above 2,000 years ago, borne upon the stage by the Beefeaters of Queen Elizabeth,—you would, perhaps, have been equally surprised to have witnessed at this theatre
Leontes as a Greek King, in the last act, attired as Hamlet, Prince of Denmark; and yet such an incongruity was accepted within the last 20 years. I have been blamed for depriving Macbeth of a dress never worn at any period or in any place, and for providing him instead with one resembling those used by the surrounding nations with whom the country of this chieftain was in constant intercourse. Fault was also found in my removal of the gorgeous banquet and its gold and silver vessels, together with the massive candelabras (such as no highlander of the 11th century ever gazed upon), and with the substitution of the more appropriate feast of coarse fare, served upon rude tables, and lighted by simple pine torches; I was admonished that such diminution of regal pomp impaired the strength of Macbeth's motive for the crime of murder, the object being less dazzling and attractive. Until that hour I had never believed that the Scottish Thane had an eye to Duncan's plate. I had imagined that lofty ambition, the thirst of power, and the desire of supreme command, developed themselves with equal intensity in the human heart, whether their scene of action might be the palace of an (sic) European monarch or the wigwam of an American Indian. In the tragedy of Macbeth I was condemned (sic) for removing splendour that was utterly out of place; while in Henry VIII I was equally condemned (sic) for its introduction where it was in place and in perfect accordance with the time and situation. I was told that I might be permitted to present a true picture of ancient Assyria in Lord Byron's play of Sardanapalus, but on no account must I attempt to be equally correct in Shakespeare's Macbeth. That drama must remain (sic) intact, with all its time-honoured conventional improprieties. What would the poet gain, and how much would the public lose, by the perpetuation of such absurdities? Why should I present to you what I know to be wrong, when it is in my power to give you what I know to be right? If, as it is sometimes affirmed, my system is injurious to the poet, it must be equally so to the actor, and surely my most determined opponents will admit that, at least, I have pursued a very disinterested policy in thus incurring for many years so much labour and expense for the purpose of professional suicide. Had I been guilty of ornamental introductions for the mere object of show and idle spectacle, I should assuredly have committed a grievous error; but, ladies and gentlemen, I may safely assert that in no single instance have I ever permitted historical truth to be sacrificed to theatrical effect. As a case in point let me refer to the siege of Harfleur, as presented on this stage. It was no ideal battle, no imaginary fight; it was a correct representation of what actually had taken place—the engines of war, the guns, banners, fireballs, the attack
and defence, the barricades at the breach, the conflagra-
tions within the town, the assault and capitulation, were
all taken from the account left to us by a priest who
accompanied the army, was an eye witness, and whose Latin
Ms. is now in the British Museum. The same may be said of
the episodes in Henry V and Richard II; indeed whatever I
have done has been sanctioned by history, to which I have
adhered in every minute particular. To carry out this
system the cost has been enormous—far too great for the
limited arena in which it was incurred. As a single proof
I may stage that in this little theatre, where 200 pounds
is considered a large receipt, and 250 pounds an extra-
ordinary one, I expended in one season alone a sum little
short of 50,000 pounds. During the run of some of the great
revivals, as they are called, I have given employment and
consequently weekly payment to nearly 500 persons, and if
you take into calculation the families dependent on these
parties, the number I have thus supposed may be multiplied
by four. Those plays, from the moment they first suggested
themselves to my mind, until their production, occupied a
twelve-month for preparation. In improvements and enlarge-
ments to this building to enable the representation of these
Shakespearian plays I have expended about 3,000 pounds.
This amount may, I think, be reckoned at or above 10,00
pounds when I include the additions made to the general
stock, all of which, by the terms of my lease, I am bound
(with the exception of our own personal wardrobe) to leave
behind me on my secession from management. I mention these
facts simply as evidence that I was far more actuated by an
enthusiastic love of my art than by any expectation of
personal emolument. Having said thus much, I need not deny
that I have been no gainer, in a commercial sense; more
restricted notions, and a more parsimonious outlay, might,
perhaps, have led to a very different result, but I could
not be induced by such considerations to check my desire to
do what I considered right, and what would in my opinion
advance the best interests of my profession. Whatever loss
I have sustained is amply recompensed by the favour you have
bestowed upon my efforts. So far, indeed, from regretting
the past, if I could recall the years gone by, with renewed
health and strength, I would gladly undertake the same task
again for a similar reward. I do not now retire from the
direction of this theatre through any feeling of disappoint-
ment, but from the remembrance of the old adage, "The pit-
cher goes often to the well, but the pitcher at last may be
broken." Mind and body require rest after such active exer-
cise for nine years during the best period of my life, and
it could not be a matter of surprise if I sunk under a con-
tinuance of the combined duties of actor and manager of a
theatre where every thing has grown into gigantic propor-
tions; indeed, I should long since have succumbed had I not
been sustained and seconded by the indomitable energy and
the devoted affection of my wife. You have only seen her in
the fulfilment of her professional pursuits, and are there­
fore unable to estimate the value of her assistance and
counsel. She was ever by my side in the hour of need, ready
to revive my drooping spirits and to stimulate me to fresh
exertion. I cannot allow this opportunity to pass without
correction an erroneous impression which has to some extent
gone abroad, that, in retiring from management, I also con­
templated retirement from the stage. I have neither
announced, nor conceived such intention, but, on the con­
trary, I hope, if my life be spared, at least for a limited
number of years, to appear as an actor. The necessity of
fulfilling a long round of provincial engagements (sic) will
cause a considerable time to elapse before I can again have
an opportunity—should such opportunity even arise—of
meeting my London friends; but though far away, memory will
constant­ly revert to the brilliant scenes I have witnessed
here, and conjure up visions of the bright eyes, encouraging
smiles, and congratulating voices which have so often cheered
me on my course. I can never forget that whatever triumphs
I may have achieved, whatever reputation I may have won,
whatever I may have been enabled to accomplish toward the
advancement of dramatic art, I owe to you, my best friends—
to you the public. Let me fondly cherish the hope that you
will sometimes bestow a thought on the absent wanderer, and,
confiding in your sympathy and regard, I now respectfully
and gratefully take my leave, bidding you—'farewell, a long
farewell.'
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AUTOBIOGRAPHY

I, Budge Threlkeld, was born in Trinidad, Colorado, July 8, 1922. I received my secondary school education in the public schools of Trinidad, Colorado. My undergraduate training was interrupted by a four year tour of duty with the United States Navy during World War II. Following my discharge from the navy, I finished my undergraduate training at Western State College of Colorado, Gunnison, Colorado. I received the degree Bachelor of Arts in 1948. From the University of Denver, I received the degree Master of Arts in 1950. I accepted an appointment at the Texas College of Arts and Industries, Kingsville, Texas, in 1949. I held this position for five years, being granted leaves of absence to complete the requirements for the degree Doctor of Philosophy. I resigned this position in 1955 to accept an appointment at Adams State College, Alamosa, Colorado.