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New and Notable

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## CONTRIBUTORS TO THIS ISSUE

**ALLISON DELARUE '28** joined the staff of McCarter Theatre in 1961. He is the author of *The Chevalier Henry Wikoff: Impresario, 1840* (Princeton, 1968) and is a contributor to the forthcoming *International Encyclopedia of Dance* to be published by Charles Scribner’s Sons. After graduation from Princeton, he studied abroad and followed the renaissance of ballet in London in the 1930s. He began collecting at Cyril Beaumont’s famous bookshop in Charing Cross Road.

**CLARK GESNER '60** is a writer, composer, and playwright. He was a member of Triangle Club for four years as an undergraduate, and has served as a member of its Board of Trustees since 1970. He is the author of the musicals *You’re a Good Man, Charlie Brown*, and *The Utter Glory of Morrissey Hall*.

**MARY ANN JENSEN** has been Curator of the William Seymour Theatre Collection since 1966. The author of numerous publications on the subject of theatre history in the United States, she is also currently serving as President of the Theatre Library Association.

**MARTHA SCHMOYER LOMONACO** is the Performing Arts Archivist of the Robert F. Wagner Labor Archives, New York University. She is completing her dissertation on the history of the Tamiment Playhouse in Pennsylvania.

**HERBERT MC ANENY** has lived in Princeton since 1931. He taught English and History and directed plays at Princeton Country Day School (PCD) and its successor Princeton Day School (PDS) for forty-odd years. He is a charter member of the Princeton Community Players, which began in 1933, and still acts with them. His wife, Marguerite, retired as General Manager of McCarter Theatre in 1964 and as Curator of the William Seymour Theatre Collection in 1966.

**PAULA M. MORGAN** has been music librarian at Princeton University since 1964. She contributed numerous biographical articles to *The New Grove Dictionary of Music and Musicians* (1980), and is a consultant for *The New Grove Dictionary of American Music* (1986).
The William Seymour Theatre Collection
A Curator's View

BY MARY ANN JENSEN

A member of the Class of 1939 is searching for a copy of the sheet music for *You've Got to See Mama Ev'ry Night (Or You Can't See Mama At All)*. An undergraduate wants information about the early appearances of Penn and Teller as a team.1 Another is looking for an account of the Astor Place riots in New York City during the spring of 1849. Scores of students are writing papers for Professor P. Adams Sitney's popular course on "The Cinema from World War II until the Present." A college in California wants to produce a Victor Herbert operetta as closely as possible to the way in which it would have been staged in Herbert's day. A member of the Princeton faculty searches the Warner Brothers Archive for foreign distribution records which might shed light on the influence of American films on Italian filmmakers after the end of World War II. A graduate student is seeking information on the Columbian Exposition in Chicago in 1893. Another, from the Department of Anthropology, is writing a dissertation on the American circus clown. All of them can find the information they need in the William Seymour Theatre Collection on the second floor of Firestone Library.

Princeton's Theatre Collection is one of the largest in the country. It is considered a major New York-area resource, along with the Billy Rose Theatre Collection at Lincoln Center, the collections at The Players, the Museum of the City of New York, and the International Theatre Institute. Housed adjacent to a comfortable and attractive new reading room, the Collection is a treasury of primary and secondary source materials documenting the history of the performing arts and popular entertainments in the United States.

1 A search of our files indicated that one of their earliest appearances together was on the Princeton University campus in 1970.
The William Seymour Theatre Collection celebrates its 50th anniversary in November 1986. This issue of the Princeton University Library Chronicle is part of the celebration, which will include an exhibition of treasures from the Collection.

How did the Library come to establish a Theatre Collection as part of its Department of Rare Books and Special Collections? Princeton owes much of its good fortune to William Seymour himself, who preserved the materials that comprise one of the most important archives of the Collection. A granddaughter recalled visiting his home in South Duxbury, Massachusetts, and seeing theatrical memorabilia “everywhere, even in the bathroom!” But it was Seymour’s youngest daughter, Fanny, who was responsible for persuading her sister and brothers to establish a memorial to their father at Princeton. Fanny married Richard M. Field, a geologist on the Princeton faculty. Both husband and wife were deeply involved in promoting local theatre, and were among the founding members of the Princeton Community Players.

Not quite everything came to Princeton, however, for the eldest daughter of the family, May Davenport Seymour, was then curator of the theatre collection at the Museum of the City of New York. Certain displayable items, such as costumes, paintings, and playbills, all related to New York City theatrical productions, were presented to the Museum. And some memorabilia, including the skull used by E. L. Davenport as Hamlet, have been retained by members of the family. But the Seymour-Davenport Papers are the rich legacy of a British and American theatrical dynasty now in its seventh generation, with Anne Seymour the last survivor of a distinguished line of performers on stage, radio, and television, and in motion pictures.

William Seymour was born in New York City on December 19, 1855. He was the son and only child of James Seymour and Lydia Eliza Griffith, both of whom were actors. His father, born James Cunningham in Belfast in 1823, was popularly billed as “The Irish Comedian.” He emigrated to the United States in 1835, and took the name of his then-manager. Lydia Seymour, a native of Philadelphia, carried “Young Willie” on stage when he was but a few months old, thus beginning a career that would continue almost until his death in 1933 and involve him in many aspects of the theatre, as actor, stage manager, director, theatre historian, teacher, and writer.

In 1858, Willie’s parents were engaged to appear in New Orleans with the Varieties Theatre company, then under the management of Lawrence Barrett. There, on his seventh birthday, Willie made his official stage debut in a speaking role. Two years later, also at the Varieties, he was awarded his first benefit. The letter advising him of this honor is dated April 5th, and addressed to “Master Willie Seymour” from the management:

Your efforts to please the patrons of the Varieties Theatre this season, have been so remarkable for one of your tender age, that we cordially desire to tender you a Complimentary Benefit in testimony of our appreciation & esteem.

On April 8th, Willie replied:

Many thanks for your kind offer in giving me a Complimentary Benefit, which I accept. The managers have kindly named Wednesday evening April 13th.3

3 William Seymour Papers, Princeton University Library.
The handwriting may have been that of a child—in any case, a far cry from Seymour’s exquisite adult penmanship—but the professionalism was already that of a veteran performer.

Willie’s school report card from May 1864 bears witness to a bright student, standing first in the class in English Grammar, Reading, and Spelling, and second in History of the United States. Ironically, it was Penmanship that brought his grade average down. His formal schooling would end one year later, and that intervening year was to be an important one in determining his future.

In September 1864, his father, James Seymour, died in New Orleans. Since 1858, the Seymours had worked not only with Barrett, but also with Edwin Forrest, E. L. Davenport, Edwin and John Wilkes Booth, Charlotte Cushman, and Joseph Jefferson, each of whom was to become important in the later life of William Seymour.

Early in 1865, Joseph Jefferson appeared as Rip Van Winkle at the Varieties Theatre, and Willie played Hendrick, a role he would repeat at his New York debut in 1867. Eventually, Jefferson and Seymour appeared together in those same roles for more than 500 performances, forming a friendship that would last until the death of the elder actor in 1905. Jefferson was almost as appreciated for his painting as for his famous portrayal of Rip Van Winkle, and one of the treasures of the William Seymour Theatre Collection is his oil painting of a sylvan scene in the Catskills. Jefferson gave the painting to Seymour.

President Lincoln was assassinated on April 14, 1865, and Seymour later recounted the tale of the following evening at the Varieties Theatre, where another benefit for him was in progress. According to Seymour, word of Lincoln’s death reached New Orleans during the performance, but the management elected not to announce the news until the final curtain fell, lest the young actor’s benefit be spoiled.

The national tragedy was equally a personal one for the Seymour family, for John Wilkes Booth had been an affectionate colleague. His deed never left Seymour’s conscience. Evidence for its profound effect may be found in the fact that, more than a century later, Seymour’s youngest son and last surviving child choked in tears while referring to the event.4

Soon after the assassination, the widow Seymour and her young son left New Orleans for New York, where Willie remained for a time with Jefferson’s company. Beginning on February 3, 1869, he was engaged as “call boy” at Booth’s theatre, and later portrayed the Player Queen in Hamlet, with Edwin Booth as the tragic prince. The production enjoyed a run of 100 performances.

In the autumn of 1871, William Seymour made his first stage appearance in Boston, at the Old Globe Theatre. Edwin Forrest played several performances there that season, despite his poor health; his final performance, on April 2, 1872, was as Richelieu, with Seymour as François. The next summer, after his Canadian debut in St. John, Seymour began a new phase of his career—touring—covering the ground from “Calais, Maine to San Francisco—Minneapolis to New Orleans—Halifax, Nova Scotia to Portland, Oregon [and] Salt Lake City[on] English, French, and German stages.” He continues with a list of “The people I have met:"


And the collection of his correspondence and reminiscences, carefully retained by Seymour along with memorabilia from the Davenport family, includes many other famous names, not only from the theatre, but from other arts and letters as well.

At the end of 1879, Seymour returned to Boston to become stage manager for R. M. Field’s Boston Museum. Remaining there for almost a decade, he gradually took on the responsibilities of an artistic director, occasionally also acting in productions. During this time another young member of the company caught his attention. She was May Davenport, the youngest daughter of E. L. Davenport and sister to Fanny Davenport, one of the reigning American actresses of the

4 At a program on American acting traditions, featuring John D. Seymour and his wife, Abby Lewis, presented in New York City in 1984 under the sponsorship of the East Lynne Company. Mr. Seymour died on July 10, 1966, at the age of 88.

5 Undated ms. notes for an autobiographical speech, William Seymour Papers, Princeton University Library.
day. On January 8, 1882, May Davenport and William Seymour were married at the Little Church Around the Corner in New York City. Five children came of the marriage, which lasted until Mrs. Seymour's death in 1927.

During the 30 years between 1889 and 1919, Seymour worked as manager to several producing organizations such as Abbey, Schoeffel and Grau (1889–1897), the Metropolitan Opera House (1900–1901), and for Charles Frohman and the Empire Theatre. From 1897 to 1900, he worked as an independent producer-manager with E. H. Sothern and Julia Marlowe, and with Maude Adams.

Seymour officially retired from the theatre after his wife's death, but he continued to lecture to and direct community and high school theatrical groups near his home in South Duxbury. He also contributed "reminiscences" to the Boston Transcript. On October 3, 1933, William Seymour died in Plymouth, Massachusetts.

When his papers and books came to Princeton, the Seymour family commissioned Kyra Markham to design a lithograph bookplate celebrating the career of Mr. Seymour. It depicts a bare stage lit by a single work light. Around the border are the names of some of the theatres to which Seymour had contributed so much. Still the official bookplate of the Theatre Collection, it now clearly indicates those volumes from the original collection of 800 books. That number has since grown to more than 13,300 volumes.

* 

The first curator of the William Seymour Theatre Collection was Professor Robert H. Ball, then of the Department of English. With the assistance of Marguerite L. McAneny, who was to become its second curator, the papers were sorted and arranged for use by researchers. They were officially presented at a dinner at the Graduate College on November 29, 1936.

When Professor Ball left Princeton in 1939, custodial responsibility for the Collection was turned over to Mrs. McAneny. Until her retirement in 1966, she supervised its remarkable growth and oversaw its changing nature. Housed originally under the gables of the old Pyne Library, the Collection soon ran out of space, thus beginning a recurring pattern in its history. Within five years the Collection doubled in
size, and short upon that came the gift of the McCaddon Collection, which continues to be another of the most significant archives in our holdings.

Joseph T. McCaddon was the brother-in-law of James A. Bailey of the Barnum & Bailey partnership, and its business manager at the turn of the century. Hence the McCaddon Collection consists of many of the working papers of the circus prior to its merger with Ringling Bros. in 1907. In addition to contracts, correspondence, minute books, route books, posters, and couriers, there are hundreds of invaluable photographs documenting the American circus of the 19th and early 20th centuries. Because of the strength of the original gift, and because of the growth of academic interest in the history of popular entertainment, we continue to augment our circus collection.

Clearly, the legitimate theatre represents only part of Princeton’s holdings; besides the circus archive, documents relating to the dance and to motion pictures are increasingly important. There are some holdings pertaining to radio, vaudeville, burlesque, and minstrel shows, but these are not our strengths.

During its first quarter-century, the Theatre Collection also came to include the ever-expanding archives of Princeton’s three most important theatrical companies—Theatre Intime, the Triangle Club, and McCarter Theatre. Adjuncts to the Theatre Intime Archives are the University Players materials from the 1950s, and Summer Intime records dating from the late 1960s. The McCarter Archives have been enhanced by files given by Benjamin Franklin Bunn ’07, Milton Lyon, and Arthur Lithgow, each of whom provided significant leadership during various periods of McCarter’s history.

Marguerite McAneny also oversaw the acquisition of papers representing important Broadway producers. The first was George Crouse Tyler (1867–1946), who served as manager to James O’Neill and whose production files illuminate the plays of Booth Tarkington ’93, not to mention the early careers of Helen Hayes and Alfred Lunt. Then she added 122 volumes of Sam H. Harris (1872–1941) playscripts, including rare typescripts of such early Marx Brothers theatrical ventures as The Cocoanuts (1925) and Animal Crackers (1928). A recent attempt to ascertain the fate of Harris’ working files revealed that they were stored for many years in the back room of a Broadway office, then discarded as trash. Alas, this too is a familiar theme in the history of archival collections.

A happier fate befell the business files and correspondence belonging to a third Broadway producer, Max Gordon (1892–1978). They are safe at Princeton. But in one of the quirks of the archival business—usually by decree of donor rather than by curatorial choice—Gordon’s playscripts are at The Walter Hampden-Edwin Booth Library and Theatre Collection at The Players, in New York City. Obviously, in order to assist our patrons, we must constantly be aware of the holdings and new acquisitions of other large collections. Princeton’s Theatre Collection works closely and constantly with similar collections elsewhere in the country.

Mrs. McAneny also saw the Collection augmented by singular categories of ephemera such as playbills, film stills and other photographs, posters, engravings, clippings, and designs. Among the latter is the beautiful collection of 18th-century theatre drawings amassed by Professor Albert M. Friend ’15, late of the Department of Art and Archaeology at Princeton. There are approximately 300 drawings in the Friend Collection, representing important artists like the Bibienas,
Domenico Fossati, Lorenzo Sacchetti, plus many renderings by Joseph Platzer for Mozart operas.

The tenure of the second curator also brought in the Breteagne Windust '29 Collection. Mr. Windust (1906–1960), a prominent American director who worked in the theatre, motion pictures, and television, was co-founder of the University Players at Falmouth, Massachusetts, in 1928. This group survived into the 1930s to give considerable foundation to the early careers of James Stewart '32, Joshua Logan '31, Myron McCormick '31, Norris Houghton '31, Henry Fonda, Mildred Dunnock, and Margaret Sullavan—only a brief sample of the long and illustrious list of talented people who were a part of the company at one point or another. The Windust Papers are richest in illustrating this phase of his career, which later involved directing the original productions of *Life with Father* (1939), *Arsenic and Old Lace* (1941), and *Finian's Rainbow* (1947). Windust also directed the Lunts in *Idiot's Delight* (1936), *Amphitryon* (1937), and *The Great Sebastians* (1956).

Sara Enright (1888–1963)—an actors' agent for theatre and cinema long before the days of "casting directors"—gave to the Library, quite literally, a steamer trunk full of her correspondence. This fascinating collection was stored for some 30 years before it was unpacked and organized, but it has proven to contain priceless information about the hard-working lives of many actors and other talented people. It provides especially revealing glimpses into the lives of actors touring in road shows during the late 1930s and the 1940s.

By 1966 the William Seymour Theatre Collection was bursting the seams of its Firestone location, and parts of it were housed in four other places in the building. For ten more years it expanded, mainly by adding published volumes on the subject of cinema—then gaining considerable academic interest on campus—plus other much-needed reference books. Very little could be done in the way of active solicitation for important new archival collections. Quite simply, there was no space in which to store them, let alone to process and shelve them. In 1976, space became available on the other side of the second floor, making it possible not only to consolidate our holdings into a single location, but also to add more.

Bringing together all of our collections—which by this time included the Otto Kahn Papers documenting Mr. Kahn's avocation as patron of the arts, and the Tams-Witmark Archive of music from the turn-of-the-century transition from operetta to musical comedy—simplified procedures for both researchers and staff. Through the generosity of the Class of 1922 and the Trustees of Triangle Club, a small listening facility was added, as were approximately 300 cassettes of musical comedy recordings. And it was anticipated that collection development could continue to expand with impunity for another ten years, at least.

That was 1976. In 1977 Warner Communications, Inc., gave to Princeton a part of the Warner Bros. Archives, consisting of business records of the studio up to June 30, 1967, plus a large collection of scripts for films made by the company. The production records, always housed on the west coast, were presented to the University of Southern California; the business offices were in New York, hence the decision for a dual archive. Warner Communications also provided a finding index and catalog of sorts for both portions of the archive, which
contain more than 15 million documents. The index and catalog alone consists of 1,048 bound volumes! Once again we have found ourselves working somewhat in tandem with another institution, but this has presented no problem. More problematic is the fact that once again our collection is split up, with some Warner files in Firestone and the remainder in two other locations. Nevertheless, material is provided to qualified researchers who make an advance appointment to see specific files. This is done as expeditiously as possible, and the Warner Bros. Archive has proven to be one of our most frequently-consulted holdings.

Smaller collections have also been acquired in the last decade—the Woody Allen Papers, for example, and 19th-century papers representing Richard Penn Smith, William Charles Macready, and the Matthews Family. Spanning the end of that century and into the current one are the Lulu Glaser Papers. Miss Glaser was a successful musical comedy star whose younger brother, William, attended Princeton with the Class of 1909. Her large collection of correspondence, photographs, business records, and some costumes were acquired as part of the legacy of William Glaser’s widow.

Over the years, faithful supporters of the Theatre Collection have included the late Robert H. Taylor ’30, and Professor and Mrs. Alan S. Downer. Each has regularly been alert for and contributed desiderata to our holdings. In the past year, Mrs. Downer also added the lecture and other research notes from the files of her late husband, who was an eminent theatre historian. Another regular and generous supporter has been Allison Delarue ‘28, a dance historian and collector to whom we remain indebted for his thoughtful contributions to our dance holdings, especially in the area of the Romantic Ballet.

Although our gatherings of dance materials are not vast, we are actively attempting to build this area of collecting as part of our policy to support the curriculum of the University. A few years ago, the Program in Theatre and Dance initiated a course in the history of dance, and it is always challenging to augment a collection in conjunction with the development of academic courses. This has been and continues to be true with the growing interest in film studies as part of the curricula in a number of disciplines on the campus. Courses on film are taught not only in the Visual Arts Department, but also in the Department of History and several of the language programs.

In addition to students, faculty, and staff of Princeton University,
the Theatre Collection is open to qualified researchers from other institutions. Our register currently lists an average of slightly over 100 patrons a month—not a staggering number, but enough to keep a staff of three constantly busy. The staff must also tend to mail queries and an outreach program that includes exhibitions and curatorial appearances at workshops, conferences and conventions, and at seminars to describe and discuss various aspects of the Collection. As time permits, there are also intermittent publications, such as the catalog for the ballet exhibition held in 1980.

Our annual acquisitions budget is small—slightly more than $13,000—and these funds must also provide appropriate titles for the Library’s general stacks as well as subscriptions to more than 100 serials. By working with other bibliographers and selectors in the library system, the curator can acquire books without drawing on our own funds, especially when scripts of plays are added to the general collections.

Not all of the day-to-day activities of the Theatre Collection are as tedious as budgetary matters, however. There are many rewards, not least of which has been the recently-completed reconstruction of the second-floor portion of the Department of Rare Books and Special Collections. Across the hall from the Leonard L. Milberg Gallery for the Graphic Arts, the Theatre Collection’s patrons now enjoy a sunny and inviting new listening facility and a large and equally attractive new reading room. The contributions of several members of the Friends of the Princeton University Library made the renovation possible.

In a very famous line from modern American dramatic literature, Blanche DuBois declares:

Whoever you are—I have always depended on the kindness of strangers.7

The William Seymour Theatre Collection has always depended on the kindness of friends.

7 Tennessee Williams, A Streetcar Named Desire (1947), Scene eleven.

E. L. Davenport and Black-Eyed Susan
A Musical Episode in Nineteenth-Century Theatre

BY PAULA M. MORGAN

American musicologists are increasingly interested in the musical history of their own nation. Some of them have focused on the development of musical theatre, from The Black Crook of 1866 to the latest Broadway extravaganza. But there has always been music associated with other types of theatre—in the 19th century, with comedy, farce, even tragedy—and this music has received little scholarly attention.

The William Seymour Theatre Collection of the Princeton University Library includes a small collection of music which provides a fascinating, if fragmentary, example of the music heard in the American theatre from around 1845 to 1880 and, more precisely, the music used by a major American theatrical dynasty of the period, the Davenport and Seymour families. Indeed, one of E. L. Davenport’s most popular roles—as William in Black-Eyed Susan—owed its origin to a song composed more than a century earlier.

*

Two types of music were commonly part of 19th-century theatrical productions, which always consisted of at least two plays, most often a tragedy or serious drama followed by a farce or commedia dell’arte piece. The first type was not directly related to the plays. An overture generally opened the evening’s proceedings, and vocal and instrumental selections separated the dramatic offerings on the program. The second type consisted of incidental music interspersed throughout the plays themselves—“mood music” to open and close scenes and, not infrequently, songs at appropriate points in the action.
Playbills record the variety of selections which an audience might hear in the course of an evening. Major composers of classical music were well represented. For example, the program for The Boston Theatre on Monday, January 1, 1855, included the Overture to Zaubersflöte by Mozart, Shakespeare's Hamlet, an aria from Ernani by Verdi, and the farce Boots at the Swan.

Dance numbers and instrumental solos were also popular, as evidenced by this notice in a New York playbook for the Olympic Theatre in 1866:

The Orchestra will perform the following Music, arranged by and under the direction of Thos. Baker

Overture—"Les La de Fees"................................. Auber
New Waltz—"The Guards"................................. Godfrey
Fantasia—"The Daughter of the Regiment"........... Alard
Solo Violin............................................. Mons. Buitrago
Polka—"Firework"......................................Baker

With Imitation of Sky Rockets

The most extraordinary combination of all, at least to 1980s tastes, may be that mentioned by the actress Adelaide Calvert (1836–1921), who rightly describes it as "such a formidable bill."* Antigone (with Mendelssohn's music) And The Pantomime of Mother Goose.

Some notion of the size of the orchestra and the instrumentation can be gained from the published reminiscences of 19th-century actors and actresses, and from the actual music in the Seymour-Davenport family papers. Felix Morris, writing of a company that toured Vermont, Massachusetts, and New York State in the summer of 1873, recalls that

We carried our own orchestra, consisting of four pieces. The services of the musicians were required on the stage as well as in the orchestra. A song and dance man worked the snare drum, and I figured in the capacity of bass drummer. . . . On our arrival in any little town the orchestra had to assemble at the hall, and thence sally forth and advertise our enterprise by a public-out-door demonstration. Our street parade was a feature.*

Instrumental resources in the theatres of major cities were clearly more extensive. J. B. Howe mentions a production of As You Like It at The Boston Theatre during the 1855–1856 season; the orchestra consisted of 26 instrumentalists. And Olive Logan, in her 1870 memoirs describing theatrical life in general, states: "The orchestra consists of the leader at $100, and from twelve to sixteen musicians, whose salaries range from $30 to $18 a week."*

Logan's statement is substantiated by the Seymour-Davenport musical parts. In some cases the instrumentation is listed on the cover of the music, but for other plays, many of the parts are clearly missing. On the whole, the orchestration is very consistent: two violins, viola, cello, bass, flute, clarinet, one or two cornets, one or two horns, trombone, tympani and/or drums. The first violin may be designated "leader," or there may be an additional part so labeled; in any case the leader has cues corresponding to those in the director's promptbook.

The assortment of music in the Seymour-Davenport papers represents a repertoire in use through much of the 19th century. At present, it is not possible to identify any of this material as having been employed for a specific production; promptbooks are part of the papers, but their cues do not match those in the music. Many of the parts are heavily marked and many are missing, a situation which is not surprising since this was a working collection, and musicians, then as now, did not treat their music gently.

There are some tantalizing bits of music associated with William Seymour, Davenport's son-in-law whose heirs gave the family papers to Princeton. The papers include Seymour's promptbook for Dion Boucicault's Arrah-na-Pogue; on page ten Seymour has written: "Note to Leader of Orchestra. — Overture of Irish airs in medley. Appropriate music to the action throughout. General directions are given. Unfor-

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* More about William Seymour's career can be found in Mary Ann Jensen's article in this issue of the Chronicle.
fortunately, the only music included here is for violino primo, and the cues in the part do not match those in the promptbook. A folder contains miscellaneous parts, some of which read “Dramatic Music/Prop/ Lawrence Barrett /[signed] Wm. Seymour.” The instrumentation for this music includes the euphonium, a baritone-range valved bugle which is employed nowhere else in the scoring for the Seymour-Davenport papers.

At first glance these parts seem to contain incidental music for a variety of plays, most by Shakespeare: Esmeralda, Julius Caesar, Richard III, Hamlet, Othello, Richelieu, and Macbeth. It is likely that the music was intended not for individual productions of each drama, but for an evening’s entertainment in which one or more scenes were performed from all the plays. Barrett was probably the actor, Seymour the stage manager. Another Shakespearean item is an oblong manuscript music book containing a vocal part for the Fool’s music in King Lear. The part is inscribed to Seymour at the end.

The earliest body of music in the Collection is that associated with Edward Loomis Davenport (1814–1877). Most prominent in this group is the material pertaining to Black-Eyed Susan, and to this we shall return in some detail, for it occupied an important place in Davenport’s career and influenced his reputation in the American theatre. The package of parts which includes those for Black-Eyed Susan also contains music composed by Giuseppe Operti for Julius Caesar, a play in which E. L. Davenport achieved considerable fame in the role of Brutus. Rounding out this material is music for John Howard Payne’s There’s (inscribed to Davenport by the arranger); music by Charles Koppitz for Shakespeare’s Henry VIII; and two vocal works, “Angels Ever Bright and Fair” from Handel’s oratorio Theodora (arranged for a trio of women’s voices and organ), and a printed song bearing the copyright date 1870, “Orpheus with his Lute” by Frederick Stanislaus.

Of all the Seymour-Davenport music, that for Black-Eyed Susan has the fullest documentation within the papers. The play, termed “A Nautical Drama,” was written by British playwright Douglas Jerrold (1809–1857), whose other stage works included The Rent Day, Law and Lions, The Wedding Gown, The Housekeeper, and Painter of Ghent. In its day, Black-Eyed Susan was extremely popular. The story is classic 19th-century melodrama, complete with villainous landlord, swooning damsel, and sudden plot twist to provide a happy ending. A New York edition of the play provides this synopsis:

Doggrass, a surly old usurer, forces William, the husband of pretty Black-Eyed Susan, to go as a sailor in the English navy. For this he is roundly berated by an eccentric genius, Gnabrain. Three years have passed since William left his pretty Susan; and her tear-wet pillow tells of her grief. Gnabrain sympathizes with her, and while talking with her in the poor cottage where she finds shelter, hears Doggrass’ voice. Not desiring D. to see him, he hides in a closet. Doggrass, heedless of Susan’s tears, tells her he is going to sell the poor furniture towards getting his rent. Dolly has come in, and taking Susan’s part, berates D. and his follower, Jacob, and says that she wishes her true lover, Gnabrain, was there; he’d befriend Susan. Doggrass goes on, however, to take a list of the effects, and tells Jacob to begin with the closet. Susan stands before the door, and D. says that he begins to suspect something. The door is pulled open, and G. starts out, knocking Jacob down with a rolling pin. . . . In the midst of Susan’s distress, Hatchet, a smuggler, appears, and earns the young wife’s gratitude, by saying that he was her husband’s friend, and paying the rent to Doggrass. The fleet arrives in the Downs, and the sailors come on shore. William lingers behind, for he sees no trace of Susan amid the waiting crown. Jacob, to curry favor, meets him. . . . W. starts to try to find Susan. Capt. Crosstree had meanwhile seen Susan, found out that she was the sweetheart of a common sailor, and determined to possess her. William enters Susan’s poor abode. She is out. Seeing her coming, he retires to surprise her. Hatchet and Raker are with her. They tell a long story about William’s death, and as Susan is about to fall, he starts out and confronts them, catching his swooning wife in his arms. . . . Doggrass appears, and William gives him a good shaking. William and Susan go off joyously together to make merry with William’s comrades and their families. Before they arrive, and while Blue Peter has just finished singing “Black-Eyed Susan,” written in honor

7 Lawrence Barrett (1808–1891) was a noted actor and manager.
8 Jerrold’s work must be distinguished from F. C. Burnand’s Black-Eyed Susan, which is subtitled The Little Bill That was Taken Up.

9 Published by Clinton T. DeWitt. The summary is printed on pp. 3-4.
of William's wife, Capt. Crosstree comes in to tell them that orders have arrived, and they must sail that night. . . . William, telling Susan that he will probably get leave to come on shore, tears himself away. Susan, in her grief, tells her friends that she will go on home alone. Unfortunately, she falls in with Capt. Crosstree, muddled with drink, and after some soft palaver, he seizes her. But William rushes in, and strikes the Captain with his cutlass. William is at once made prisoner of. Then follows a perfect representation of a court-martial on shipboard. William in spite of his defence, full of native truthful eloquence, and rich in racy nautical phraseology, is condemned to die. . . . On the execution morning William . . . has an almost heartbreaking interview with his poor Susan. He begs her to see him buried beneath the aspen tree in the churchyard, and Susan is borne off, senseless, in Seaweed's arms. The last scene shows William ready to mount the scaffold, his neck entirely bare, when Capt. Crosstree rushes in to stop the execution, crying "He is innocent." He is reminded that a sailor who strikes his officer must die, no matter what extenuating circumstances existed. But the Captain shows that at the time William struck him, his discharge was already signed at the Admiralty. This saved him. So ends one of the best, most exciting, and popular of dramas.

Throughout the play, William's manner of speech certainly is "rich in racy nautical phraseology." Here is a sample from Act I, Scene 3. William believes he has spotted Susan in the crowd on shore, but he soon realizes his error:

**WIL.** A little more to port, messmate. There's my Susan! Now pipe all hands for a royal salute! There she is, schooner-rigged. I'd swear to her canvas from a whole fleet. Now she makes more sail—outs with her studding-sail booms—mounts her royals, moon-rakers and sky-scraper; now she lies to it!—now! now!—Eh! may I be put on six-water grog for a lubber—

**PETER.** What's the matter?

**WIL.** 'Tisn't she—'tisn't my craft.
Black-Eyed Susan premiered at the Royal Surrey Theatre in 1829. It must indeed have been exciting and popular with 19th-century audiences; The National Union Catalogue lists 11 different editions of the play, British, American, and even German, some in three acts and some in two, published between 1839 and 1889. The Seymour-Davenport papers contain three of these editions, one British and two American, and they help explain the relationship between the three-act and two-act versions. The London script, in three acts and published by Thomas Hailes Lacy, is undated. It bears William Seymour’s signature on the front of the wrapper and is, in fact, a promptbook, with cuts reducing the three acts to two. There are three copies of a two-act edition published in Boston by William V. Spencer in 1855. The first of these copies is incomplete; it begins on page 11 in the second scene of the first act. This copy has some manuscript annotations. The second copy is complete and unmarked except for signatures of James and William Seymour on the title page. The third copy is complete and interleaved, as though for a promptbook, but there are no annotations. The other American edition is also in two acts, and it was published by Clinton T. DeWitt in New York. The two copies of this edition are undated; the imprint of one is covered by the label of The Dramatic Publishing Company, Chicago.

The cuts in the London promptbook result in a play which is quite similar to the two-act Boston and New York versions, although the annotated Boston edition does not always agree with the other American copies. The two-act drama certainly does not suffer from these cuts. But in both the promptbook and the annotated copy of the Boston edition, there is one cut which affects the musical content of the play rather than its plot. The passage in question is described in the synopsis: William and Susan are about to rejoin William’s fellow crewmen, and Blue Peter has just finished singing “Black-Eyed Susan.” This is one of only three references to a specific piece of music in the entire play, and, as we shall see, this deletion would be particularly interesting if E. L. Davenport were playing the role of William.

In the London edition of the play, a note on the verso of the title page reads: “The music throughout the piece is chiefly selections from Dibdin’s Naval Airs.” Charles Dibdin (1745–1814) is described as an “English composer, dramatist, poet, novelist, actor, singer and entertainer” who “became famous for his sea songs during the Napoleonic Wars.” Some of these songs must have been the “naval airs” of Black-Eyed Susan.

But what of the song, “Black-Eyed Susan?” It could be described as a naval air, but it was not written by Dibdin. The words are by John Gay, of Beggar’s Opera fame; the music was composed by Richard Leveridge (ca. 1670–1758). Bearing the title “Sweet William’s Farewell to Black-Eyed Susan,” the song first appears in print around 1739, and by 1879 there had been at least 18 other editions. Since the song predates the play by nearly a century, Jerrold would seem to have taken the little episode of the ballad as the germ of his drama. In the play, “Black-Eyed Susan” occurs three times. The stage direction at the opening of Act I, Scene 2, reads “Susan is heard without, singing a verse of Black-e’y’d Susan.” In Act I, Scene 5, Blue Peter sings on stage. Here eight verses of the song are printed in the London edition, although a note reads: “Only the first two verses of ‘Sweet William’s Farewell to Black-e’y’d Susan’ are sung in representation.” The Boston and New York scripts print only the first, second, and last verses:

All in the Downs the fleet was moord’
The streamers waving on the wind,
When black-eyed Susan came on board,
O! where shall I my true love find?
Tell me, ye jovial sailors, tell me true,
Does my sweet William sail among your crew?

William, who high upon the yard,
Rock’d with the billows to and fro;
Soon as her well-known voice he heard,
He sigh’d and cast his eyes below.
The cord slides swiftly through his glowing hands,
And quick as lightning on the deck he stands.

The boatswain gave the dreadful word,
The sails their swelling bosom spread;

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11 Although no publication was specifically titled “Dibdin’s Naval Airs,” several anthologies of these pieces were published, beginning with The Sea Songs of Charles Dibdin in 1829. The British Library, Department of Printed Books, The Catalogue of Printed Music in the British Library to 1900 (London: K. G. Saur, 1981- ), Vol. 16, pp. 334 ff.
12 Ibid., Vol. 35, pp. 175-176.
No longer must she stay on board;  
They kiss’d; she sighed; he hung his head;  
Her less’ning boat unwilling rows to land;  
Adieu! she cries, and waves her lily hand.

The final appearance of the song occurs near the end of the play, just before William’s “almost heart-breaking interview with his poor Susan.” Susan’s arrival interrupts William as he is singing the first verse.

Having sorted the textual and musical variants in the play as it appears in the Seymour-Davenport papers, how do we fit the E. L. Davenport characterization of William into the picture? The role was extremely important in his career; indeed, he ultimately made the play a personal vehicle of a distinctly American nature.

Edward Loomis Davenport made his theatrical debut in Providence, Rhode Island, in December 1856. Less than five years later—May 26, 1841—he was listed in the dramatis personae for a production of Black-Eyed Susan at the Arch Street Theatre in Philadelphia, but in the role of Captain Crosstree rather than William. Davenport’s acting career continued in Boston and New York as well as Philadelphia until his departure for England late in 1847. He appeared in Shakespearian tragedies and other popular dramas of the day, but contemporary documents and accounts record a trend which was to be significant for his professional development, both in Great Britain and upon his return to America.

Perhaps unwittingly, Davenport began to prepare himself for the role early in his career. George Odell, chronicler of 19th-century theatrical activity in New York, reports:

Davenport, one of the most versatile of actors, had, as we know, appeared during the preceding summer [1843] at Niblo’s. During this engagement at the Bowery he narrowly escaped being converted into a Yankee comedian, he being assigned to several parts that might have fitted Hill or Marble; he also sang Yankee songs between play and farce, as on the 30th, when he rendered A Yankee Ship and a Yankee Crew.

And a chronicler of the Boston theatre notes:

Frequently Davenport added his inimitable humor to the interludes on the programs. He sang “A Yankee Ship, and A Yankee Crew,” on June 29 [1845], and again thus delighted his enthusiastic public on June 27, the occasion of his benefit and announced last appearance.

In 1846 Davenport was hired as leading man for the actress Anna Cora Mowatt. The company toured the South, and in addition to his acting duties, Davenport sang comic, patriotic, sentimental, and pathetic songs. When Mrs. Mowatt agreed to a British engagement, she asked Davenport to be a member of this company as well. He made his English debut at the Theatre Royal, Manchester, on December 6, 1847, and did not return to the United States until the autumn of 1854.

Davenport did appear as William in Black-Eyed Susan before his departure for England, but he certainly achieved his reputation in the role while abroad. That the Yankee singer of nautical songs should become known as William, a sailor in the Royal Navy, is a paradox that did not go unnoticed by contemporary commentators. One critic was amazed that Davenport “actually dared to appear as a British sailor—William in ‘Black-eyed Susan’—a character created by the great Tippy Cook.” A Davenport obituary notes, “He remained abroad for seven years, winning great favor with the English public, especially in the widely contrasted parts of William in ‘Black-Eyed Susan,’ and Hamlet.”

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15 George Odell, Annals of the New York Stage (New York: Columbia University Press, 1927–1949), Vol. 5, p. 23. Charles M. King (fl. 1835–1841) was the composer of “A Yankee Ship and a Yankee Crew,” and its words have a decidedly patriotic and American cast: “A Yankee ship and a Yankee crew;/ Tally hi, ho, you know;/ O’er the bright blue waves like a seabird flew;/ Sing hey aloft and alow;/ Her wings are spread to the fairy breeze;/ The spray sparkling as thrown from her prow;/ Her flag is the proudest that floats on the seas;/ Her way homeward she’s steering now.” The song is in Heart Songs Dear to the American People (New York: World Syndicate Company, 1909), pp. 72–73.

16 Claire McClintoch, The First Decade of The Boston Museum (Boston: Bruce Humphries, 1940), p. 94.


18 Clipping in the E. L. Davenport file, Princeton.
describes Davenport as William “dancing and singing like a true sailor.”

But what did he sing? Since William was a sailor in the British navy, it is probably safe to say that Davenport did not sing “A Yankee Ship and a Yankee Crew.” In the Seymour-Davenport papers there is no direct evidence concerning William’s music in British productions other than the portion of the first verse of “Black-Eyed Susan” indicated in the play script.

American productions are another story. Davenport returned to the United States in 1854, and Black-Eyed Susan was part of the bill in his opening engagement at the Broadway Theatre, New York, beginning on September 11th. From that time on, the play continued to be an important part of Davenport’s repertory in New York, Boston, and on tour. He was in his late fifties when he last played what must have been a rather taxing role, at Wood’s Museum, New York, December 1873.

A series of playbills in the Seymour-Davenport papers gives us some notion of the nature of an evening’s entertainment with Black-Eyed Susan. A benefit for Davenport was presented at Bates’ Theatre, St. Louis, on Friday, December 1, 1854; Davenport opened the evening as St. Marc in the play of the same name, and the afterpiece was Black-Eyed Susan, “with the Song of ‘A Yankee Ship and a Yankee Crew.’” A more elaborate bill is listed at The Boston Museum for Monday, January 29, 1855. The program opened with the overture to The Magic Flute, and the drama of the evening was The Noble Heart, by G. H. Lewes—a premier in which Davenport played Don Gomez de la Vega. Black-Eyed Susan was again the after-piece, but between the two plays there was a song, “Maid of Judah,” sung by Mrs. H. Eckhardt whose husband was director of music for the theatre, and a dance, “El Manola,” performed by Miss A. Raymond and Mr. S. Lake, who also played an officer in Black-Eyed Susan. The cast list for Black-Eyed Susan notes that Davenport, as William, will sing “A Yankee Ship and a Yankee Crew” and dance a double sailor’s hornpipe with the Susan of the evening, Mrs. Rainforth.

At The Howard Athenaeum in Boston, the company pulled out all the stops, as it were, on December 31, 1860. The bill began with two comediettas, My Friend Isaac and Morning Call, the cast of which included Mr. and Mrs. E. L. Davenport. The audience was then treated to a “new and local mythological absurdity, Ixion in Boston! or, The Gods on a Lark.” The evening’s entertainment ended with “The Nautical Drama of Black-Eyed Susan.” Davenport sang “Columbia the Gem of the Ocean” and the ever-present “A Yankee Ship” and danced the double sailor’s hornpipe with Susan, played by his wife. At The Academy of Music on Thursday, January 3, 1861, the program was unusual in that Black-Eyed Susan, normally an afterpiece, was the opening work. Again the song “A Yankee Ship” is associated with the William of Mr. Davenport, but there is also listed a grand dance by all the characters during the piece.

The music for Black-Eyed Susan in the Seymour-Davenport papers must be examined with caution, for like the published scripts and promptbook, there is no evidence linking it directly with an E. L. Davenport performance. Yet these manuscript parts certainly represent traditions of the period, and their contents fit contemporary descriptions of Black-Eyed Susan with Davenport as the star. The provenance of this music is not clear. The end of the violino primo part is inscribed “F. W. Peterschen / Park Theatre Brooklyn / NY,” and on the verso of the cover of the tympani part is the note “J. V. Clark Tymanist Academy of Music / Albany NY.” The parts include violino primo, violino secondo, viola, bassoon, flute, clarinet, cornet, corni, trombone, and tympani. “A Yankee Ship” has been copied separately on a loose sheet in the violino part, and the song appears in none of the other parts; in fact, neither words nor music occur elsewhere in the Seymour-Davenport papers. As for other identifiable tunes, the first two phrases of “Rule Britannia” have been sketched in pencil at the end in all parts, and the hornpipe is the melody most commonly associated with that dance. Nowhere does the tune “Black-Eyed Susan” appear.
Most of the musical interludes are quite short—they vary from four to 22 measures—and some are repeated at various points in the play. The music serves a similar function to film or television background music today: it opens and closes scenes, underlies key moments in the action, and unifies plot lines by the recurrence of certain motifs at different points in the play.

Accompanying the promptbook for Black-Eyed Susan is a sheet of paper listing the musical cues for the two-act version of the play. These cues match neither those in the promptbook nor the group of parts, but they provide interesting evidence of the way in which music and text were matched in a production. Each musical direction is preceded by the line of the play to which it applies, and the directions are mainly indications of mood, duration, and dynamics: “At change of scene 2 bars plaintive”—“Lively till William and Gnatbrain off”—“Slow, plaintive pp at rise.” “Hornpipe” is indicated three times in Act I, and beginning with the last cue of Act I, “All in the Downs” is specified five times. Nowhere is there any mention of “A Yankee Ship and a Yankee Crew,” “Columbia the Gem of the Ocean,” or “Rule Britannia.”

From the evidence of the promptbook and/or playscript, cue sheet, and music, where does William’s famous song and double hornpipe fit in the play, since the song and dance are not a part of the text? Act I, Scene 5 is the most likely spot. In the plot, William and Susan have just rejoined William’s comrades, William is spinning nautical yarns, and dancing begins. The cue sheet specifies “dance” at this point, having opened the scene with a hornpipe. In the annotated Boston Theatre edition of the play, there is a loose slip of paper inserted in the opening where Scene 5 begins; a penciled note on the slip reads in part, “This is the scene they propose doing—with the song in.” Least informative are the musical parts. Cue 10, at the line “Pipe up my boy,” has the note “(Song/William),” but this is the scene in which Blue Peter sings “Black-Eyed Susan,” and it is cut in all marked copies of the play.

* *

Clearly, Davenport was enormously popular as William in Black-Eyed Susan. Almost without exception, the newspaper obituaries in the Seymour-Davenport papers cite the role as one of the actor’s memorable representations. In his memoirs, the actor and manager Lau-}

rence Hutton gives a lengthy description of the first time he saw Davenport play the part of William. Obviously, it was Davenport’s acting which impressed Hutton. Only once in the account does he mention music, and it is entrance music, not a song. Hutton’s final judgment of the performance is a high compliment:

We do not recall many evenings where a great actor has so controlled and moved his audience as did Mr. Davenport, and as we look back, and compare it with the playing of other actors, we can only account for it as a true artist’s handling of an impressive part.

And the editor of The Boston Theatre edition of the play mentions Davenport in his introductory remarks:

The success which has attended Mr. E. L. Davenport’s representation of William, in the Drama of Black-Eyed Susan (in this country and in England) induces us to offer it in this Series of Plays . . . Mr. Davenport, after supporting Mr. Macready in his farewell engagement at the Haymarket Theatre, London, performed William twenty-three consecutive nights to crowded houses. He has since repeated it in the principal cities of Great Britain and the United States with similar success.

Yet in spite of this acclaim, Davenport did not achieve the high reputation gained by such actors as Edwin Booth, Edwin Forrest, and Joseph Jefferson. Davenport’s contemporaries also allude to this situation. The actress Olive Logan remarks, perhaps overstating her case:

Actors like E. L. Davenport, who have never created any marked sensation, and, in spite of rare abilities and conscientious effort, see themselves outstripped in the race for fortune by people far below them in all the qualities which should deserve success, may be excused for sometimes feeling that the theatre-going masses need educating.23

23 “. . . when scene fourth is on, ‘All in the Downs,’ and enter Davenport as William.” Quoted by Edgett, Edward Loonis Davenport . . . , P. 54.
24 Ibid., p. 54.
25 Logan, Before the Footlights . . . , p. 458.
As noted by John Ellsler, Davenport himself was aware of this situation and suggested a reason for it:

He [Davenport] often expressed the opinion that his versatility had spelled failure for him in the later days of his professional life, whereas in the "palmy days" the value of an actor lay in his ability to handle successfully the various parts he was cast for.²⁴

And another commentator echoes this opinion:

William in Douglas Jerrold's "Black-Eyed Susan," which was suggested by Gay's well known ballad, was a favorite character with Davenport before he got too old to dance a sailor's hornpipe with spirit, but although it afforded some opportunity for pathetic acting, it was not pleasant to see him in it after he had appeared in a more entirely serious effort earlier in the evening. People may have admitted and praised his versatility, but they somehow lost respect for him as a more legitimate performer.²⁵

Thus, great as the acclaim may have been for Davenport's William, the actor's renown in that role seems ultimately to have harmed his reputation. Changing tastes were also a factor. In Davenport's earlier days in England and on his return to America, the audience would have found nothing strange about a play such as Black-Eyed Susan following a more serious drama. Timing is all-important in the theatre, and here Davenport was a victim of bad timing.

There is a final footnote to this tale of a nautical drama. In his memoirs, the actor J. B. Howe describes an Atlantic crossing on which he had smuggled a small dog aboard the ship. A member of the crew discovers the dog, and Howe is called before the captain. Since the animal has neither harmed nor annoyed anyone, Howe believes himself to be unjustly persecuted, "and I felt something like William when he is tried by court-martial; but, like William, pregnant of my cause, I feared not."²⁶ There is no explanation of this reference, because, of course, none is needed. It is assumed that the reader knows all about William and his court-martial. If indeed that was true in 1888, when Howe wrote, then surely E. L. Davenport was largely responsible for the wide-spread popularity of William and his Black-Eyed Susan.

²⁴ Howe, A Cosmopolitan Actor . . ., p. 156.
²⁵ Clipping in the E. L. Davenport file, Princeton.
Alfred-Edouard Chalon’s *Pas de Quatre*

BY ALLISON DELARUE

*Over the centuries, the theatre has used the talents of many artists other than actors and has presented spectacles other than drama. Ballet, too, is a form of theatre and, like drama, requires the services of artists who design sets, playbills, and posters. Painters have also recorded for posterity the likenesses of the stars who graced the stage. Princeton’s Theatre Collection includes important works like the watercolor discussed by Allison Delarue, himself a balletomane and collector of the art of the theatre, and the generous donor of the Chalon Pas de Quatre.*

During the first half of the 19th century, England enjoyed a renaissance of the arts. The Romantic Movement was in full flower, and it was in this artistic environment that two brothers, Alfred-Edouard and Jean-Jacques Chalon, embarked on careers as painters. The Chalon family had fled Geneva in 1794, during the political unrest following the French Revolution. They settled in London, where Jean-Jacques became a successful painter of traditional pastoral and genre canvases. Alfred’s portraits had a more fashionable public among Londoners interested in theatre, and especially in ballet.

Alfred’s love for ballet was apparent as early as the 1820s, when ballet had not yet proven to the public its autonomy as a theatre art. Neither were dancers an accepted subject for academicians. Understandably, Chalon approached his subject tentatively, through caricatures, some of which are preserved in the Victoria and Albert Museum. The 1820s caricatures were his apprenticeship for the 1830s and the 1840s when his serious portraits of ballet dancers were unrivalled and brought him to the attention of Queen Victoria herself.

Queen Victoria was an early admirer of Marie Taglioni, the Sylphide of the Romantic Ballet. In 1831, Chalon painted two portraits of Taglioni, one as La Bayadere and the other in the role of Flore in Di-
delot’s *Flore et Zéphire*. The master lithographer R. J. Lane issued them as lithographs that became highly-prized by collectors; their popularity was an embarrassment to the Royal Academy of the Arts, which for a hundred years refused to recognize lithography as art. Nevertheless, Chalon’s sensitive portraits of Taglioni found favor with Victoria, and in 1837 he was the first artist commissioned to paint the young Queen. Soon after, he was appointed painter of watercolor portraits to Her Majesty.

In 1845, Chalon’s brush recorded the apotheosis of the Romantic Ballet. Benjamin Lumley of Her Majesty’s Theatre staged a brilliant *divertissement* choreographed by Jules Perrot and danced by four internationally celebrated ballerinas. How tactfully managed four such temperament artists is an amusing story, but it has been told many times.¹ We are interested in the fact that Chalon was in the wings. His watercolor portrait of the four dancers, Marie Taglioni, Carlotta Grisi, the Danish dancer Lucile Grahn, and Fanny Cerrito, comes alive in an elegant tableau from the *Pas de Quatre*.

Also in 1845, Chalon made six studies of Marie Taglioni, issued under the title *Souvenir d’Adieu*. They were published by J. Mitchell, Librairie de Sa Majesté.

When the vogue for the Romantic Ballet faded, dance declined and went into music halls. Chalon’s love affair with Marie Taglioni was over, but never forgotten. In 1860, Alfred-Edouard died, and was buried at Campdell Hill, Kensington, London, beside his fellow-artist and brother, Jean-Jacques, who died in 1854. In 1861, there was a sale of Chalons at Christie’s.

In 1971, the citizens of Geneva, where the brothers had been born, organized a retrospective exhibition, “Deux Artistes Genevois en Angleterre.”² Her Majesty Queen Elizabeth II, the British Museum, the Victoria and Albert Museum, the National Portrait Gallery, the Royal Academy of Arts, and other public and private collections contributed works by the Chalons. But Alfred’s watercolor for the famous *Pas de Quatre* was missing. What had become of it? And how did it come to be part of the Theatre Collection at Princeton?

If we were to improvise a provenance for Princeton’s Chalon draw-


² An illustrated catalog of the exhibition was published by Musée Rath (Geneva, 1971).
McCarter Theatre in the 1960s

BY HERBERT MC ANENY

The files of the William Seymour Theatre Collection provided Mr. McAneny with most of the information in this article, in which he recalls an exciting period in the history of McCarter Theatre. He also interviewed Petie Duncan, Nancy Shannon Ford, Alison Harris, Mary Ann Jensen, J. Merrill Knapp, William W. Lockwood, Jr., Milton Lyon, William McCleery, and Maida Pollock, all of whom were involved with McCarter in the 1960s. The result is a memoir of times past that will itself become part of the McCarter Archive.

A useful byproduct of the publicity attending the reopening of the renovated McCarter Theatre was the reminder that the theatre has had an interesting past. Photographs of The Golden Dog, the Triangle Club show that opened the theatre in 1930, and mention of world premieres like Thornton Wilder's Our Town in 1938, brought back cherished memories of more than half a century of fine theatre.

Like all successful institutions, McCarter has enjoyed several incarnations over the many years of its existence. Great changes occurred around 1960. It was then that President Robert F. Goheen appointed a Faculty Advisory Committee on McCarter Theatre and hired Milton Lyon first as consultant to the committee and later as Executive Director of the theatre. The decade of the 1960s marked a turning point in McCarter's history. It is a period that deserves to be better known.

The philosophy and goals of the Faculty Committee on McCarter were in substantial agreement with aims stated by Milton Lyon in a detailed report submitted on December 1, 1958. In it he discussed the past, the present, and the future of the theatre.

During the recent past (1954–1958), he pointed out, there had been 24 theatrical bookings (including 18 pre-Broadway tryouts and 4 road shows) and 16 special attractions at McCarter. Of the pre-Broadway tryouts, only 2 were subsequent hits and 15 were "flops." Barely 6 had any literary merit, and only one was a classic. Moreover, the theatre operated at a loss every year. In short, McCarter played no cultural part in the life of the University, and it was a financial burden as well. As Lyon put it,

It has not induced the student to become a lover of the theatre and of music. It should reflect the outlook of the University, and thus become an educational asset to the University and the community, as well as a place of entertainment. It should be able to do this without operating at a deficit.

What he proposed was that McCarter should become a "producing" rather than a "booking" theatre:

The answer lies in creating one's own theatre rather than importing it; in producing the kind of theatre to which the University desires to expose its students rather than taking chances on booking what is available at the moment... It means forming a Princeton Center of all the arts—housing under one roof theatre, opera, light opera, concerts, recitals, lectures, movies, dance programs, children's theatre, special attractions, and an occasional road show or pre-Broadway tryout.

The most unusual part of the plan was that a resident professional company should be hired to act the plays. When Lyon engaged the Association of Producing Artists (APA), under Ellis Rabb, to stage the first series of plays in the Fall of 1960, he was breaking new ground.

One goal of the Faculty Committee was to develop a wider student audience. Two approaches brought results. Discount tickets, inexpensive coupon books, and even free passes to Freshmen were one incentive. The other was strong Faculty support. The Faculty Committee itself retained a voice in the selection of plays. It determined that integration between the McCarter program and the University's academic program was to be quite close, especially with the departments of English, Modern Languages, and Classics. Students and professors alike found it advantageous to see their classroom texts come to life on the stage. "Both in and out of the classroom," declared an interim report in October 1960, "it is not unusual to hear students arguing over
interpretations and comparing actors' performances. Students have requested that lectures be given on the plays, and have attended lectures and classes where the playwright or the play of the week happened to be the subject of discussion.

In the choice of plays, the idea was that a Princeton undergraduate, in four years, should be given a taste of the world's best drama "from Greek to modern, Oriental plays to musicals," to quote a Daily Princetonian news story. Or, as Milton Lyon expressed it in an article beamed at professional actors in Equity Magazine, "there will be opportunities for varied talents—comic, tragic, operatic and choreographic, Greek heroism, Shavian wit, Slav soul, Scandinavian gloom, or simply the ability to put a fast curve on a custard pie."

Who were the people in charge of the University's McCarter experiment? Makers of policy were the Faculty Committee, including Alan S. Downer (Chairman), E.B.O. Borgerhoff, Gordon Alexander Craig, Jeremiah A. Farrington, Francis R. B. Godolphin, John Merrill Knapp, Victor Lange, and Howard Menand. An Advisory Council numbered in its ranks some distinguished theatre names. They were (in alphabetical order) Kirkland Alexander, Richard Barr, Katharine Cornell, Melchor Ferrer, Hugh Hardy, Helen Hayes, Norris Houghton, Joshua Logan, Philip Minor, Philip Ober, Ben Piazza, Richard Pleasant, Charles Schultz, James Stewart, A. M. Wade, and Clinton Wilder, Jr. Heading the McCarter Company were Milton Lyon, Executive Director; Marguerite McAneny, General Manager; Hugh Hardy, Artistic Coordinator; Brooks Jones, Associate Producer.

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The experiment began in the Fall of 1960 with six plays under the heading of "Comedy in Theatre"—the "APA year" happily remembered by old-time McCarter-goers. The plays were Right You Are by Luigi Pirandello, The Lady's Not for Burning by Christopher Fry, The Tavern by George M. Cohan, The Seagull by Anton Chekhov, Doctor for a Dumb Wife by Molière-Anatole France, and The Importance of Being Earnest by Oscar Wilde.

Thereafter for a number of years each Fall series and each Winter-Spring series grouped plays under a general topic. For example, "The Mediterranean Heritage" in the Fall of 1962 included O'Neill's Mourn-

To commemorate the 400th anniversary of Shakespeare's birth, the 1964 Winter-Spring series comprised five plays: Richard III, The Taming of the Shrew, Much Ado About Nothing, Othello, and Romeo and Juliet. McCarter showed two Sir Laurence Olivier films: Henry V and Hamlet. The New York Pro Musica presented a special Shakespeare concert.

And on March 22, Dame Edith Evans, Sir John Gielgud, and Margaret Leighton made a unique appearance doing scenes, songs, and sonnets in a program they called "A Homage to Shakespeare."

* *

Probably the greatest surprise in the early years of Princeton's Performing Arts Center was the success of the matinee program for schools. Launched tentatively in the 1961 Spring season, it attracted 13,000 high school students the first year, 27,000 the second year, more than 40,000 the third year. As Alan Downer, chairman of the Faculty Committee on McCarter, pointed out, "We fell into student matinees almost by accident, as we heard from high school principals and English teachers how much the program benefitted them."

The mounting success of the program, however, was no accident. Arthur Lithgow, recently added to Lyon's staff, traveled all over the state visiting schools and talking to English classes and special assemblies. For the Shakespeare Quadricentennial Drama Series in 1964, more than 55,000 students from New Jersey's schools and six state colleges, and from as far away as Delaware and New York's Nassau and Westchester Counties, attended the 48 scheduled student matinees.

So important did these matinees become, both financially for McCarter and culturally for the schools, that it was almost a case of "the tail wagging the dog," in the words of William Lockwood, Jr., who became booking director of the theatre in 1962. Two examples will suffice: In the Fall of 1963, She Stoops to Conquer played ten matinees, Hedda Gabler nine, Long Day's Journey into Night four, and Playboy of the Western World three. She Stoops to Conquer twice gave two performances to students on the same day, at 10:30 and 2:30 and at 1:00 and 5:00. In the Spring of that year, Le Bourgeois Gentilhomme, Galileo, and Fuente Ovejuna had three to five matinees each, while Julius Caesar played to 37 school audiences! Shakespeare, even at greatly reduced prices, was a paying proposition.

Dr. Max Bogart, a member of the New Jersey Department of Education who had been specially designated to work closely with McCarter, summed up the impact of the student matinees. Writing in the McCarter Guild Bulletin (Winter-Spring 1963) he said:
By stimulating thousands of young people each year we are beginning to see changes in the curriculum. No longer do students think of the "classics" as dead, dry or boring exercises to be endured. Now they are discussing these books as living experiences which are related to them; they have even discovered that learning and enjoyment may occur in the classroom and at the same time.

... In addition to its effect on students, teachers and curriculum, I have found that many parents are aware of the McCarter. Recently one mother told me that her son, who read little except for stories of violence and who had resisted the trip to Princeton, was now reading serious books. Further, he had insisted that his parents see the plays at McCarter.

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Other dramatic events came to the stage of McCarter, usually on Mondays and Tuesdays between performances of the regular Fall and Winter-Spring series. For example, in 1959-1960 there were two showings of Schiller's Mary Stuart with Eva Le Gallienne and Signe Hasso, directed by Tyrone Guthrie. The Piccolo Teatro di Milano presented Goldoni's The Servant of Two Masters, followed almost at once by Molière's Le Misanthrope in a production by the Theatre du Vieux Colombier of Paris. In April there were two performances of Sophocles' Oedipus Rex, starring Princeton's own Karl Light, Etienne Sturhahn, and Edward F. D'Arms, Jr. The season closed with Hal Holbrook in his one-man show, Mark Twain Tonight.

More dramatic highlights followed. Judith Anderson appeared in her two most famous roles—Medea and Lady Macbeth—with a full supporting company, in November 1962. McCarter pulled off something of a coup by engaging the matinee company of Who's Afraid of Virginia Woolf? to visit Princeton during the first flush of the play's fantastic success in New York. The single performance in January 1963 was completely sold out by merely telephoning McCarter subscribers that the play was coming. So great was the demand for tickets that four additional performances were given at McCarter that winter and spring.

Noteworthy among the non-repertory plays in 1963-1964 were the New York company of Pirandello's Six Characters in Search of an Author, Brecht on Brecht with Lotte Lenya, the provocatively moving In White America, the Theatre de France in Le Mariage de Figaro, and a return engagement of Mark Twain Tonight.

Marcel Marceau, arguably the world's most celebrated pantomimist, played at McCarter in five of the years from 1960 to 1970, and he never failed to pack the house. Another red-letter occasion was a 1965 memorial program at which Sir John Gielgud and Irene Worth read from the works of T. S. Eliot and Dame Edith Sitwell. Both artists were co-starring at the time in New York in Albee's Tiny Alice, and their Princeton performance was the only one they gave outside New York.

During the first full year of the Performing Arts Center undertaking, the critic Howard Taubman wrote in the New York Times: "An experiment that could be of momentous significance to the American theatre is taking place this year at Princeton University. It deserves the prayers and support of all those with a stake in and affection for the theatrical profession. It should be watched by our institutions of higher learning."

Hundreds of Sunday newspapers on November 22, 1964, carried a story by William Glover which said in part:

A theatrical venture unlike any other is thriving at Princeton University. . . . Campus dramatic activities aren't novel nowadays, of course. . . . The difference at Princeton is in the management setup. For the first time, producing authority is wielded by university officials in what is basically a commercial enterprise.

Also different from the usual situation is absence of any connection with a drama curriculum. There are no courses at Princeton in such subjects as acting, playwriting, or other stage skills.

Looking back early in 1967, Alan Downer, writing in University magazine, gave this statistical summary:

In its first six years, McCarter has staged 16 plays by Shakespeare; 5 by Bernard Shaw, 3 each by Molière, O'Neill and Wilder; 2 each by Brecht, Ibsen, Pirandello, Chekhov,
Wilde, and Christopher Fry; and single plays by Sophocles, Aristophanes, Lope de Vega, Ben Jonson, Beaumont and Fletcher, John Webster, Oliver Goldsmith, Sheridan, Strindberg, Yeats, Synge, Camus, Arthur Miller and Tennessee Williams. On the lighter side were revivals of *The Tavern*, a spoof by George M. Cohan; *Box and Cox*, a Victorian farce; *Arrah-na-Pogue*, a 19th-century melodrama; and the George Abbott—John Cecil Holm *Three Men on a Horse.*

... The program has been further enriched by importing productions from the avant-garde theaters of Off-Broadway and classical troupes from China and Japan. It is safe to say that no other single theater audience in the world today is offered so comprehensive and varied an experience of dramatic art.

President Goheen was not only friendly to, but a prime mover in the rebirth of McCarter in the 1960s. In an interview by William McCleery in the same issue of *University* magazine, Goheen said:

I'd like to see the climate of Princeton changed just a little bit—to make it a bit more natural about the arts and more hospitable to them. ... I think there is an important relationship between the humanities and the performing arts and this needs to be made discernible in a university that regards the humanities as important. Living theatre is just as important to the humanities as a cyclotron is to the sciences, and anything we can do within reason to make this a culturally more sophisticated community—by providing music and drama and dance—will make it more attractive for faculty members and students.

Certain personnel changes took place at various times during the decade. Arthur Lithgow replaced Milton Lyon as Executive Director of the theatre. Marguerite McNeny retired as General Manager, her place being taken by Nancy Shannon. Alan Downer stepped down as chairman of the Faculty Committee but continued to be a member, and first Francis Godolphin and later Robert Fagles became chairman. New members of the committee were William Baumol, Paul Benacerraf, Edward Cone, and William McCleery.

The decade of the 1960s saw the beginnings of several activities which people today tend to think of as traditions. The PJ&B musicals date from 1961, and Milton Lyon directed the first, *Guys and Dolls*, as he did all but one of its annual successors. The pre-Christmas showing of the *Nutcracker Suite*, a joint venture of McCarter and the Princeton Regional Ballet, had its beginning in 1963.

The Music-at-McCarter series, inspired by William Lockwood, began in 1964. Intended to appeal especially to impecunious students and young faculty, its subscriptions were restricted to members of the University. Box office records indicate that those attending were about evenly divided between students and faculty. In its first season, Music-at-McCarter brought artists such as Andres Segovia, Julian Bream, and Artur Rubinstein to the campus. Van Cliburn, Isaac Stern, Ravi Shankar, Peter Serkin, P.D.Q. Bach, the New York Pro Musica, and the Moscow Philharmonic were a few of the many who appeared in that series.

While Music-at-McCarter was something new in the 1960s, the grand old series of Princeton University Concerts continued to attract music-lovers to McCarter. Dating back to 1894, the University Concerts had moved into McCarter as soon as the theatre was built. They were, in fact, together with the Triangle Club, the first tenants of the building. Series I, which was almost always sold out, brought to Princeton the Cleveland Orchestra under George Szell five times in ten years; the Philadelphia Orchestra with Eugene Ormandy twice; and for single visits the Boston Symphony, the Pittsburgh Symphony, the Chicago Symphony, and the Hague (Netherlands) Philharmonic. Maida Pollock, who began her 22 years of service as manager of the Concert Series in 1964, recalls that the Cleveland Orchestra performed for a fee of $5,500. "Today," she adds, "if I were lucky enough to get the Cleveland to come as a special favor, at a special price, we would have to pay $50,000." Individual artists, as well as orchestras, appeared in Series I.

Series II of the University Concerts numbered, among the many artists who played or sang in the 1960s, Joan Sutherland, Marilyn Horne, Isaac Stern, Rudolph Serkin, Robert Casadesus, Nathan Milstein, Alfred Rendel, Janet Baker, and the perennial favorite, the Juilliard Quartet.
One of the most exciting musical events in the theatre occurred on October 8, 1966, when Igor Stravinsky conducted a program of his own works, including the first performance of *Requiem Canticles*. The occasion was a memorial concert to Helen Buchanan Seeger, financed by her son, Stanley Seeger. Attendance was free. The more than 3,000 ticket applications presented a ticklish problem for the managers of the 1,077-seat theatre, and were finally decided by lot. Students were allowed to come to the dress rehearsal and sit in the balcony. Stravinsky explained to the management that he liked to rest on a hard surface, so between rehearsal and concert the great composer spent the time relaxing on the floor of the box office.

Opera, because of its technical complications, was difficult to stage in McCarter Theatre. Nevertheless, a few exceptional events stand out. The Benjamin Britten opera, *The Turn of the Screw*, played here in February 1963, and the Metropolitan Opera Studio's production of Mozart's *Così Fan Tutte* was presented as part of the school matinee program in 1964. In 1965, together with the Princeton Symphony Orchestra, the theatre gave the American premiere of Handel's *Imeneo*, with J. Merrill Knapp as conductor and musical director. Another "first in America" took place in February 1969, when Dr. Knapp conducted a concert version of Handel's *Amadigi* with the Princeton Chamber Orchestra.

Occasional dance troupes had performed at McCarter previous to 1960, but around the middle of the decade their number and variety increased markedly. National and international companies came to Princeton, classic, folk, and modern. Among the early visitors were José Greco and his Spanish dancers, Alvin Ailey Dance Theatre, Merce Cunningham Modern Ballet, National Ballet of Washington, and the National Dancers of Ceylon. In 1964 and 1965 the San Francisco Ballet, the Royal Winnipeg Ballet, Story Dancers of India, the José Limón Dance Company, and the Martha Graham company made appearances. A popular favorite, the Rumanian Folk Ballet, followed, as did the Ballet Folklórico of Mexico; and the City Center Joffrey Ballet came in four or more successive seasons.

McCarter's movie program grew enormously during the 1960s. The Classic Film Series was already well established. An annual French Club Film Series was now expanded into an International Series. Other special programs covered such areas of the cinema as early silent classics, experimental films, and other pertinent aspects of the cinema as art. Revenues from film events at McCarter during the 1963–1964 season rose almost 1,000% over the figure for the previous year.

What of the Triangle Club during these years? After ownership of the theatre building had passed from Triangle to the University in 1950, the Club has been guaranteed use of the theatre for the preparation and presentation of its annual musical show. That agreement was continued and spelled out by the Faculty Committee, giving Triangle Club the use of the building from late November through the December show, plus the ten Sundays preceding the opening performance.

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The 1960–1961 season saw the birth of the McCarter Guild. Its functions: "A state-wide organization which performs many varied services related to the arts . . . assistance with school programs, charity ticket distribution, publications on the performing arts, recordings of McCarter events for the blind, public lectures and programs in McCarter, benefits and other activities." An annual service by the Guild was a drive for season ticket subscriptions. It even invested some of its money in voice and fencing classes for actors. It hosted parties at which Guild members could meet the actors. Its informative bulletin, *McCarter Story*, was mailed free to Guild members.

A course at the Princeton Adult School in 1962, "The Experience of Theatre," directly benefited the community. Lectures were given by University professors (Messrs. Downer, Hubler, Sullivan) and McCarter staff members (Messrs. Lyon, Lithgow, Vaughan, Hardy, Hemsley). Those who enrolled in the course received a 25% reduction on ticket prices for the Winter-Spring drama series.

Physical improvements to the building were made in the summer of 1967. These included the soundproof rehearsal hall, still in use, in the basement; a downstairs audience lounge; a second box office window to ease congestion; conference rooms and more private office space, including a new suite of offices for the Triangle Club. An interesting letter, dated July 26, 1963, from an engineering firm offers an estimate for air-conditioning the theatre. The figure given is $200,000. The unknown recipient of the letter underlined the figure in red ink and added two equally-red exclamation marks.
This review of McCarter in the 1960s would be incomplete unless it mentioned some of the well-known actors of today who performed on the McCarter stage during that decade. In that first APA company of 25 years ago were Rosemary Harris, Donald Moffat, Frances Sternhagen, Paul Sparer, Joyce Ebert, and Ellis Rabb—all still active and all respected. Edward Asner, who later became president of the Screen Actors' Guild, played Claudius in the APA Hamlet.

In the next two seasons, Princeton audiences saw Richard Dysart, John Cypser, Dom deLuise, and Laurence Luckinbill, among others. In the fall of 1964, Ruby Holbrook, Nicholas Kepros, and a young actor named Dustin Hoffman were in the company. Hoffman played the part of Frankie in Three Men on a Horse. In the cast of that play was a Princeton resident, Mrs. Stuart (“Petie”) Duncan, who shares this memory of Hoffman:

It was a little hard to get to know Dustin, not that he was stand-offish, but because he commuted to rehearsals from New York, so there was less opportunity for him to mingle with all of us. I told my husband, “There’s this wonderful young man—he gives me the feeling he will go places.” He reminded me of Peter Falk; he had the same intensity on the stage.

A star of McCarter’s 1966–1968 seasons (Hamlet, Enrico IV) was George Hearn, seen recently in New York in Sweeney Todd and La Cage aux Folles. Modern television viewers in particular have seen David Byrd, Larry Linville, Tony Musante, Charles Siebert, and Kathryn Walker, but may not have been aware that they all acted in McCarter companies in the late 1960s.

As the decade neared its end, certain problems grew more acute. Money, or the lack of it, figured in many of them. It was increasingly difficult for the University to meet the annual deficits of McCarter. Some of the Faculty Committee wanted more “excitement” and “vari-

ety” in the theatre’s offerings. They had to come to terms with the added costs which some of their suggestions would require. Much thought was given to the possibility of joining forces with some other producing organization. A proposal by APA to work in partnership was seriously considered. It was finally rejected partly because the APA plan called for creation of a “dramatic academy” to train young actors as well as a dramatic festival for new works by American playwrights. The academy would have cost too much, and the festival was a summer project, which was not practical in a McCarter Theatre lacking air conditioning.

Even the school matinees came under scrutiny. While acknowledging the financial benefit they had brought to the theatre, some dissidents—including some members of the Faculty Committee—wondered whether the choice of plays had become too subservient to the requirements of school curricula. Of several suggestions, one was that the evening series be shortened so that the school matinees could be extended with specially favored plays. Another was that high schools be urged to be more adventuresome, and teach, for example, more of Shakespeare’s less well-known plays.
Early in the planning of the Performing Arts Center dramatic seasons, the decision had been made not to rely on "stars," but to base the appeal to the public on the value of the plays themselves. Some voices were now being raised in favor of the "star" system to sell more tickets.

There was agreement, however, on the need for a thorough study of the operation of McCarter in light of the financial stringency under which Princeton, and in fact all universities, were laboring. In the end, this resulted in the invitation to Daniel Seltzer ’54, a Princeton graduate active in the Loeb Drama Center at Harvard, to conduct such a study. This came to fruition in 1971–1972 when the theatre was, if not quite dark, producing no plays of its own. The decisions then made lie outside the scope of this article.

Whoever has lived through any period in the life of an active theatre is sure to remember intense busyness, particular crises, notable successes and disappointments. The periods before and after the decade of the 1960s doubtless had plenty of each. But as I talked with men and women who worked in and for McCarter in the 1960s, I sensed a special excitement in their recollections—the excitement that came with new beginnings, with seeing the theatre play a more meaningful part in the life of the University.

I also sensed a feeling, especially in the memories of Nancy Shannon Ford and Alison Harris, of great closeness and camaraderie. With all activities concentrated in the one building, there was more personal contact between staff and students, members of the community and staff. William McCleery gave another example by recalling the gatherings after opening nights at Arthur Lithgow’s home on Alexander Street, where members of the Faculty Committee and the acting company relaxed together in the warmth of Mrs. Lithgow’s cooking.

Behind the scenes, however, change was imminent. The University, financially burdened, wanted to distance itself from the management of McCarter Theatre. The decade of the 1970s would have a different story to tell.

Lulu Glaser and the Fad for Comic Opera

BY MARTHA SCHMOYER LOMONACO

In her heyday, Lulu Glaser attracted long box-office lines and inspired wistful poetic verses. In 1980, her theatrical and personal memorabilia—scrapbooks, photographs, clippings, correspondence, musical scores, and playbills—as well as an extensive array of costumes and street clothes including hats, wigs, and more than 60 pairs of white gloves, were given to Princeton’s Theatre Collection.

On 11 November 1891, a starstruck young singer of seventeen from Sewickly, Pennsylvania, got her big break in show business. After months of cajoling her reluctant parents, Lulu Glaser was permitted to go to New York City, with her mother in tow, to audition for the Francis Wilson Opera Company. Wilson, at that time, was at the height of his powers as a comic opera singer and comedian, and his company was a popular attraction from coast to coast.

As Lulu was auditioning for his conductor, Wilson overheard her from his dressing room and was entranced by her “fresh, sweet voice.” He recalls that “when I came from my dressing-room, I was surprised to see a very young girl, wearing a chip hat and a short dress—only young girls wore short dresses and chip hats in those days.”

Lulu was hired for the chorus and as an occasional understudy, at a modest salary of $15 per week, but within six months she became the company’s leading soubrette. It was only a matter of time before Lulu Glaser was ranked with Lillian Russell, Fritz Scheff, and Jessie Bonstelle as one of the stellar leading ladies of the turn-of-the-century musical stage. She became a star because she was petite, pretty, and had a charismatic stage personality and an infectious giggle which for many years continued to charm her gentleman admirers. She also possessed

a voice of variable but at least passable quality. An anonymous verse summed up her attractions:

Lulu, dancing lightly,
Lulu, laughing brightly,
Lulu, singing sprightly,
Your glances haunt me yet.  
I think 'twas last December
I saw you—or November—
The piece I can't remember
But you I can't forget.³

Glaser's greatest attributes, however, were drive and ambition. Furthermore, she was an astute businessperson who knew her limitations. When her marketable qualities began to fade, she quit. As early as 1908 she began to talk of retirement, declaring that "I don't want to live to see the day when the public will greet my name on the billboards with 'What! Lulu Glaser again!'"³

Lulu Glaser's story begins as a typical Cinderella success story, but does not end that way. She managed to realize a childish dream that she discovered, with time, she did not really want. What is fascinating about Glaser is that she seems to have had no great love for the theatre; it was simply a practical way for a woman to make a lot of money. She even went so far as to state in an article written around 1907:

The stage is not the place for real women because actresses do not live; they just exist. And they exist on that very ephemeral and quite unsatisfying diet—public approval and popular admiration. If actresses even get a glimpse of real life, if they ever have the opportunity to get a wee taste of the joys of sincerity in living, it is because they have sense enough to slip away from their artificial stage existence for a short while, and take a good, deep, pure breath of freedom on the outside.⁴

³ "Judge's Favorites," unidentified scrapbook clipping, Lulu Glaser Collection, William Seymour Theatre Collection, Firestone Library, Princeton University. All quotations, unless otherwise cited, are from the Lulu Glaser Collection. I am grateful to Princeton University Library for permission to quote from various items in this collection, hereafter cited as Princeton.

³ Unidentified clipping, Lulu Glaser file, Billy Rose Theatre Collection, New York Public Library at Lincoln Center.

⁴ Lulu Glaser, "Home, Not the Stage, the Place for Real Women," MS. 1907, Princeton.

The glamour and fame she sought as a teenager faded with the years of hard work and heavy touring schedules. She was frequently "ill," and refused to work on Sundays, at Wednesday matinees, or during the summer. And she invested her money, not in her theatrical companies, but in her steadily-growing collection of rare books and fine art.

After the glamour faded, Glaser found herself ensconced in a profession she did not love and for which she was only moderately suited. She also had the misfortune of heralding the end of a theatrical era. Although she had seen the rise of public taste and favor turning, she had neither the inclination nor the requisite talent to channel her energies in another direction. The profession she so yearned for at 17 she left at 43 with "no regrets."

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Lulu Glaser was born into a modestly well-to-do family on June 2, 1874 in Sewickly, a suburb of Pittsburgh. As a young girl she took singing lessons and attended the theatre as much as possible. In an 1890 diary, she records having seen 194 shows, of which 31 were light operas performed primarily by the Francis Wilson Opera Company. She joined Wilson's troupe in November 1891 as a member of the chorus.

Glaser was in the chorus for only six months when she was called on at the last minute to replace Marie Jansen, the company's leading soubrette, as Angelina in The Lion Tamer. According to Wilson, Glaser "promptly fainted, which gave great hopes of her. It was strong evidence that she appreciated the responsibility of the undertaking."⁵ She scored an immediate success, never to return to the chorus.

Soon after, Jansen quit the company and Glaser assumed all of her roles, including Lazuli in The Merry Monarch, one of Wilson's most popular operas. As Lazuli, she was given the opportunity to show off her well-formed, petite figure in the scanty tights and short tunic which made up her costume. Compared to the older and plumper Jansen, Glaser cut a fine figure and gained immediate recognition, if only for her handsome appearance.

By October 1893, she had negotiated a new contract with Wilson as "leading soubrette" at the much-improved salary of $125 per week, and

⁵ Wilson, Francis Wilson's Life . . . , p. 109.
opened as Javotte in the revival of Wilson's well-known opera, Erminie. It is with this performance that Glaser begins to come into her own as an artist and is treated as more than "a comely little thing" by the critics. In the New York World, she is described as having "a wee little voice but its tones are fascinatingly feminine." A critic for the Cleveland Examiner gave a typical appraisal of her unique presence:

She is never still a moment when she is on stage. She is as bounding as a rubber ball, as erratic as a will-o'-the-wisp and as tireless as a whirling dervish. And yet this ceaseless activity, this perpetual motion of mind and matter, is never annoying because it is intelligently directed.

He qualifies his praise, however, by stating that "she is only a fair singer and it would be to her advantage to give her voice a better training than it now shows."

The most prominent part of her appeal probably was her attraction to the male sector of the audience. As one smitten critic recounts:

When you heard her sing the pretty little shepherdess song—I'm talking to the men now—didn't you think she danced straight at you? I was certain she looked right at me, but found out later that about all the men in the house had been shaking hands with themselves at the very same time, thinking they had been favored with a flash of especial recognition.

Women were equally impressed, however, as evidenced by a generous note from Lillian Russell who, in 1893, probably had not yet even met Glaser:

I am glad to have this opportunity to tell you how much I enjoyed your performance of "Javotte." You were most chic and charming and you improve rapidly. Work hard and take great care of your health, and you will have a brilliant future.

Glaser's fame spread rapidly as a featured performer with the ever-popular Wilson. By the 1895–1896 season, she was elevated to the role of company prima donna, and as Rita in Sir Arthur Sullivan's new comic opera The Chieftain, garnered better notices than Wilson himself:

For the first time he [Wilson] finds in The Chieftain a formidable rival in his leading lady, Miss Glaser. A great many people on the first night were inclined to give her the palm for being the most popular figure in the opera. She has improved a great deal in her singing, and her sympathetic presence is remarkably attractive.

W. J. Henderson, writing in Harper's Weekly, concurs:

Miss Glaser deserves particular commendation for her easy transition from the level of the soubrette to that of the soprano. She has learned to sing with taste and with discretion in the use of a voice of limited power.

It was not until September 1896, as Pierrette in the Smith-Englander vehicle Half a King, that Glaser formally "arrived" as a performer. She was no longer, as one critic put it, "merely a possibility." In the words of the New York World:

The advance made by this clever young person is astonishing. She has become a singer. Her voice is ordinary, but its high notes have sweetness. It is not a singing voice, and yet it meets the exigencies of florid music. Really Miss Glaser was a surprise last evening. Arch, dainty, a little bit forward, perhaps (à l'Americaine), not as pretty as she can be, cheeks too pallid, speaking with great distinctness, singing with an air of confidence that was most fetching, this girl, an understudy three years ago, was the star.

Wilson considered this to be her finest role. As he notes in his memoirs: "I shall always remember her best as 'Pierrette' in Half a King, where her youth and spirit fitted so admirably, and where her talent, daintiness, and intelligence had full play."6

Glaser's third contract with Wilson, beginning with the 1898–1899

6 Wilson, Francis Wilson's Life... p. 109.
season, raised her salary to $250 per week and firmly established her as the co-star of the company. By this time, she had been with Wilson for seven years and was no longer a little girl. At the age of 24, she was a comely young woman who was fully aware of her beauty, talents and undeniable ability to attract a large audience. She also began to gain a reputation, which would develop with time, for being "difficult." The journalists who for many years had praised her modesty and generosity were beginning to change their tune. One 1898 article which appeared in the New York Telegraph entitled "Lulu Glaser Objects to Stage Beauties" is a typical example:

For the fourth time since Lulu Glaser became the Sultana of his troop, Francis Wilson has lost his real singing woman. . . . Celeste Wynn, Amanda Fabris, Adele Ritchie and Christie McDonald have all found the Glaser-Wilson combination too strong for them. Why and just how Miss Glaser makes trouble for those young women who sing the seconds in Mr. Wilson's company has been a matter of talk for two years past. Still, the young and pretty singers who have sung with her declare that she makes life unendurable. On the stage, when playing with her, they say that she not only attempts to kill their business, but makes remarks to them in aside that so disturbs them that they cannot work to advantage.

Wilson's supporting ladies had little more to worry about, for by the close of the 1899–1900 season, Glaser had left him to form her own company.

The nine years with Francis Wilson saw not only her maturation as an actress and singer but also as a woman, a point that was not lost on Wilson. He and Glaser seem to have developed a close relationship, documented in a wealth of correspondence. Wilson assumed a public role as father-figure and mentor, but there was assuredly a more intimate, private one. It is clear from his daily affectionate notes and letters to her that he was deeply in love, whether or not he ever admitted it to Glaser or even to himself. Years later, however, he wrote that his first marriage, which ended with his wife's death in 1915, was an unhappy one. He attests that "we lived on in alternate storm and calm. . . ."

I thought I should never again be happy." When Glaser came into his life, he obviously directed his ardour and affections to her. Whenever she was away from the company, he wrote to her almost every day; there are also many quick, teasing notes penned to her on hotel stationery and scraps of paper while they were on tour together. Unfortunately, Glaser's replies are lost, but it is apparent from Wilson's letters that much of his devotion was returned. It can only be assumed that Wilson had a profound influence on her emotional life, since, professionally, he had developed and nurtured her into the star she had become by 1900. The sound business advice he gave her, she followed virtually to the letter:

Someday you will head a company of your own and thereupon let me say something you should remember. Don't do it with your own money. You will find plenty of managers who will pay you a certain salary per week and a percentage of the receipts beside. The worry of providing new material is appalling and should never fall upon you. The cares of employing a company and attending to a million things when the company is your very own, would be interesting at the start but very wearing and aging speedily after, to a woman of your nervous temperament.

In the same letter, Wilson also warns her of the impending demise of comic opera:

Comic opera grows scarcer and scarcer—the field is beaten over and over and I will tell you of a field for which I think you fit which will give you all the chance musically and otherwise and still rid you of the enormous outlay of comic opera.8

Their personal and professional relationship ended amicably upon her departure from the company. Sporadic correspondence continued until her marriage in 1907; most of it concerned the book and art collections that Wilson had inspired her to develop. In December 1900

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1 Ibid., p. 406.
he ends one letter, "but to me you will always be my kid girl whom I
guided into the mystery of comic opera."

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By 1900, the name Lulu Glaser was a household word. She was a
prime candidate for gossip-hungry journalists who documented her
purchases of houses, books, and art, her finesses as an equestrian, and
the fact that she was licensed to carry a gun. They also reported mul-
tifarious rumors of marriage which included such potential grooms as
the Italian inventor Guglielmo Marconi, theatrical entrepreneur Sam
Shubert, and millionaire Congressman Colonel Jacob Ruppert.

Glaser became known for her bright, independent spirit and her
fierce sense of privacy, both of which declined markedly when she was
promoting her latest shows. In 1900, promptly upon leaving Wilson,
she organized the Lulu Glaser Opera Company and engaged Frank
Martineau as its manager. Their first production was Sweet Anne Page,
a
comic opera with book by Louis De Lange and Edgar Smith, and
music by W. H. Neidlinger. Although she costarred with a donkey—
and both Glaser and the donkey received good notices—the show got
only a lukewarm reception, especially in New York where Glaser de-
scribed the play-goers as "fickle." As she stated in an interview: "In
New York it is evident there is not so much liking for comic opera as
formerly. The play-goers have fads, and these, like other fads, are
short-lived. Comic opera of recent years has had to give way to musical
comedy." She promised to have a "good musical comedy" the next sea-
son, which she did.

The new musical was called Dolly Varden. It became her biggest hit
and the only show for which she was long remembered, although it was
really nothing more than a glorified comic opera. It opened, under the
direction of her new manager, Fred C. Whitney, to rave reviews in the
fall of 1901. The show seems to have had a better book than most
comic operas; as one critic put it, "it is a comic opera with the accent
strong on 'comic' and a secondary one on 'opera.'"

Dolly Varden is set in 1790 and is the story of an innocent country girl
brought to the city by a guardian who has designs on both her hand
and her sizable fortune. His greatest fear is that she will fall in love and
run off with one of her many admirers. He fabricates ingenious and
elaborate plans to prevent the worst from happening. For instance,
when Dolly goes out for her daily exercise, he makes her trot along in-
side a sedan chair from which the flooring has been removed. Thus
when Glaser makes her first entrance, she is almost completely
screened from view except for her feet and ankles. In those days, this
was considered to be an alluring sight indeed. Hence, "I Love My
Dolly's Ankles and Feet" became one of the show's most popular num-
ers.

Dolly Varden did a spectacular business on the road for the next three
years, but it also enchanted those normally blasé New Yorkers who,
just a year previously, had seemed tired of comic opera. As Leander
Richardson expressed it, "if Lulu Glaser didn't make absolutely the
biggest hit of the season to-night at the Herald Square Theatre she
came so near it that one would have to pare matters down very fine to
discover a bigger one." The opera was produced under "the personal
direction of the author and composer," Stanislaus Strange and Julian

Burr McIntosh Studio, N.Y.

Scene from Dolly Varden, 1900. The William Seymour Theatre Collection, Princeton
University Library.
Edwards respectively, who, according to Glaser, had written it expressly for her. She explained in an interview:

I must tell you that Dolly Varden is the first character I have ever played that suited me. When with Mr. Wilson I assumed whatever role was given me, but Dolly Varden was written for me and me alone. Mr. Strange, the librettist, explained upon meeting me: "That woman has never had a part. Just give her one where she can be herself and she will make the hit of her life. I would like to write one for her."
He did so, and that part was Dolly. How I love her! I never before felt as I do about Dolly. I play with her as a girl would with a doll. I am never so happy as when I am Dolly Varden.

Glaser was quick to point out the differences she perceived between Dolly Varden and the typical comic opera. In what could be taken as a rather unkind recrimination of the genre popularized by Francis Wilson, she stated:

Have you noticed the absence of the clown comedian? That was another thing I made up my mind to dispense with. No more buffoonery. It sicken me. No more horse play, slapping one another over and walking around the stage on bow legs with a make-up that would give one nausea. I am not making a bold attempt to uplift the stage; do not misunderstand me; but I do mean to put it on a wholesome level as far as I am personally concerned. I speak only of my own play and company. Others of course will do as they choose but, the clown comedian is dead to me.

In its long run from 1901–1904, Dolly Varden became not only the most sought-after theatre ticket but a source of emulation in music and especially in fashion. The opera capitalized on the splendorous European court fashions of the 1790s. The same styles had enjoyed a notable revival in the 1860s and thus were being repopularized by Glaser. She contended that "the correct idea of Dolly Varden conveys a suggestion of pink June roses, pea-blossoms, pretty gardens with greensward and a sweet, dainty maiden." Her gowns, hats, white silk mitts and pink slippers were soon copied and distributed nationwide by
leading New York fashion houses. There was a plethora of “Dolly Varden” teases, garden parties, and cotillions which would feature “I Love My Dolly’s Ankles and Feet.” As the music played, the ladies would show off their fanciful ankle-length dresses modeled directly after Glaser’s costumes. It is no wonder that throughout the rest of her career she was often referred to as “Dolly.”

Dolly Varden was, in many ways, both the beginning and the end of Lulu Glaser’s stardom. During the three years that the show was on tour, Glaser made a great deal of money and attracted loyal fans, both of which would sustain her through her final eight seasons of comic opera. In those years she presented nine “new” operas that were little more than old formula-shows modeled loosely on Dolly Varden and tailor-made to suit Glaser’s special strengths. Each featured an enticing but wholesome lady off on yet another silly escapade which would culminate in her marriage to the handsome leading man. The formula was already tired in 1904; it would be all but dead by 1912 when she presented the last of these anachronistic entertainments.

The years 1904–1912 were marked not only by new operas but also by a rapid succession of new managers. The list reads like a who’s who of theatrical producers. At close of Dolly Varden, Charles Dil- lingham was signed to manage her next two ventures. The first of these, A Madcap Princess, received generally bad notices but managed to play out the season on the strength of Glaser’s reputation. Victor Herbert’s Miss Dolly Dollars, designed as a successor to Dolly Varden, followed in the fall of 1906. Herbert hoped to capitalize on the earlier opera’s name and image. Although Glaser managed to attract audiences, the piece was not successful. It was noteworthy only because during the tour Glaser actually married her leading man, Ralph Herz, a British comedian and singer. In true theatrical style, Herz supposedly proposed to Glaser during their love scene on stage.

After her marriage, she apparently took some time off, for in June 1906 she signed a contract with the reputable producing firm of Klaw & Erlanger which was not to commence until October 1907. Her first production under this new management was a disaster entitled The Aero Club which Abe Erlanger described in a letter to her as merely “a vehicle to give you work for the balance of the season.” He assured her that “we must do bigger things together,” but the hoped-for success in

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the following fall’s Lola From Berlin never materialized despite an aggressive advertising campaign that included an eight-page illustrated booklet. Glaser was decidedly embarrassed by the production, which made some money on the road but was panned by the New York critics. Erlanger tried to convince her to continue the tour out west where audiences had always loved her, but she decided to dissolve her contract in December.

Meanwhile, Glaser had signed with Joseph M. Weber to star with his burlesque company in a 16-week run of The Merry Widow. According to an article Glaser wrote in February 1908, she seemed to be enjoying her first (and only) foray into burlesque, which she described as being “so different, so homelike, so witty and so mentally diverting.” It was only a matter of months, however, before the Shubert Brothers would lure her back to the comic opera stage and her biggest success since Dolly Varden, Mlle. Mischief.

Mlle. Mischief was another vehicle tailor-made to Glaser’s talents, but unlike many of the others it possessed a felicitous mixture of songs and comedy which assured its success. Glaser’s contract with the Shuberts, commencing in September 1908, guaranteed her ten percent of the show’s gross receipts or at least $500 per week. It proved a happy alliance artistically and financially for both parties, as Mlle. Mischief attracted large audiences in New York and on the road. In an unusual testament to the show’s popularity, the stage manager and his assistant recorded and timed the number of laughs at three successive performances. They defined a “laugh” as “lasting for not less than fifteen seconds and coming from the audience in general.” Their widely-published results indicated that with only a slight variation of three to four laughs per performance, the audience laughed 88 times during the show’s total running time of 125 minutes. Apparently, this was enough evidence to keep both Glaser and the Shuberts happy for the duration of the tour.

Although Glaser’s performance was praised and audiences continued to flock to see her, many critics were beginning to note her limitations. As one man put it, “like her tutor, Francis Wilson, her comedy is due rather to the exhalation of a personality and a box full of tricks than to the impersonation of a laughable character.” He is quick to point out, however, that “no one in last night’s audience seemed to mind.” Percy Hammond, writing for the Chicago Post, concurred: “The idea is insistent, however, that Miss Glaser’s appeal is rather in what she

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* Letter from Abe Erlanger to Lulu Glaser, January 14, 1907, Princeton.
is than in what she does. Her spirited individuality and her attractive personal appearance have a most magnetic influence—enough, almost, to provide all the diversion necessary,” Hammond went on to criticize the “wearying repetition” of what were decidedly two of her most appealing features—a funny walk and her “assiduous chirp.” But a critic in the Boston Traveler declared that:

Something should be done to commemorate and immortalize that gladsome, gleeful gurgle of Lulu Glaser’s. Miss Glaser herself should copyright and phonograph it. It’s her one best asset, that deep-throated gurgle.

Glaser’s off-stage personality apparently was not as amicable as her on-stage persona. She had developed a reputation for being demanding, contentious, and extremely difficult towards her fellow-actors and management alike. One notable tale recalls Glaser’s insistence on always having the “star” dressing room. Apparently, in one particularly dingy theatre in upstate New York, two company members decided to play a trick on her. They happened to have a room, undoubtedly the worst in the theatre, adjacent to Glaser’s. In loud voices, they proclaimed the beauties of their room, which they boasted had running water, a mirror, sofa, and other such luxuries. As soon as she heard this, Glaser ordered the company manager to move all of her things into that room at once despite the fact that, in so doing, the curtain had to be held. Upon discovering that a trick had been played on her, she promptly fired the two pranksters.

Glaser was also known to fire actors for other “offenses,” such as singing or looking better than she did, or even worse, receiving better notices. She perceived a company to be nothing more nor less than a supporting staff for the star. But she abhorred understudies and refused to have one. Undoubtedly all too aware of how she herself got her start, she told a reporter that

The presence of an understudy is extremely irritating to me. I seldom lose a performance, but should I be so unfortunate I suppose the company would be compelled to lay off for a night. To my way of thinking an understudy is about as undesirable as would be an undertaker in full regalia at a banquet.
To make matters even less ambiguous, she goes on to describe an understudy who may have been much like herself, not so many years before:

I've seen them—like carrion—waiting for their "opportunity." I used to be in a company with a woman who occupied the "featured" position. She had an understudy—of course a chorus girl. When the principal was singing, the understudy used to hang in the wings like grim death with set features and a look that as much as told you: "I'll have that chance yet." No sir, no understudies for me.

For years, Glaser refused to play on Sundays, or in Wednesday matinees, but now she insisted that this was the secret of her success. Enthusiasm, she felt, was the single most important element of any performance, and if she were to work "as a dray horse" and lose that enthusiasm, she would fail both herself and her audience. This philosophy had been accepted with only minimal grumbling by her previous managers, but now she was employed by the Shuberts. In his inimitable manner, J. J. Shubert lectured her on the subject:

It is true your contract does state that you are to play only seven performances a week, but it is also true that we have spent a great deal of money on this production, and we cannot afford to keep the theaters where the piece plays dark on established matinee days. If you can see your way clear to help the management that has spent thousands of dollars and has lost thousands with you, it is up to them I dare say, to put you in a play where the risk is not so great, as I assure you we are not going to jeopardize this piece of property nor are we going to jeopardize the policy we have inaugurated in our various theaters where Wednesday matinees are in vogue at the present time.  

After the success of *Mile. Mischief*, Glaser's relationship with the Shuberts quickly soured. During the 1909–1910 season, the Shuberts starred her in two dismal failures, one of which, *The Girl from the States*, closed in Philadelphia after only two performances. In the fall of 1910, they produced a new show ostensibly suited to Glaser's stage personality. Although moderately successful with audiences, *The Girl and the Kaiser* proved disastrous for all concerned. The troubles began with her refusal to play matinees, but soon escalated to continual quarrels between Glaser and the rest of the cast. In November, Glaser separated from her husband and began courting Tom Richards, an actor-singer of minor talent and experience who had a small role in the production. At that time, she was also extremely unhappy with her leading man, an actor named Julius McVicker, who was playing the Kaiser to good notices. Glaser desperately wanted Richards to assume the part, and she let everyone involved with the show know it. As difficult as she was, McVicker, no saint himself, behaved even worse. A succession of frenzied letters began between Glaser, the Shuberts, and the company manager, Fred Mayer. She claimed that McVicker "has resorted to every old stage and stock trick to ruin my part." Mayer corroborated this assertion in a separate letter in which he states that McVicker "has about as inflated a head as I have ever run across and imagines himself the star of the organization. He openly acknowledged to me that he would queer every scene he had with Miss Glaser, and he is trying hard to do it." Consequently, McVicker was replaced, but not by Richards. The Shuberts immediately sent a New York actor, Melvin Stokes, to join the company and assume the role of the Kaiser.

Glaser was so incensed that she refused to rehearse with him, and on stage, according to Mayer, "treated him shamefully, giving him no support whatever, and really tried to hurt his performance." She declared that she would not go on the following night with Stokes and that "he can never play again or if he does, she will not go on herself." Mayer concludes one letter to Lee Shubert by stating: "This woman is unbearable and is a hopeless case. It is impossible to do anything with her as she is continually on the war path and the entire thing is her fault. She is simply unmanageable." Within a few days, she and Richards abandoned the company, and an enraged Lee Shubert forever barred them from working another Shubert show.

Glaser's final season in comic opera began in the fall of 1911 under Werba and Leuschner's management. She opened in the last of the star vehicles designed for her, *Miss Dudelsack*, with Richards firmly in place.
as her leading man both onstage and off. Not surprisingly, it was a weak show that lost money from the start. In December, the contract with Werba and Leuscher was dissolved and Glaser, Richards, and the company manager, George Sammis, formed a producing triumvirate to continue the tour. Within a few months, however, Sammis disappeared without meeting his financial obligations. Glaser and Richards managed to keep the tour going until June 1912 when, heavily in debt, they quit. Glaser eventually paid off all the tour’s outstanding bills, but the experience effectively ended her days in comic opera. Her only recourse was to find a different medium suitable for her waning talents.

The move into vaudeville initiated not only a change of genre for Lulu Glaser, but a decided change in her personality. In her last years on the stage, she gained a new and—to some who had known her in her more fiery-tempered years—shocking reputation for being “the easiest woman in vaudeville to handle.” The two-a-day circuit was an ideal arrangement for her. Here, Glaser was a major attraction, and the management took care of her every whim and fancy. It was also far less taxing on her energy and talent. The short, simple little musical sketches she and Richards performed were essentially mini-comic operas lasting between 30 and 45 minutes each. Once again, these pieces were written expressly for her, but now the majority of the musical duties were going to Richards. In their most famous sketch, First Love, the pair sings one duet and Richards has a solo; Glaser, by choice, no longer has her own solo.

The musical scores collected from Glaser’s 25-year career demonstrate that her voice was diminishing both in range and dexterity. The early fanciful pieces she popularized were composed for a lyric soprano who could execute somewhat intricate passages; her later works have a limited range, comfortable for any church choir’s mezzo soprano, and are simple, vocally-unchallenging tunes. What was left, and what she continued to capitalize on now that she was “fat, fair and forty,” were her “rippling giggle” and the cute tricks and mannerisms that never failed to make an audience laugh.

By 1913 Glaser was firmly established as an Orpheum headliner and had no thoughts of turning back. As she told a reporter for the St. Paul Daily News:

Nothing in the world could induce me to go back to the legitimate. Why should I? I’d simply be going back to hard work, to great responsibilities, and uncertain income and all the other uncertainties of a road tour. But here I am signed up for forty weeks, and on a flat salary. I know exactly how much I’m earning, I know exactly where I’ll be next week and next month. There are no fussy chorus girls to worry about, no leading tenor to worry me by threatening to quit without notice. In fact, there’s no worry at all, not very much work and a good time all the time.

Despite her assurances of having “a good time all the time,” it is apparent that she did not. During her last years in show business, her diaries and correspondence reveal that what she yearned for was, as she told one interviewer, “to make enough money to leave the stage and live out in the country all the rest of my life with my books and all the things in nature that I love so.” Yet, there seemed to be a certain redeeming satisfaction to her theatrical work. In the same interview, she remarked on her enduring ability to make people laugh: “I have had letters from all over the country from people who have told me how much they enjoyed laughing at my fun. It is a great thing to have made the sun shine for a lot of people, isn’t it?”

Glaser and Richards successfully toured First Love for at least three years on various vaudeville circuits, but the piece eventually failed to attract audiences and they never found an adequate replacement. Of their next venture, A Captivating Capture, produced in 1915, Variety commented: “One will have to be a very ardent admirer of Lulu Glaser to declare a favorable opinion on her newest and latest vaudeville playlet at the Palace this week. To commiserate with Miss Glaser, it might be said either she reached the Palace too early or did not give the piece proper attention in rehearsal.”

As her success in vaudeville began to wane, Glaser sought a new outlet in the up-and-coming film industry. There are several extant legal agreements with various film companies to produce pictures, and newspaper notices announcing forthcoming openings. It appears, however, that only one of these films was ever made. It was a five-reel Broadway-Universal feature entitled Love’s Pilgrimage to America, which at least one critic considered to be an agreeable comedy. He describes Glaser’s work as “pleasing throughout” and mentions that “she makes a good screen appearance.”

Other than occasional engagements at suburban theatres, Glaser
had stopped working by 1917. Apparently, this was not entirely by choice; a sheaf of correspondence with various theatrical managers and promoters indicates that she and Richards were looking desperately for work. In a letter dated as early as April 14, 1915, Alf T. Wil-
ton, a director of vaudeville tours, kindly promised to do his best for them: "If there is any chance on earth of getting 4, 6, or 8 weeks more, depend that I will do so. If it was a new act, there would be nothing to it, but they do not want to repeat you in the towns where you have been in many instances and in the smaller towns they claim they cannot pay the money."

Without a worthy successor to First Love, Glaser and Richards, who finally married in 1916, played short stints at F. F. Proctor's Theatre, the local vaudeville house in Mt. Vernon, New York. Their final appearance seems to have been in February 1917, which ended in a nasty argument with the management over billing. According to Glaser's diary entry for February 10, "we packed our trunk and took a taxi home—and thank God for a home to go to—I'm through with this business and disgusted."

After 1917, Glaser quietly slipped out of public life, making only an occasional appearance in those years to sell war bonds. Richards continued to work a bit, appearing in the Ziegfeld Follies of 1917, but he soon retired as well and the couple moved to a Connecticut farm to raise chickens. They were divorced in 1927 on a claim of his "habitual intemperance," and Richards seems never to have been heard from again. Glaser remained on the farm, alone with her books and surrounded by the peace and serenity she cherished, until her death in 1958. She managed to survive on the generosity of her brother and sister-in-law, who regularly sent her money that, according to their letters, they could ill-afford. To meet other expenses, she slowly sold off her extensive art collection, some real estate, and many of her books, retaining only those she loved most.

Occasionally emerged to give a rare interview or to appear on radio, as she did in a 1931 broadcast highlighting great musicals of the past.

Yet she always eagerly sought news of the theatre and of the many stars she had worked with and admired. Soon after her radio broad-
cast, she proudly displayed her "Gallery of Players" to a reporter from a local Connecticut paper. This was an album of illustrated articles on famous players which she had assembled as a young performer. Most of these biographical sketches had been autographed and dedicated to her by luminaries such as Lillian Russell, Ethel and Lionel Barrymore, Henry Irving, and Sarah Bernhardt. Over the years, she had added as-
sidiously to this book by appending news articles, photographs, and obituaries. She beamed as she told the reporter, "there's not another book like it in the whole world."12

Glaser did one more radio show, in 1938, which once again hailed her as a great comic opera star of the past. There is no evidence of further public recognition until 20 years later, when she gave a final inter-
view several days before her death. "I decided to quit the theatre before the theatre quit me," she declared. "It was the way I wanted it. That's the reason I came out here and buried myself. This is absolute isolation country."13

Lulu Glaser died on September 5, 1958, two days before the article was published. According to the register, there were only 16 mourners at her funeral.

Preserved in the William Seymour Theatre Collection at Princeton, in amazingly good condition, is her much-admired and reproduced costume for Dolly Varden, her most cherished role. In this tiny costume's delicate pink flowers amid dainty ruffles and flourishes, one can easily imagine the diminutive Lulu Glaser wrinkling up her nose and chirping the gleeful laugh that made her famous. The laughter may have stopped but, at least at Princeton, the memory of this unique star lives on.

12 Margaret Lyburn, "Through the Looking Glass," Bridgeport Post, April 6 and 9, 1958, Princeton.
The Triangle Club Musical Theatre Collection

BY CLARK GESNER

For almost a decade, devotees of that often-frivolous, often not, always-intriguing American wonder, the musical theatre, have had a place to go to indulge their fancy. And since the autumn of 1986, the Triangle Club Musical Theatre Collection has been installed in commodious new quarters adjacent to the William Seymour Theatre Collection's main reading room. But we were not always so fortunate; neither the collection nor the facilities to enjoy it existed.

The original impetus for establishing the collection came from a passing comment by undergraduate Stephen James '74, then president of the Triangle Club and now a noted New York actor in theatre and television. He lamented to the Club's Board of Trustees that there was no place on campus where one could go to hear the recorded sounds of the musical theatre. Such recordings had been made for at least 30 years, and would be a welcome adjunct to the Robert Sour Collection of sheet music and vocal scores.

Many laments and ideas are heard each year by the Triangle Club's Board, but this one somehow took hold. Perhaps this was an opportunity for the Club to provide a useful resource to the University community. Both Mary Ann Jensen of the Theater Collection and Richard M. Ludwig of Rare Books and Special Collections were strong supporters of the idea.

It soon became clear that the project had two distinct branches, one to assemble a representative survey of musical theatre recordings, and the other to provide a place to listen to them. The practical nature and intent of the project seemed to indicate that we should not strive for completeness or rarity in the collection at this stage, but only provide a fairly thorough survey of the existing recorded musical theatre.

The Class of 1922 was at that moment seeking a way to honor the memory of their classmate Russell Forgan, a Triangle alumnus who had been for many years chairman of Triangle's Board. They gave their financial support to the project, for which I eventually became the coordinator.

As for the room, Miss Jensen offered a most suitable small space off the Theatre Collection's main stacks. Although the Triangle Board had no special expertise or experience in establishing such a facility, we soon became quite immersed in and adept at such exotic activities as interior decoration, color coordination, electronics, lighting, comparative shopping, and audio reproduction, not to mention interstate hauling and equipment installation. The result was a quite comfortable, home-like den, with reference works, display areas, and facilities for playing records or cassettes for as many as four listeners at a time.

On March 9, 1977, the chairman of the Board of the Triangle Club, John Ball '52, presided over a small ribbon-cutting ceremony, and Steve James' idle wish of three years before had been answered. The room was officially dedicated to the memory of Russell Forgan '22.

In the autumn of 1986, the Triangle listening room was moved to its present quarters on the second floor of the Library's Department of Rare Books and Special Collections. There are now recordings of 257 titles, including 14 Triangle shows and 17 film musicals, in the collection. Original cast recordings predominate, although studio cast albums were used for early, unrecorded shows, or when they more accurately reflected original productions. Several of the latter were produced by Triangle trustee William Borden '37 on his Monmouth-Evergreen record label. Eventually, the Club intends to acquire original record albums of the entire collection, now primarily on tape cassettes.

In addition to serving as producers of musical theatre on the Princeton campus, the Triangle Club is committed to the future development of the Musical Theatre Collection, and looks forward to many more years of providing and maintaining a representative aural panorama of a uniquely American art form.
The same fascination drove me to ponder the world on maps. I would trace my imaginary journeys or spin a globe and blindly choose a spot to explore. When I was a child, I began to assemble a collection of maps and atlases to have my own stock, to study after library hours or on a rainy day.

My collection of atlases represents many interests. On one level they are exciting and beautiful, portraying different parts of the world, in bright colors, often hand painted, and with wonderful features. They are more than just representations of the world around us. Every map is a different picture with its own character and appeal.

My primary interest in maps has become one, not of geography or aesthetic pleasure but of history. Maps are dynamic. Each one tells a story. A map of Italy from 1859, on the eve of national unification, reveals the still-dependent city-states surrounded by the "fabled" Austro-Hungarian and Ottoman Empires. Historical atlases contain tales of epic proportions, with their portrayal of fluctuating borders and the rise and fall of kingdoms. One can see political transformation as nations absorb new territories, geographical change as people reclaim land from the sea (such as in Holland), and the evolution of man's understanding of the world. The minor differences between one map and another are graphic representations of real historical events. An apparently minor adjustment of a national boundary, for example, may reflect massive social disruption or merely the marriage of two royal families. Old maps from the period of exploration vary dramatically from year to year. They mirror man's changing awareness of the planet.

Even maps from the same era bare numerous differences. They embody competing notions of the past and present. People may now agree on the shape of the continents, but they still disagree over their division and demarcation. Such maps are living documents of the past. They are products of a culture's comprehension of the world. One can imagine the different views and assumptions of a German child in 1900 and an American child in 1943 studying their school atlases. These are the stories and images I seek in maps.

My collection contains two types of items: old maps and historical atlases. Some are both. I am growing more interested in 17th- and 18th-century maps, when the Earth was becoming familiar, and maps were changing frequently. These are the most exotic, but hardest to find. All maps fascinate me, for their beauty and their stories. I, like
Marlow, and, fortunately, people throughout the ages, have a passion for maps.

— DAVID SHAW '86


Of the many ways in which to classify people, one method is to distinguish between Readers and Non-Readers. This distinction, of course, has to do with the love of reading, not with literacy. There are those who can envision life without reading and those who cannot. I belong to the latter group, who are unable to survive any significant length of time without literature to sustain us. People who “don’t have time to read” or who “would rather do something else with their spare time” baffle me. For me, reading is one of the great pleasures in life.

All readers, however, are not alike. My father, for instance, will read most anything, so long as it promises to teach or excite him. Novels, biographies, histories, and other non-fiction all find a place on his bookshelves in relatively equal numbers. I also have a wide-ranging curiosity, but I found my true literary love, the novel, long ago. Our marriage is not strictly monogamous; I have regular flings with other forms of literature, fictive and non-fictive. Nevertheless, the novel and I are firmly wedded, 'til death do us part.

I could, therefore, call myself a Novel-Reader; yet the classification would not be satisfactory. One last, important distinction as to my reading habits remains to be made: I am a Buyer, not a Borrower. Borrowers read books on loan from either libraries or friends and return the volumes when they have finished them. We Buyers are different creatures entirely. We must own the books we read. The only works with which we part are those which afforded us no pleasure, and these we discard gladly in order to make room for new acquisitions.

Some people consider this stockpiling of texts a disease. Friends have called me a biblioholic, and I must admit that the label suits me. I buy books to celebrate Good Fortune and to console myself in Bad. I buy them when I am busy and when I am bored, when I have an hour to spare and when I have only a minute, when I can afford them and even when I cannot. Try as I might to restrict my purchases, the words “Book Sale” still thrill me to the core. The disease, I have concluded, is incurable.

Yet far from regretting my affliction, I cherish it as a source of great pleasure, superior to book-borrowing for two reasons. The first is that book-buying makes possible unrestricted re-reading. Owning the works I love, I can reopen them at any time and re-read a passage, a poem, a chapter, an act, a whole novel if I like—and I often do like. There are works, such as Virginia Woolf’s To the Lighthouse, Charles Dickens’ David Copperfield, and T. H. White’s The Once and Future King, to which I return again and again. Re-reading these and other favorite books, I am tempted to declare that the only true reading is re-reading. Strange as such a declaration may sound, other re-readers will understand it. Once, while discussing literature with two English professors, I mentioned that I was reading Jane Austen’s works for the first time. One of the professors smiled. “Ah, one’s first acquaintance with Austen,” he said. “How lucky you are.” The other professor concurred in the sentiment, then changed her mind. “Actually,” she remarked, “the second reading is better.”

Borrowers do not understand re-reading. They are flag-planters, always advancing into new territory, extending their empire of “Books I Have Read,” no sooner conquering one book than moving on to the next. They are embarked on a quest to read as many books as they can before the light is turned off. Re-readers, however, as much as they sympathize with the Borrower’s plight, know that this quest is futile. No one can ever read all the great literature there is. What use then in striving to tally up a large number of conquests? Planting a flag is only the first step in reading. New territory, once claimed, must be colonized—it must be lived in. We re-readers continually make excursions into new lands, experiencing new books and new authors throughout our lives. But the importance, the greatest rewards, of these frequent pleasure-trips is that they occasionally yield new favorites, books to which we will return time and again. These are the books we truly read, the books in which we live, the books we have to own.

My other reason for buying books is an appreciation for them as physical objects. This physicality is far more apparent in hardcover books, which are intended to last, than in paperbacks. Frequently beautiful to look at, hardcover editions are also enjoyable to hold. There is a pleasure to be had simply in touching them, in feeling their rough or smooth surfaces, in sensing their weight in one’s hands. Book-makers of the past understood this physical aspect of books more than the publishers of today. They paid close attention to the crafting of a book, using care and creativity so that it became a double
work of art, a beautiful object in which beautiful words were printed. These older books attract me even now when their freshness may have faded with use. In fact, their having been handled before gives them an added value in my eyes, because it underscores my sense of literature as a living, connecting art. When I read a hundred-year-old novel that has been passed from reader to reader, I love to examine the former owners’ signatures, inscriptions, and notes. Such marks of former use provide an added charm to the great works of literature which I love to collect.

— DAVID ROBINSON, '86

Historical Novels: Third Prize, Adler Book Collecting Contest, 1986

The general subject of my collecting interest is the historical novel, but that is too broad a topic to be accurately represented by a submission of ten books. Accordingly, I have decided to focus here on historical novels that pertain to the ancient world, with particular attention to the degree of emphasis placed on accuracy of detail in the different time periods. While the works that I am presenting have dates of publication ranging from the 1830s, when this genre of literature first started to become popular, to the present, they can be divided into three major groups.

In the Victorian period these books were written in a romantic style in which the author essentially paid little attention to the details of historical accuracy; rather, one sees a tendency to impose a vision of reality unsubstantiated by what little evidence exists, or to draw on texts whose reliability had been questioned both at that time and subsequently. Into this group one must place The Last Days of Pompeii and Ben-Hur. The former, first published in 1834, attempts to convey an image of daily life during the late 70s A.D. Drawing, it would appear, on a combination of the archaeological evidence that was then available, and Petronius’ Satyricon, what one reads is an amusing, if long-winded, account in which the author has failed to pay sufficient attention to accuracy of detail, in particular where a sifting of Petronius is required. The latter, written in the 1870s, traces the experiences of a group of Christ’s faithful as they follow the footsteps of the Lord to his eventual death on the cross. An entertaining story to read, it is, however, unhindered by any great amount of accuracy, drawing heavily, as it does, on the New Testament, a work that was written more to convey the dogma of the early church than to be a historical narrative.

The next two groups, although they treat their subjects in a different fashion, have a common denominator in that the authors show a desire to at least attempt to present the subject matter in a fashion consistent with the conclusions of the scholarly community of their period. The result, of course, is that from the perspective of what is known today, the detail is closer to what may have actually existed.

In the first of these, the author presents the events of the period being discussed through the view of a minor character, who would have had knowledge of what was occurring while being too unimportant to have been recorded by the ancient historians. In this category Kipling stands as a milestone. In Puck of Pook’s Hill and Rewards and Fairies he presents an account of the experiences of the young military commander at Hadrian’s Wall during years when Maximus fought Theodosius for control of the western half of the Roman Empire. Although written as a series of stories for children and containing details that have since been shown to be inaccurate, the collection has been praised by A.R.H. Jones in The Later Roman Empire as being an accurate account of events in Britain during those tumultuous years. In Claudius the God and the preceding volume, I, Claudius, Graves presents a story of life in the Roman imperial household during the reigns of Augustus, Tiberius, Caligula, and Claudius, that has become known to many of us through its production as a television series. As a result of its complete reliance on Tacitus and Suetonius for information, the entity of those authors to the Julio-Claudian family is transmitted into what is otherwise an essentially accurate account. In a similar manner, Masefield, in Basilissa, presents a view of the rise of Justinian and Theodora that is drawn almost in its entirety from Procopius’ Secret Histories. As such, although a reliable source is used, there is not much allowance for places where the ancient source may be inaccurate. Although of lesser literary merit, No King but Caesar portrays life in Rome during the tyranny of Sejanus in a manner that shows a considerable understanding of the views of classical philology during the 1960s.

The final group, appearing in the last quarter-century, attempts to portray the myths of classical antiquity in a potentially plausible manner, the repute of which has been greatly augmented by the archaeological verification of many aspects of the Homeric accounts. The two major authors in this group are Mary Renault and Mary Stewart. The former, in her book The King Must Die, narrates the legend of Theseus through his return from Crete. In a masterful recreation of the myth, she embodies much of what has been derived from archaeological ex-
cavation into a story that tells in a logical manner the attempts of Theseus to escape from Crete and overthrow the power of Minos. In a similar fashion, Stewart’s *The Crystal Cave* and three subsequent volumes attempt to weave the fragmentary accounts of the Arthurian romance into what is a credible description of the late antique Romano-Celtic west, so long as one is prepared to admit the presence and power of the divine.

What one essentially sees in these eight authors is an increasing concern for, and achievement of, accuracy as a function of time in their treatment of different subject matter. One ranges from the essentially non-historical works of the Victorian period through the accurate, if in some cases limited, treatment of the first half of the 20th century, to the accurate details of the mythical reconstructions of the 1960s and 1970s. The enigma in this pattern is Kipling: Chronologically he belongs to the late Victorian period, but in accuracy he rivals any of his later competitors, at least as far as the knowledge of the period permitted. In this sense, one must view him as the precursor of the later genre of classical historical fiction.

The emphasis of my collecting in the future will be to obtain those works, such as Gore Vidal’s *Julian*, that I do not currently have and, wherever possible, to replace inferior editions of books that I currently have. In this area, however, my greatest ambition, although it does not strictly fall within the bounds of collecting, is to write a novel covering the period of the Tetrarchy from the abdication of Diocletian in 304 to Constantine’s victory at the Battle of the Milvian Bridge in 312.

— CHARLES ERIC BRODNAX ’86

BYZANTIUM AT PRINCETON

Princeton’s long and distinguished record as a leader in Byzantine studies was brought forcefully to mind with the opening of the exhibition “Byzantium at Princeton” on August 1, 1986. Professor Slobodan Ćurčić of the Department of Art and Archaeology, and Archer St. Clair Harvey ’77 of Rutgers’s Department of Art History joined forces to assemble 183 objects and 80 photographs in Firestone Library’s exhibition gallery.

Centered on the great city of Constantinople, the Byzantine Empire at its zenith ruled all of the eastern Mediterranean, and created a civili-
Byzantium was essentially an urban civilization, and while few buildings remain in the continually-inhabited centers such as Constantinople, the deserted towns of outlying regions permit us to reconstruct the life of the empire. The exhibition included architectural drawings of those urban remains which brought to life the secular setting of the civilization.

The exhibition was planned to coincide with the Seventeenth International Byzantine Congress, held early in August in Washington, D.C. The official opening reception for the Friends of the Library and the Friends of the Art Museum took place on Friday, September 19th. It was a celebration of an unprecedented occasion, the first exhibition dedicated to Princeton’s Byzantine holdings, and the first cooperative exhibition mounted by the Department of Art and Archaeology, the Library’s Department of Rare Books and Special Collections, and the Art Museum. All three joined in sponsoring the publication of an illustrated catalogue of the exhibition, which may be ordered by sending a check for $15, payable to Princeton University Library or to the Art Museum.

— P.H.M.

New & Notable

THE ROBERT H. TAYLOR COLLECTION

Robert H. Taylor ’30 died in Princeton on May 5, 1985. The distinguished collection of English and American literature formed by him, which had been on deposit in the Princeton University Library since 1971, was received by the Library during the year 1985-1986 as his bequest.

The Taylor Collection has been described in detail in a special double number of the Chronicle (Winter—Spring 1977), and many individual items in the collection have been the subjects of articles in this journal. The Taylor memorial issue of the Chronicle (Winter 1986) contained studies of important books and manuscripts, some only recently acquired by Mr. Taylor.

Robert Taylor continued to make additions to his collection up to the very end of his life. The interest, variety, and importance of more recent acquisitions may be suggested by mentioning some of them here. They included a 15th-century illustrated manuscript of Arma Christi in English verse; the Huth-Bemis-Houghton copy of Jan van der Noot, A Theatre wherein be represented as wel the miseries & calamities that follow the voluptuous Worldlings (London, 1569), containing translations by Edmund Spenser of six epigrams and 15 sonnets, his earliest printed work; Sir John Harrington, The Metamorphosis of Ajax (London, 1596), on large paper, presumably the author’s own copy, with an inscription and a number of notes, corrections, and excisions in his hand; an undated letter from Mary Herbert, Countess of Pembroke, Sir Philip Sidney’s sister, to the Earl of Essex; the unique copy of the early 17th-century Enmetus scourge, and Vertues honour; Thomas Kyd, The Spanish Tragedie (London, 1615); John Donne’s copy of Dante (Venice, 1568), from the Chatsworth library; an incomplete copy of the first—unauthorized—edition of Sir Thomas Browne, Religio Medici (London, 1642), with extensive manuscript revisions, all of which are reflected in the authorized text of 1643; a collection of 18 works by El-
kanah Settle and others; and an imperfect copy of Francis Bacon's *Advancement of Learning* (London, 1605), with annotations in the hand of Daniel Defoe.

Other notable acquisitions were a letter in English from Voltaire to George Lyttleton, May 17, 1750, concerning in part the poet James Thomson; a letter from Laurence Sterne to Isaac Panchaud, February 25 [1767], on *A Sentimental Journey through France and Italy*; Thomas Paine, *Common Sense* (Philadelphia, 1776), the first edition; the Richard Brinsley Sheridan collection assembled by the late Dudley Massey; a copy of the second edition of Samuel Taylor Coleridge, *Christabel* (London, 1816), with extensive autograph revisions and added manuscript glosses in the hand of the author; Humphry Repton's "Red Book" for Beaudesert, Staffordshire; the miniature autograph manuscripts of 11 poems by Emily Jane Brontë; Charles Reade's "Letter Book," containing some 250 items, the majority letters addressed to Reade, many of them annotated by him; 24 letters written by Edward Lear to Hubert Congreve, 1879–1886, several containing humorous drawings; Joseph Conrad, *Chance* (London, [1913]), first edition, first state, with the original title page uncanned; and more than 50 letters written by Lytton Strachey to David Garnett, 1915–1930.

— ALEXANDER D. WAINWRIGHT
Interim Curator, Taylor Collection

RARE BOOKS

The following represent significant gifts and additions to the Library's general Rare Book Collections and related special collections made during the past year, 1985–1986.

AMERICAN LITERATURE AND HISTORY

AMERICAN LITERATURE COLLECTION. A collection of more than 260 volumes of leading American literary works dating from the 18th to the 20th centuries. All are described in *The Collection of American Literature in the Library of Pauline and Howard Behrman* (New York, 1973). Bequest of Howard T. Behrman, M.D.


FITZGERALD, F. SCOTT. A collection of books by and about F. Scott Fitzgerald, including some inscribed by the author. Gift of Miss Hazel McCormack.


ENGLISH LITERATURE AND HISTORY


[AUSTIN, WILLIAM]. *Triumphus Hymenaeus. A Panegyric To the King and Queen's most Sacred Majestie, Upon their ever to be rememdered most glorious passing upon the River of Thames, Coming from Hampton-Court To White-Hall; August the 23d 1662*. London, 1662. Purchase. English Literature Fund.


CONRAD, JOSEPH. A collection of five books, including *Alphonse Daudet* (London, 1920), John Quinn's copy signed by the author with a photograph of Daudet laid in; *The Secret Agent: Drama in Four Acts* (Canterbury, 1921), first edition, one of 52 copies; *Travel: A Preface to Into the


[Davies, John]. The Civil Warres Of Great Britain And Ireland Containing an Exact History Of Their Occasion, Originall, Progress and Happy End. London, 1661. Purchase. English Literature Fund.


English Literature Collection. A collection of more than 75 volumes of leading English literary works dating from the 18th to the 20th centuries. Bequest of Howard T. Behrman, M.D.


The Late Gallant Exploits Of A Famous Balancing Captain: A New Song To the Tune of The King and the Miller. London, 1741. Purchase. English Literature Fund.

[Lillie, Charles], editor. Original and Genuine Letters Sent To The Taller and Spectator During the Time those Works were publishing. London, 1725. Purchase. Reed Fund.


Quarles, John. Fons Lachrymarum; Or A Fountain Of Tears: From whence doth flow Englands Complaint, Jeremias Lamentations paraphras'd . . . London, 1649. Purchase. Reed and English Literature Funds.


A True and Perfect Account Of The Examination, Confession, Tryal, Condemnation, and Execution of Joan Perry, and her two Sons . . . For the Supposed Murder Of William Harrison, Gent. London, 1676. Purchase. English Literature Fund.


CONTINENTAL BOOKS

Les amours, intrigues, et cabales des domestiques des grandes maisons de ce temps... dédié à un Intendant d'une grande Maison. Paris, 1633. Purchase. Reed Fund.


RÜCHNER, JOHANN GOTTFRIED. Schediasma historico-literarium, de vitiorum inter eruditos occurritum scriptoribus... Leipzig, 1718. Purchase. Reed Fund.


CERTAIN, MADEMOISELLE. Nouvelles poésies ou diverses pieces choisies, tant en vers qu'en prose... Paris, 1665. Purchase. French Literature Fund.

CONCINI, CONCINO, MARECHAL D'ANCHE. A bound collection of 49 pamphlets of literary dialogues, fantasies, and poetry published in Paris and other cities in 1617, just after the murder of Concini; all approve his end as just reward for his evil deeds, such as the theft of public monies. Purchase. Reed Fund.

98


LIONNOIS, JEAN JOSEPH. Tables historiques, généalogiques, et géographiques... Nancy, 1771. Purchase. Reed Fund.


Panteon rostitskikh autorov... Moscow, 1801. Purchase. Russian Literature and Reed Funds.

PLATO. Le Phedon de Platon traitant de l’immortalité de l’âme... [and other works]... traduit de Grèc en François... par Lows le Roy. Paris, 1553. Purchase. Reed Fund.

99
LA POPELINIÈRE, LANCELOT VOISIN, SIEUR DE. La vraye et entièere histoire de ces derniers troubles: aduenus, tant en France, qu'en Flandres, & pays contounoisins... Cologne, 1571. Purchase. History Fund.


[SALA, GASPAR]. Proclamation catolica a la magestad piadosa de Filipe el Grande... Los conselleres y conseio de ciento de la ciudad de Barcelona. Barcelona, 1640. Purchase. Harper and Iberian Studies Funds.


SCHÖTTGEN, CHRISTIAN. Altes und neues Pommerland, oder, Gesammlete Nachrichten von verschiedenen zur Pommerischen Historie gehörigen Stücken... Stargard, 1721. Purchase. Reed Fund.

SÉESE, HEINRICH. Oeuvres spirituelles de... nouvellement traduites de Latin en Francois par F. N. LeCerf... Paris, 1586. Purchase. Reed Fund.


La vie de Nivet, dit Fanfaron... Paris, [1729]. Purchase. Reed Fund.


EMBLEME BOOKS


CHESNEAU, AUGUSTIN. Orpheus eucharisticus, sive, Deus absconditus... opus novum... Paris, 1657. Purchase. Reed Fund.

[COURT, PIETER DE LA]. Sinryke fabulen, verklart en toegepast tot alderley zeede-lesen... Amsterdam, 1685. Purchase. Reed Fund.


HOVELING, AMANDUS. Amplissimo, ac reverendo... D. Amando Hovelync... in Monte Blandimio iuxta Gandavum, abbatia meritiissimo... gratulatio, et adpretatio, Anno M.DC.LVI. Die XIII. Maii. Ghent, 1656. Purchase. Sanxay Fund.


LUKEN, JAN. *De onwaardige wereld*. Amsterdam, 1710. Purchase. Sanxay Fund.


Reales exequias que a su augusta soberana Do. Maria . . . consagro el rendido amor, y gratitud de la mui ilustre ciudad de Barcelona en los días 23, 24 de Abril de 1761. Barcelona, [1761]. An issue without the license to print dated January 1762. Purchase. Spanish Literature Fund.


HISTORY OF SCIENCE


MISCELLANEOUS


[FEOPAN, ARCHBISHOP OF NOVGOROD]. The Russian Catechism, Composed and Published By Order of the Czar. To which is annex'd A Short Account Of The Church-Government, And Ceremonies Of The Moscovites. London, [1723?]. Purchase. Reed Fund.


Nadie Parecia. Cuaderno de lo bello con Dios, Nos. 1-10. A periodical published in Havanna (September 1942–March 1944), of which no other copies are known to exist in the United States. Purchase. Latin American Studies and Rare Books Funds.


— STEPHEN FERGUSON
Curator, Rare Books

MANUSCRIPTS

The following manuscripts were added to the Library's collections during the period from July 1, 1985, through June 30, 1986. This listing does not generally include deposited manuscripts, nor xerox or other copies of manuscripts unless they are placed in the Library solely to make them available for research. It does not include microfilms of manuscripts housed elsewhere. Manuscripts in the Seeley G. Mudd Library of 20th-century public affairs papers are separately noted.


ARMSTRONG, RICHARD. Letter to Andrew Guffy, November 7, 1825, about Princeton and Professor Charles Hodge’s lectures there. Purchase. Friends of the Library Fund.

BISHOP, ELIZABETH (1911–1979). A group of 225 long letters, 1952–1979, from the American poet to her friends Kit and Ilse Barker in England, describing her years in Brazil with Lota de Macedo Soares (d. 1967), her move to San Francisco in 1968, her final years teaching at Harvard from 1970; commenting on her own work and that of fellow-poets such as Robert Lowell. Purchase. Dix Fund, Thorp Fund, and English Literature Fund.

BLACK, WILLIAM (1841–1898). Three letters from the Scottish novelist to various correspondents, and two photographs of Black. Purchase. English Literature Fund. For the Parrish Collection.


CAMPBELL, THOMAS (1777–1844). Song in four stanzas: “When Napoleon was Flying from Waterloo,” by the English poet. Purchase. Sanxy Fund.


CARUTHERS, FELIX PORTER, Class of 1938. The manuscript of Automatic Machine Control, a Five-Generation History of Numerical Control Systems, dated February 22, 1984; a description of the first tape control machine, for which he received the Distinguished Service Award of his Princeton Class, June 6, 1986. Gift of Felix P. Caruthers ’38.


Cobo BORDA, JUAN GUSTAVO. Correspondence, 1980–1986, mostly with Latin American writers, and various manuscripts by the Colombian poet and literary critic who was editor of Eco (Bogotá). Purchase. Latin American Studies and Hispanic Manuscripts Funds.

COINDREAU, MAURICE EDGAR. Research notes on William Faulkner by the Princeton Professor Emeritus. Gift of James Meriwether ’58.

COOPER, JAMES FENIMORE (1789–1851). Two checks, 1846, signed by the American novelist. Gift of George R. Cooley.


CUBA. Political documents, 1845–1876, of the Spanish administration of the island, including records of the Spanish military justice system. Purchase. Iberian Studies Fund.


DELAFIELD ARCHIVE. Papers of the Delafield and Livingston families of Montgomery Place, Annandale-on-Hudson, New York, in two collections. One is the John Ross Delafield Foundation Collection and has papers from the 18th century forward, including those of Edward Livingston, Class of 1781, and his successors—four generations of Princeton graduates; letters from 17 Presidents of the United States; correspondence on art and literature as well as the history and politics of the Hudson Valley, New York State, and Louisiana. More material from the 18th century on is in the Mansion Corporation Collection. A full account of the papers will appear in a future issue of the Chronicle. Gift, with a permanent endowment, of the John Ross Delafield Foundation and the Delafield family.


FRANQUI, CARLOS. Manuscripts, 1951–1980, by the Cuban revolutionary who broke with Fidel Castro, including typescripts for “Radio Rebele” broadcasts, January to June 1958, and historical documents pertaining to Castro’s 26th of July Movement. Purchase. Tinker Foundation Grant and Hispanic Manuscript Fund.


HALLIBURTON, RICHARD (1900–1939), Class of 1921. Letter, December 8, 1939, from his father Wesley Halliburton to George J. Lapp, about Richard’s death, with photographs of the junk Richard built in Hong Kong in 1938, and newspaper clippings about its loss at sea in 1939. Gift of Harriet L. Burkholler.


HUNT, HENRY JACKSON (1819–1889). Two letters, March 16, 1869 and August 9, 1888, from the distinguished artillery officer to General Wainwright. Gift of John T. Wainwright ’54.


KINGSLEY, CHARLES (1819–1875). Six letters to various correspondents. Purchase. Robert K. Root and Rare Book and Manuscript Funds.

“Hunting in Ireland.” Five pen-and-ink drawings on paper, each with caption in the artist’s hand, “Drawn by Charles Kingsley when a boy.” Purchase. Rare Book and Manuscript Fund. For the Parrish Collection.

KORAN. One leaf from the Koran (Cairo, 1122 A.D.; 500 A.H.), written by the Egyptian calligrapher, Mohammed ibn Kozel al Isawan. From the Otto Ege Collection. Gift of R. Alexander Pickering.

KORN, RICHARD KAYE (1908–1981), Class of 1928. Musical papers of the New York conductor, especially relating to the Orchestra of America,

Correspondence from Korn's term as President of the American Council for Judaism, 1965–1968. Gift of Mrs. Richard Kaye Korn.

LANSING, JOHN (1754–1829). Photocopies of notes taken by Lansing at the Constitutional Convention of 1787, used by Professor Joseph R. Strayer for his Delegate from New York (1939). The original manuscript was in private hands, and is now in the Copley Library, La Jolla, California. Gift of Professor Joseph R. Strayer.


LELAND, CHARLES GODFREY (1824–1903), Class of 1845. A collection of 49 letters from the American writer who founded the Nassau Lit, to his English friend, the novelist Sir Walter Besant, about the literary scene, publishing, and the founding of the London Rabelais Club; and two articles by Leland. Purchase. English Literature Fund.


LEWES, GEORGE HENRY (1817–1878). Two letters, a fragment of a letter, and a leaf of the autograph manuscript of his Biographical History of Philosophy (1846). Purchase. English Literature Fund. For the Parrish Collection.


LYTLE, ANDREW NELSON. Letter, April 7, 1979, to Allen Tate's grandson, Allen Tate Wood. Purchase. Sanxay Fund.

LYTTON, EDWARD GEORGE EARLE LYTTON BULWER-LYTTON, FIRST BARON (1809–1873). Eight letters to various correspondents. Purchase on several funds. For the Parrish Collection.


MCINNELY, WILLIAM T. Manuscript, typescript galleys, and related papers and correspondence regarding his book Slave (1886), published under the pseudonym "William Malliol." Gift of William T. McInenly.

MACINNES, HELEN (1907–1985). Additions to her papers: manuscripts of her detective novels, Agent in Place; Cloak of Darkness; The Hidden Target; Prelude to Terror; The Snare of the Hunter; and Message from Málaga. Bequest of Helen MacInnes Hight.


MICHELET, JULES (1798–1874). Letter, April 9, 1867, from the French historian to "Cher Monsieur," recommending a young artist and architect. Gift of the estate of Professor Ira Owen Wade.


MOROCCO. Documents in Portuguese, 16th to 19th centuries:
- Documents concerning the fortress town of Mazagan, including four (1675–1676) from the Royal Portuguese Council of Overseas Possessions about supplies of arms and horses; a manuscript (September 22, 1676) describing conditions in the town and setting forth the rights of the governor; a decree (October 13, 1676) issued to the governor; report (January 24, 1691) of testimonials about a miracle; and a report (May 10, 1765) that the King of Morocco has freed a Portuguese soldier in Mazagan without ransom. Purchase. Near Eastern Studies Fund.

MORTIMER, RAYMOND (1895–1980). Correspondence, 1918–1979, of the English literary critic, consisting of 949 letters from more than 180 writers, and described in the Chronicle, Volume XLVII, No. 3 (Spring 1986). Gift of Lady Eccles in honor of Richard M. Ludwig, on his retirement.

MUNRO, DANA GARDNER. Papers, 1913–1949, of Princeton’s William Stewart Tod Professor of History, including correspondence, typed articles, book reviews, and lectures on Latin America. Gift of Professor Dana Gardner Munro.


OUIDA (1839–1908). An undated, signed at-home invitation from Marie Louise de la Ramée, the writer better known as “Ouida.” Purchase. Robert K. Root Fund. For the Parrish Collection.

PANOFSKY, ERWIN (1892–1968). Photocopies of correspondence, 1933–1968, between Professor Panofsky, the art historian, and Professor William S. Heckscher, the originals of which were sold to the Getty Museum in California. Gift of William S. Heckscher.


QUINET, EDGAR (1809–1875). Letter, October 31, 1862, from the French writer and politician exiled for his opposition to the rule of Napoleon III. Gift of the estate of Professor Ira Owen Wade.


RODRIGUEZ MONEGAL, EMIR (d. 1985). Correspondence, 1944–1985, to and from the Yale professor and Latin American literary critic, editor of Mundo Nuevo (Paris), and La Marcha (Montevideo). Purchase.

SCHMERTZ, FRANCIS LEMOYNE, Class of 1951. Two albums of photographs taken in China, Japan, and Canada by the donor’s father in 1923 and 1924. Gift of Francis L. Schmertz ’51.

SCHOFIELD, WATSON P. Diary kept by Schofield in France during World War I, August to November 1918. Gift of Mrs. Howard R. Driggs.

SCRIBNER, CHARLES F. III, Class of 1973. Two photographs: one (1937) of Charles Scribner, Jr., inscribed to Mrs. Willard Huntington Wright, widow of S. S. Van Dine; and one (March 1946) of Will James, author of Smoky, inscribed to Charles Scribner, Jr. and with two drawings on the border of the mat. Gift of Charles Scribner, III ’73.

SEGRER, LOUIS PHILIPPE, COMTE (1753–1830). Manuscript (1783) of his "Dialogues entre un voyageur et quelques habitants de Paris," describing his 55-day voyage to America, where he landed in Delaware on September 11, 1782, and commenting on Philadelphia and the Quakers; the account ends before he reached Princeton on his way to New York. Purchase. Sangam Fund.


SMYTH, CHARLES P. Research papers, drafts of books, and some correspondence of the David B. Jones Professor of Chemistry, emeritus. Gift of Professor Charles P. Smyth.


SULLIVAN, JOHN (1749–1795). Order issued on July 1, 1779, commanding Lieutenant Colonel DeHart to hang Michael Rosebury as a traitor. Sullivan had been sent to aid General James Clinton in the campaign to rid western New York of Loyalists. Gift of an alumnus of the Class of 1949.

SUTHERLAND, MILICENT FANNY SUTHERLAND-LEVESON-GOWER, DUCHESS OF (b. 1867). Twenty-two letters and three manuscripts, addressed to the Duchess of Sutherland from 21 of the 44 poets who contributed to her anthology, Wayfarer's Love (1904), all regarding their submissions to the book. Included are G. K. Chesterton, John Davidson, Thomas Hardy, A. E. Housman, John Masefield, George Russell ("A.E.'"), and William Butler Yeats. In 1984, Mr. Taylor had acquired the manuscripts of 26 poems submitted for inclusion in the anthology. Purchase. English Literature Fund. For the Robert H. Taylor Collection.


Three letters, September 27, December 4, 1974, and August 22, 1975, from the poet to his grandson, Allen Tate Wood. Purchase. Sangam Fund.


THOMSON, CHARLES (1729–1824). Two photographs of contemporary portraits of Charles Thomson, both painted by Charles Wilson Peale, one at age 42 and the other at age 92; the originals are in a gallery in Philadelphia.

Four small albums with photographs of Charles Thomson's home at Harriton, Bryn Mawr, and of his grave in Laurel Hill Cemetery, Philadelphia; and other material to accompany the original Charles Thomson letters already in the Library. Gift of Mrs. Scott T. Ritenour.


VARGAS LLLOSA, MARIO. Several drafts of scripts for the cinema adaptation of Pantaleón y las visitadoras for Paramount Pictures, with notes by the Peruvian novelist; five notebooks, fragments of an unfinished...

WADE, IRA OWEN (1866–1983). Research notes, drafts of articles, and some correspondence of the late Professor of Romance Languages who specialized in French literature of the 18th century. Gift of the Estate of Professor Ira Owen Wade.

WASHINGTON, GEORGE (1732–1799). Letter written in 1784 by the President from Mount Vernon, to General Elias Dayton in Elizabeth Town, New Jersey. Gift of Dr. James H. Armstrong ’52.

Signed letter, January 8, 1780, written in Morristown, New Jersey, to Lieutenant Colonel DeHart, regarding supplies for the troops. Gift of an alumnus of the Class of 1949.


WILSON, WOORD (1856–1924), Class of 1879. Photograph of Woodrow Wilson’s inauguration as President of the United States in 1913. Gift of Professor Arthur S. Link.


WRIGHT, FRANK LLOYD (1869–1959). Letter, December 17, 1930, from the architect to his friend the author and critic Lewis Mumford, about a lecture he is to give at Princeton. Purchase. Friends of the Library Fund.

WYLIE, PHILIP (1902–1971). Additions in five cartons to his existing papers, including manuscripts of published and unpublished or incomplete books, family and personal correspondence, films and tapes of speeches and interviews, financial records, and photographs. Gift of his daughter, Karen Pryor.

YONGE, CHARLOTTE MARY (1823–1901). Four letters from the English novelist to various correspondents, and a photograph of Miss Yonge. Gift of Dr. Robert K. Root and Rare Book and Manuscript Funds. For the Parrish Collection.

—JEAN F. PRESTON
Curator of Manuscripts

TWENTIETH-CENTURY PUBLIC AFFAIRS PAPERS

The Seeley G. Mudd Manuscript Library has received the following manuscripts which augment or supplement existing papers of established collections:

AMERICAN CIVIL LIBERTIES UNION. The general correspondence files for 1981 were added to the archives by the ACLU.

ARMSTRONG, HAMILTON FISH, Class of 1916. Additions to the Armstrong papers, including his honorary degree from Yale University 1957 and some selected memorabilia. Gift of Mrs. Hamilton Fish Armstrong.

COMMON CAUSE. Minutes of board meetings, state files, publications, etc., were added to the archives by the organization.

EINSTEIN, ALBERT. An addition to the supplementary files of a large drawing signed in 1976 by Arzell Thompson, Jr. and comprising three sketches of Albert Einstein as he appeared in 1916, 1946, and 1955 was received from Mr. Bob Blumenheim.

LEE, IVY, Class of 1898. Records supplementing the Lee papers concerning the Public Relations Award presented annually in honor of Ivy Lee by Regis College in Denver, Colorado; a speech by Professor Scott M. Cutlip in 1960; some recent articles referring to Ivy Lee’s career in public relations; and a letter from John D. Rockefeller to Mrs. Ivy Lee following her husband’s death in 1934. Gift of Mr. Ivy Lee, Jr.

Presented to the Library by Mr. Macy to supplement the Lilienthal papers.

MORSE, DAVID A. Recent photographs relating to his activities as Chairman of the New York Society for International Affairs and as a member of the American European Community Association; notes for his speech at a State Department symposium in Arlington, Virginia, on April 29, 1986, and various other items were added to his papers by David A. Morse.

WILLAUER, WHITING, Class of 1928. Additions to the Willauer papers of correspondence, clippings, and various other items. Gift of Mrs. Edmund B. Jackson.

— NANCY BRESSLER
Curator, Public Affairs Papers

THE NUMISMATIC COLLECTION

The following represent additions to the collections of coin and currency for the year from July 1, 1985 to June 30, 1986. Greek, Roman, Islamic, and modern acquisitions are described in turn. The Greek and Greek Imperial coins follow the geographical arrangement of B. V. Head's Historia Numorum; other accessions are chronologically ordered. "Aes" is used as an inclusive term for the copper, bronze, and brass alloys of antiquity. References for the classical coins are to standard catalogues.

GREEK AND GREEK IMPERIAL


5. Perinthus, aes of Domitian, 81–96 A.D. BMC 17. 34 mm., 31.5 gm. This handsome portrait-coin belongs with a group of rare medallion-like pieces struck for Roman emperors by the Thracian city of Perinthus from the 1st to the 3rd centuries A.D.


7. Commune of Asia, aes of Augustus, ca. 28–15 B.C. RIC I 504. 21 mm., 9.43 gm.


15. Elaea, aes of Claudius, 41–54 A.D. BMC 40. 15–17 mm., 2.73 gm.


21. Antioch (Pisidia), aes of Volusian, 251–253 A.D. BMC 130 var. 21 mm., 4.91 gm.


23. Anazarbus, aes of Commodus, 181–192 A.D. Unpublished? Obv.: laureate head of Commodus r.; rev.: diademed bust of Zeus r. 23–25 mm., 9.19 gm. Anazarbus issued coinage during the accession year of Commodus and his wife Crispina, 180–181 A.D. This piece, larger in size and later in portrait style, offers evidence for another issue later in his reign, but the date is unfortunately illegible.


25. Caesarea (Cappadocia), silver drachm of Nero, 54–68 A.D. Sydenham 87. 16 mm., 2.99 gm.


27. Caesarea (Cappadocia), silver hemidrachm of Hadrian, 121 A.D. Sydenham 255. 13 mm., 1.68 gm.

28. Caesarea (Cappadocia), silver drachm of Antoninus Pius, 139 A.D. Sydenham 298. 16 mm., 3.33 gm.

29. Caesarea (Cappadocia), silver didrachm of Marcus Aurelius, 163 A.D. Sydenham 327. 21 mm., 6.69 gm.


34. Aradus, aes, ca. 167–170 B.C. BMC 176 var. 10 mm., 1.57 gm.


37. Antioch (Syria), aes of Tigranes II, 20–12 B.C. BMC 14–17 var. 18 mm., 6.30 gm.


39. Antioch (Syria), aes of Titus, 79–81 A.D. Wruck 102. 20–23 mm., 8.11 gm.


Roman

42. Rome, aes of C. Vibius Pansa (as), ca. 90 B.C. Crawford 342/7b. 26 mm., 11.88 gm. This coin shows clear traces of the method by which the blanks for such Roman Republican bronze coins were produced: they were cast in molds (probably open) in connected chains, then chopped apart. Here no attempt has been made to file off the rough connecting points. Hasty work is typical of the aes coinage of Pansa,
and may be explained by the emergency conditions in which coinage was produced during Rome's war with her Italian allies (90–87 B.C.)

43. Rome, aes of Nero (dupondius), 64 A.D. MacDowall 198var. 25 mm., 12.81 gm. The value mark II on this piece lacks the usual suprascript bar, though the coin is in good Roman style and shows no evidence of tooling.

44. Rome (Eastern mint: Commagene?), aes of Trajan (as), 98–117 A.D. BMC 1099var. 25 mm., 10.01 gm.


ISLAMIC COINS
Three silver dirhems of the Abbasids: Al-Mansur, Mitchiner 157; Al-Mahdi, Mitchiner 163; Al-Rashid, Mitchiner 176var.

AMERICAN COINS AND CURRENCY
A substantial donation came from Mrs. Helen Rogers Wyman. Particularly notable items, previously unrepresented in the Library collection, are a gold dollar of 1905 (Lewis and Clark commemorative) and an octagonal gold California half-dollar of 1870. Other pieces, many of these also new to the collection, include an 1853 gold dollar; 14 large-size U.S. notes; seven state bank notes and one uncut sheet; 22 pieces of genuine and counterfeit Confederate currency and a Confederate bond.

— BROOKS LEVY
Curator, Numismatics Collection

GRAPHIC ARTS
A selection of the most important prints, drawings, and illustrated books added to the Graphic Arts Collection during the academic year 1985–1986.

PRINTS AND DRAWINGS
The following are additions to the Leonard L. Milberg '53 Collection of Early American City Views, presented to the Graphic Arts Collection by Mr. Milberg.


Other acquisitions


GEORGINI. Six computerized serigraphs. Gift of David Billington.

IMAGES D’EPINAL. How the Mice Buried the Cat. Lithograph. Russia, ca. 1860.
Stages of Human Life. Colored lithograph. Russia, ca. 1860.

JACKET DESIGNS FOR 10 F. Scott Fitzgerald novels, including Tender is the Night, The Last Tycoon, The Great Gatsby, The Beautiful and the Damned, Babylon Revisited, This Side of Paradise, Taps at Reveille, Six Tales of the Jazz Age, Flappers and Philosophers, and one unidentified. Tempera on board. Gift of Charles Scribner, III '73.

SOMMER, WILLIAM (1867–1949). A collection of his art work, including four framed oil paintings and four framed drawings. Gift of Joseph M. Erdelac.


FINE PRINTING AND ILLUSTRATED BOOKS


PAVLOV, IVAN. [Bygone Moscow]. Moscow, 1915. A portfolio of Russian color woodcuts of lost buildings.

PLUCHART, ALEXANDER. Souvenirs de Saint Petersbourg... St. Petersburg, 1825. The first Russian book illustrated in lithography.

RUSSIAN PHOTOGRAPHY. An early album (Ekaterinburg, 1896) of photographs of Ekaterinburg, Russia, now Sverdlovsk, the Russian frontier town where Czar Nicholas II and his family were executed in 1918.

— DALE ROYLANCE
Curator, Graphic Arts Collection

THE PRINCETON COLLECTIONS OF WESTERN AMERICANA

PAINTINGS, PRINTS, AND PHOTOGRAPHS


BIERSTADT, ALBERT. The Last of the Buffalo (1891). An untitled lithograph, 33 1/2 x 24 inches. Gift of Douglas Gordon.


PHOTOGRAPHS. An assortment of photographs from the exhibition, “The Photograph and the American Indian,” (Princeton University Library, 1986) were purchased from the following photographers: Dugan Aquilar, Douglas Kent Hall, Alex Harris, Carm Little Turtle, Roger Manley, Jeffrey Thomas, and Anna Boyd Whitesinger.


WATKINS, CARLETON E. *Lake Ah-Wi-Yeh, Yosemite*, 1861. An albumen print from a mammoth plate negative, 21 1/4 x 16 inches. Gift of Thomas Lange.


**MANUSCRIPTS**

LA FARGE, OLIVER. Papers generated as President of the Association of American Indian Affairs. Gift of John Penn La Farge.

LOCKER, CORINNE. Papers pertaining to the restoration of Blue Lake to the Taos People. Gift of Corinne Locker.

POOLE, RUFUS G. Papers pertaining to the restoration of Blue Lake to the Taos People. Gift of Mrs. Rufus G. Poole.

SCHAAB, WILLIAM C. Papers pertaining to the restoration of Blue Lake to the Taos People. Gift of William C. Schaab.

WHITE HOUSE papers concerning the restoration of Blue Lake to the Taos People. Photocopies. Gift of Mrs. William Kilberg.

**BOOKS AND OTHER PRINTED MATERIALS**


CORDIER, ALBERT HAWES. *A Wyoming Big Game Hunt*. [Kansas City, Missouri], 1907. Purchase.

CROFUTT, GEORGE A. *Crofutt's Overland Tours. Consisting of nearly five thousand miles of main tours, and three thousand miles of stage and water...* Chicago, 1888. Purchase.


LAKE CITY MINING AND SMELTING CO. *Prospectus, Articles of Incorporation, and By-Laws, of the Lake City Mining and Smelting Co., San Juan...* New Haven, 1876. Purchase. John Amesse '64 Fund.

[LEWIS, MRS. HANNAH]. *Narrative of the Captivity and Providential Escape of Mrs. Jane Lewis, (Wife of James Lewis) Who, with a son and a daughter...were made prisoners...of Indians of the tribes of Sacs and Foxes, commanded by Black Hawk...* [New York], 1834. Gift of Dr. J. Monroe Thorington '15.


MORMONS. Pamphlets from the collection of A. T. Schroeder, concerning Utah and the Mormons, including W. R. Campbell, How a Daughter of Brigham Young Teaches Polygamy, and Defends her Polygamous People (New York, 1900); Murder by a Deputy U.S. Marshall. E. M. Davenport Waylaid and Assassinated in Cold Blood (Salt Lake City, 1886); and Utah Above Party, Americans Assemble by the Thousands ... Former Senator Frank J. Cannon Thrills a Multitude (Salt Lake City, 1904). Purchase.


SAN RAFAEL CATTLE CO. First Annual Report of the Officers of the San Rafael Cattle Co.: With Copies of the Certificate of Organization and By-Laws. [Camden, New Jersey], 1884. Bound with confidential reports for 1885-1886, 1887, 1888, and 1889; the latter supplemented by a set of monthly statements for the year 1889. Simon B. Cameron, one of the managers of the ranch, owned this copy; it is accompanied by Cameron family ephemera. Purchase. Philip Ashton Rollins, Class of 1889, Fund.

TUTTLE, DANIEL S. Dear Christian Brethren: Out of a strange place we make our appeal to you ... Great Salt Lake City, 1867. Broadside. Gift of David N. Pierce '07.

TITCHELL, RALPH EMERSON. Historical Sketch of Governor William Carr Lane, together with a Diary of his Journey from St. Louis, Mo., to Santa Fe, N.M.; July 31st to September 9th, 1852. [Santa Fe], 1917. Purchase.

[WARD, HENRY DANA]. Free Masonry. Its pretensions exposed in faithful extracts of its standard authors ... New York, 1828. Purchase.


— ALFRED L. BUSH Curator, The Princeton Collections of Western Americana

THE THEATRE COLLECTION

The William Seymour Theatre Collection has received the following additions to its holdings during the academic year 1985–1986.

MUSIC


PUBLISHED SHEET MUSIC. Approximately 1,100 standard piano compositions and popular tunes beginning in the 1920s. Gift of J. de Navarre Macomb, Jr., '35.

SONGBOOKS. A collection of World War II songbooks, including The Trident Society, comp., Book of Navy Songs (Annapolis, 1955) and the Armed Forces Hit Kit (New York, 1942). Gift of J. de Navarre Macomb, Jr., '35.


SONGBOOKS. Miscellaneous songbooks, including Songs of Kiwanis (Chicago, 1951); Frank E. Peat, comp., Legion Airs (New York, 1932); Mar-

**TRIANGLE CLUB.** A collection of 30 Triangle club music programs beginning with *Napoleon Passes* (1927). Gift of J. de Navarre Macomb, Jr., ’35.


**CIRCUS**

**CIRCUS PHOTOGRAPHS.** A collection of circus photographs assembled by circus collector Henry Lofgren in Savannah, Georgia, and Illinois. Comprising 810 photographs of circuses, circus performers, animals, and personalities, contained in two large folio-size scrap albums. The period encompassed by the photographs is from the turn of the century to the 1950s. Purchase.

**THEATRE**

**DOWNER, ALAN S.** A collection of correspondence, research notes, lectures, photographs, tapes, records, books, catalogues, off-prints, and promptbooks from the files of the late Professor Alan S. Downer, all related to theatre, film, radio, etc. Gift of Mrs. Alan S. Downer.

**FAGLES, ROBERT.** Variant drafts, master copies, and page proofs for translations of *The Three Theban Plays* and *The Oresteia* by Aeschylus. Gift of Professor Robert Fagles.

**FRENCH PLAYS.** A collection of 116 mid-19th-century French plays, of which 83 are inscribed presentation copies from the authors to Edmund Got, actor and playwright, or to playwright Dubois Davenne. Purchase.

**LAFLIN, LOUIS E., JR.,** Class of 1924. An interesting body of rare notes and source material relating mainly to ancient Egyptian, Inca, and Greek drama and ritual as researched by Louis E. Laflin, Jr., a founder of Theatre Intime. Gift of George R. Kernodle.

Watercolor rendering for the decoration of the Montclair Theatre auditorium, by Leo Stielke, ca. 1912. The Theatre Collection, Princeton University Library.

Sielke, Leo. Three contracts (one with correspondence), two photographs, and six watercolor designs for theatre interiors, all related to the career of designer Leo Sielke. Gift of Alan L. Sielke.


Ballet


A collection of 19th-century porcelain figurines, including one of an 18th-century ballerina, probably French; a pair of Vieux Paris figurines of Lucile Grahn and Jules Perrot in the ballet Caterina by Perrot; and a figure of Shakespeare. Gift of Allison Delarue '28.


— Mary Ann Jensen
Curator, Theatre Collection

Friends of the Library

Minutes of the Meeting of the Council

The Chairman called to order the meeting of the Council of the Friends of the Princeton University Library at 2:50 p.m. Thirty-nine members of the Council attended in the Friends' Room in the Graphic Arts Collection.

The Chairman called for a motion to dispense with the reading of the minutes of the meeting held on November 23, 1985. The motion was passed.

The Treasurer, Alexander D. Wainwright, circulated his report for the current fiscal year (through March 31, 1986). He noted the large balance in the fund at the beginning of the year, explained that dues income was up, and that there had been three transfers of funds to other accounts: one in memory of Mina R. Bryan to the Rare Books Acquisition Fund; a second to the Friends of the Library Book Fund in memory of Dr. Howard T. Behrman and Robert H. Taylor; and a third to the Rare Books Acquisitions Fund. Mr. Wainwright introduced Patricia H. Marks, managing editor, who described the various functions that the recently-purchased IBM PC was performing, and noted that in the near future, much of the Friends' business would also be conducted through use of the PC.

Mr. Wainwright observed that it was customary at the end of the year to transfer funds to the Rare Books Acquisitions Fund. But this year there was a large outstanding bill for the Sheridan book that would not only exhaust the Publication Fund but would also require funds from the Operating Account or from the income-producing account. After discussion, it was agreed that there would be no transfers to the Acquisitions Fund and that the Publication Fund and the Operating Account would be used to pay the bill for the Sheridan book.

The Chairman reported on behalf of Joseph Felcone, Chairman of the Membership Committee. Mrs. Kamph reported the results of a Friends survey which indicated that the Friends were interested in an
annual dinner, a book-binding workshop, and reading the Chronicle. Membership was down, even as dues income was up owing to the higher dues. Many Friends have not yet renewed their membership. The Chairman also reported on the continuation of the popular "Collector's Choice" exhibitions; the current exhibition on Napoleon III was supplied by Christopher Forbes '72.

Lawrence Danson, Chairman of the Publications Committee, introduced editor Patricia Marks. Ms. Marks reported that the Taylor memorial issue of the Chronicle was ready, and that the edition of the early manuscript versions of The School for Scandal by Richard Brinsley Sheridan and edited by Bruce Redford was almost ready. Ms. Marks also noted that she was in the process of investigating whether a marketing/distribution agreement for Friends' publications might be concluded with a publisher.

Dale Roylance, Curator of Graphic Arts, reported on the annual book collecting contest. He reported that there had been 15 entrants and three winners. First prize went to David Shaw '86 for his essay on collecting maps and atlases; second prize to David Robinson '86 for his essay on 19th-century novelists; and third prize to Eric Brodnax '86 for his essay on collecting historical novels. The essays will be published in the Chronicle.

The chairman announced that the fall meeting and dinner of the Friends' Council will be on Saturday, November 15, 1986.

William Joyce, the new Friends' Secretary, expressed his pleasure at his appointment and encouraged Council members to contact him if he could be of assistance.

Donald Koepp, University Librarian, thanked William H. Scheide for his generosity in lending to the "European Graphic Arts" exhibition a number of important books from his library. Mr. Koepp also saluted Dale Roylance for his hard work and accomplishment in producing the exhibition and its catalogue. Mr. Koepp also noted that the planning for the Library addition was complete and that, if approvals were secured as expected, the excavation work could be underway by July 15.

The Chairman took special note of Leonard Milberg's generosity in supplying funds for the creation of the splendid new Leonard L. Milberg Gallery for the Graphic Arts, as well as underwriting the cost of the exhibition catalogue, European Graphic Arts: The Art of the Book from Gutenberg to Picasso.

The Chairman then presented Richard M. Ludwig, retiring Secretary of the Friends, with a specially-bound volume of John Berryman's Dream Songs.

The Chairman announced the appointment of Richard M. Ludwig as Vice-Chairman, William L. Joyce as Secretary, Leonard L. Milberg and Paul Ingersoll to the Executive Committee, and S. Wyman Rolph, Brock Brower, and Joanna Hitchcock to the Council.

The Chairman announced a special gift from a member of the Council in honor of Richard M. Ludwig on the occasion of his retirement from his faculty and Library duties at Princeton.

The Chairman reviewed the schedule of the day's events: the Friends' lecture, "Confessions of a Book Historian," by Robert Darnton; the reception in the galleries of Firestone Library, and the annual dinner at the Nassau Inn.

The meeting adjourned at 3:20 p.m.

FINANCIAL REPORT

The summary of financial transactions on the Operating Account and on the Publication Fund for 1985-1986 is as follows:

OPERATING ACCOUNT

RECEIPTS

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
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<tbody>
<tr>
<td>Cash balance July 1, 1985</td>
<td>$33,374</td>
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<tr>
<td>Stachelberg Fund</td>
<td>500</td>
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<tr>
<td>Dues</td>
<td>57,321</td>
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<tr>
<td>Matching gifts</td>
<td>1,090</td>
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<tr>
<td>Contributions</td>
<td>2,325</td>
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<tr>
<td>Chronicle subscriptions and sales</td>
<td>4,400</td>
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<tr>
<td>Annual dinner, May 11, 1986</td>
<td>5,215</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$104,225</strong></td>
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DISBURSEMENTS

<table>
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<tr>
<th>Item</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Printing of Chronicle, Vol. XLVI, No. 3</td>
<td>$4,763</td>
</tr>
<tr>
<td>Printing of Chronicle, Vol. XLVII, No. 1</td>
<td>5,656</td>
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</table>
Managing Editor's salary 10,123
Clerical assistance 7,646
Exhibitions, receptions and lecture 10,505
Postage, printing, etc. 7,862
Transfers in memory of deceased members of the Council 1,800
Transfer to Acquisitions Fund 10,000
IBM PC-XT with printer 3,418
Annual dinner, May 11, 1986 4,746

Total $66,519
Cash balance June 30, 1986 $37,706

PUBLICATION FUND

RECEIPTS

Cash balance July 1, 1985 $2,854
Sales 3,932
Total $6,786

DISBURSEMENTS

Design fee, The Origins of The School for Scandal $2,699
Postage 88
Total $2,787
Cash balance June 30, 1986 $3,999

FRIENDS OF THE LIBRARY BOOK FUND

A total of $93,850 was added during the year 1985–1986 to the endowed Friends of the Princeton University Library Book Fund, bringing the principal of the fund to $214,944 as of June 30, 1986. A further distribution of $91,350 was received from the estate of Frederick W. Birkenhauer, Class of 1910. A gift of $1,000 came from a member of the Council in honor of Richard M. Ludwig on his retirement as Associate University Librarian for Rare Books and Special Collections and as Secretary of the Friends. A donation of $500 in memory of Robert H. Taylor, Class of 1930, was received from a member of the Friends. Two transfers of $500 each were made from the Friends Operating Account as contributions in memory of Dr. Howard T. Behrman and Robert H. Taylor.

The Friends of the Library Book Fund was established in 1967 by a bequest of George A. Vondermuhl, Class of 1904, and since its establishment it has been greatly enlarged by contributions from various sources. The income of the fund is used for the purchase of books, manuscripts, and other material for the Department of Rare Books and Special Collections. Additions to its principal are always gratefully received.

INCOME-PRODUCING ACCOUNT

An expendable income-producing account was established early in 1985 by two transfers totaling $80,000 from the Friends Operating Account. The income of the account will be added to the principal until the funds are needed for expenditure. The income produced by this account during the year 1985–1986 was $2,469, raising the principal to $83,361 as of June 30, 1986.
Cover Note

For most of his life, Alfred Bendiner (1899–1964) lived and worked as an architect in Philadelphia, but he may be equally well remembered for the caricatures he contributed to the Philadelphia Record and the Philadelphia Evening Bulletin. In July 1986 the Alfred Bendiner Foundation presented 30 of his works, most of them original drawings, to the William Seymour Theatre Collection. These represent performers in the theatre, on the screen, and on the concert and operatic stages.

Two examples have been selected as illustrations for this issue of the Chronicle: Mr. Bendiner’s delightful version of the flight from Atlanta in Gone with the Wind is seen here, while Charles Laughton as the hunchback of Notre Dame skulks across the cover.

Other works by Alfred Bendiner, not associated with the performing arts, may be found in the Graphic Arts Collection.

MARY ANN JENSEN
Curator, The William Seymour Theatre Collection
FRIENDS OF THE PRINCETON UNIVERSITY LIBRARY

The Friends of the Princeton University Library, founded in 1930, is an association of individuals interested in book collecting and the graphic arts, and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise have been acquired by the Library.

Membership is open to those subscribing annually forty dollars or more. Checks payable to Princeton University Library should be addressed to the Treasurer.

Members receive the Princeton University Library Chronicle and are invited to participate in meetings and to attend special lectures and exhibitions.

THE COUNCIL

Jamie Kamph, Chairman
Donald W. Koepp, Vice-Chairman
Richard M. Ludwig, Vice-Chairman
Edward Naumburg, Jr., Vice-Chairman
William L. Joyce, Secretary
Alexander D. Wainwright, Treasurer
Princeton University Library, Princeton, New Jersey 08544

1984-1987
Herbert S. Bailey, Jr.
Douglas F. Bauer
Brock Brower
Henry E. Gerstley
Joanna Hitchcock
Alfred H. Howell
Paul M. Ingersoll
Jamie Kamph
Susan J. Pack
Andrew C. Rose
Charles Rykamp
William H. Scheide
Frank E. Taplin
Benjamin B. Tregoe
Michael Wurmfeld

1985-1988
Gerald Eades Bentley
Bailey Bishop
John R. B. Bratt-Smith
Lawrence Danson
David DuVivier
Joseph J. Feltone
Christopher Forbes
Peter H. B. Frielighysen
Richard M. Huber
Janet Ing
J. Merrill Knapp
Mrs. Gerard B. Lambert
John F. Mason
David A. Robertson, Jr.
Frederic Rosengarten, Jr.

HONORARY MEMBERS
Arthur C. Holden
Graham D. Mattsson

EXECUTIVE AND FINANCE COMMITTEE
Jamie Kamph, Chairman
Paul M. Ingersoll
William L. Joyce
Donald W. Koepp
Richard M. Ludwig

Leonard L. Milberg
Edward Naumburg, Jr.
Carl W. Schaefer
William H. Scheide
Alexander D. Wainwright

1986-1989
Robert D. Barry, Jr.
Nathaniel Burt
Richard W. Cooper
Edward M. Crane, Jr.
Vicountess Eccles
Charles Rahn Fyfe
Victor Lange
Richard M. Ludwig
Mrs. G. M. Marshall
Baldwin Maull
Leonard L. Milberg
Edward Naumburg, Jr.
S. Wyman Roberts III
Geoffrey Steele
Diane Reed Staut, Jr.