



Forget Me Not: Theatrical Photographs From the Nineteenth Century in the Harvard Theatre Collection

Citation

Harvard Theatre Collection. "Forget Me Not: Theatrical Photographs From the Nineteenth Century in the Harvard Theatre Collection." Cambridge: Harvard Library, Houghton Library, 1997.

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The Harvard Theatre Collection

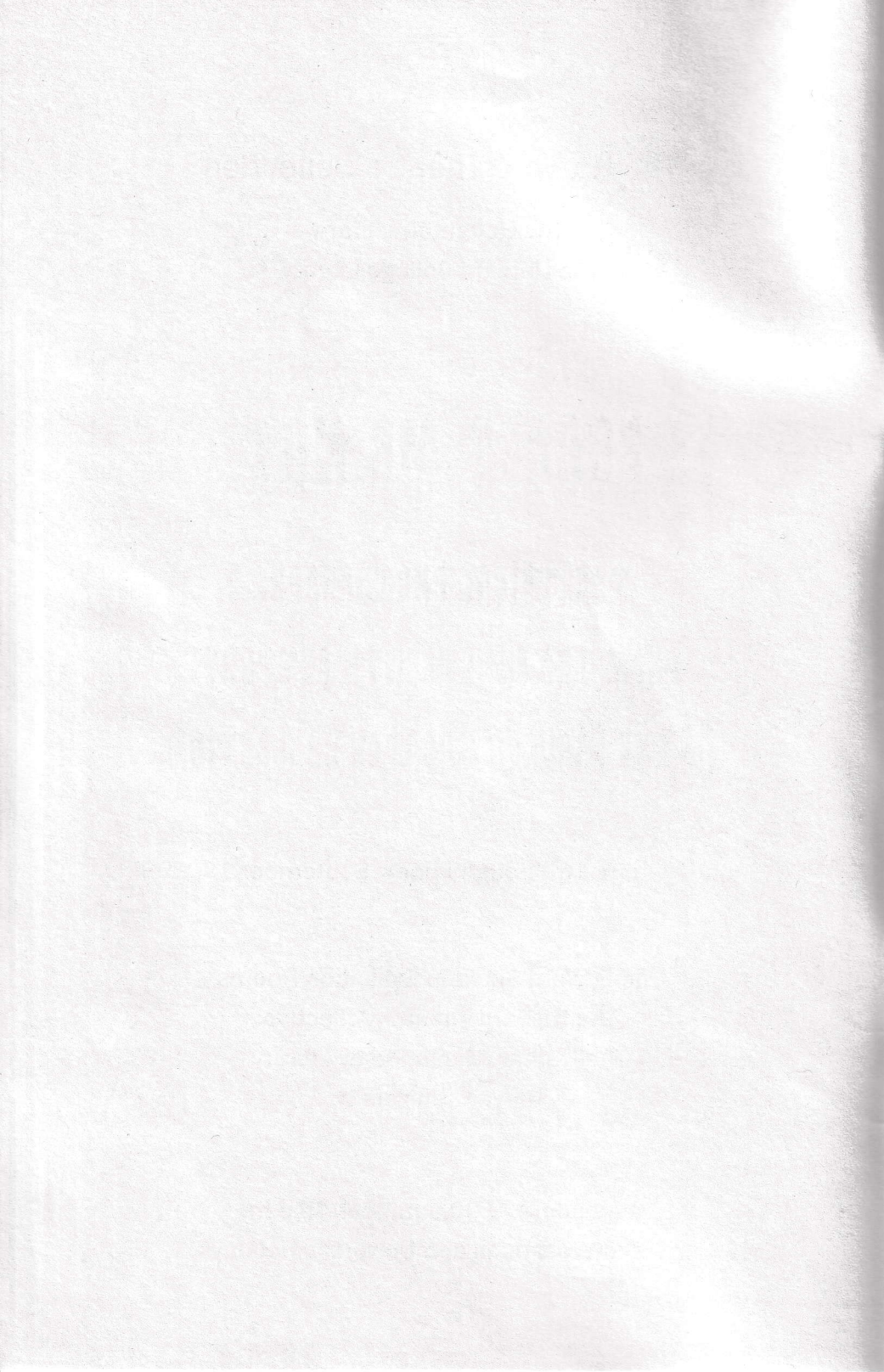
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FORGET ME NOT
THEATRICAL PHOTOGRAPHS
FROM THE NINETEENTH CENTURY
IN THE HARVARD THEATRE COLLECTION

Monday, June 16 through Friday, September 19, 1997

The Edward Sheldon Exhibition Rooms
The Harvard Theatre Collection
The Nathan Marsh Pusey Library
Harvard University

Weekdays, 9:00 a.m. to 4:45 p.m.
Closed Weekends and University Holidays



Forget Me Not

Theatrical Photographs From the Nineteenth Century In the Harvard Theatre Collection

This exhibition originated with the suggestion that we display a selection of the large-size Victorian photographs in the Harvard Theatre Collection. In sorting through the several hundred pictures which met these criteria to find the twenty or thirty needed to fill our exhibition cases, we were surprised at the range of entertainment personalities immortalized in this extravagant format. The expected international stars and New York favorites are all represented, but so too are regional stars, specialists in ethnic types, and stars of minstrelsy, variety, and spectacle, as well as more than a few failures. Thus in the end *Forget Me Not* became an exhibition of a cross-section of the American theatrical scene for the forty years from 1860 to about 1900.

Though these pictures were not acquired by the collection primarily for their photographic importance, they nevertheless provide handsome examples of more than one of the many techniques employed in this era of the flowering of commercial photography. Most of the prints exhibited are familiar albumen prints, with their glossy surfaces and rich chocolate tones. However, there are also salted-paper prints, with delicate matte finishes often faded to a greyish brown, as well as a lavish mammoth-plate daguerreotype in its original gilt frame, and two portraits in photogravure by the Glasgow Pictorialist J. Craig Annan.

The title of the exhibition was suggested by the handwritten inscriptions not infrequently found on photographs of the period. One imagines that the primary function of these showy objects must be commercial, for display in theatre lobbies, shop windows, and other public spaces. The autographs, often to friends or professional colleagues, suggest otherwise; they were also personal gifts, tokens of friendship, intended for remembrance.

Annette Fern
Research and Reference Librarian
The Harvard Theatre Collection

Lawrence Barrett and Edwin Booth.

Photographer unknown.

American tragedians Edwin Booth (seated) and Lawrence Barrett were associated throughout their long careers, though Booth is by far the better remembered today. He was the preeminent Shakespearean actor of his time in the United States, most famous as Hamlet, which he played in New York in 1864 for one hundred consecutive performances — a record unbroken until John Barrymore's one hundred and one, in 1923. Booth was born in 1833 and died in New York in 1893.

Lawrence Barrett (1838–1891) made his debut in 1853 in Detroit, and acted with Booth for the first time in 1863. He was Booth's manager in his starring tours between 1886 and 1891, and they toured as "joint stars" for the last three years of that period. Barrett was interested in promoting modern plays as well as in performing the classic repertoire, and encouraged a number of American playwrights.

Below

Lawrence Barrett in his study, surrounded by large photographs.

Photographer unknown.

Dion Boucicault.

Photograph by Falk, New York.

Though Irish-born Dion Boucicault (1820 or 1822–1890) was a successful actor and theatre manager, he is best remembered as a prolific and ubiquitous playwright. His first play, *London Assurance* (1841), was an instantaneous success in London and held the stage until the end of the century. He supplied more than 150 plays to appreciative British and American audiences, among them *The Corsican Brothers* (1852), *The Poor of New York* (1857), *The Octoroon* (1859), the version of *Rip Van Winkle* made famous by Joseph Jefferson (1865), and the Irish melodramas *The Colleen Bawn* (1860), *Arrah na Pogue* (1865), and *The Shaughraun* (1875). Stageworthy and effective rather than poetic or

socially significant, the plays are revived today by actors who see opportunity in wonderful virtuoso roles, or by producers interested in the rich commercial melodrama of the mid-19th century; Brian Bedford was nominated for the Tony Award for his performance in *London Assurance* on Broadway this year, and a production of *The Shaughraun* is planned for the coming Boston theatre season.

Dan Bryant.

Photograph by Fredricks, New York.

Dan Bryant (1833-1875) was a minstrel, and according to his contemporaries he was one of the best; he played the banjo, tambourine, and bones, was a renowned eccentric dancer, and was a convincing actor who performed Irish characters in whiteface as well as blackface parts in minstrel-show sketches. His company was as strong as he was, and it was for Bryant's Minstrels that the great Dan Emmett wrote the best-remembered walk-around of all time, "Dixie." This photograph was inscribed by Bryant to Geo. W. Parent in 1860; it has been suggested that the negative might have been made by Brady.

Below

Dan Bryant in character.

Cabinet photograph by Sarony, New York.

Neil Burgess in *The Widow Bedott*.

Photograph by Sarony, New York.

Bostonian Neil Burgess (1846-1910) specialized in a line of New England country spinsters and widows, based, he said, upon observation of his own rural family. Wherever he found them, the characters seem to have been remarkably true-to-life, for the most part unaffected, and invariably extremely funny. *The Widow Bedott* was written for Burgess in 1880 by D. R. Locke (using the pseudonym "Petroleum V. Nasby") and was revived by Burgess for more than a decade. He played other characters of this type, of which the most popular was Aunt Abigail Prue in *The County Fair* (1889). After Aunt Abby, the most famous part of *The County Fair* was an

on-stage horse race using real horses, for which Burgess designed the machinery, a device later adapted for the chariot-race scene in *Ben Hur*.

Below

Neil Burgess.

Cabinet photograph by Sarony, New York.

Annie M. Clarke.

Photograph by Elmer Chickering, Boston.

The long career of beloved Boston leading lady Annie M. Clarke (1845–1902) was spent almost entirely with the renowned stock company of the Boston Museum, where she began with children’s roles from 1852 to 1856, returning in 1861 to remain until 1892, a year before the company was finally disbanded. Her repertoire encompassed all styles and periods of drama, and she described herself as having played nearly all of the female roles in certain plays, as she grew from one to another. This beautiful portrait was autographed for Isobel Thacher in 1893.

William F. Cody, “Buffalo Bill.”

Photograph by Van der Weyde, London.

William F. Cody, born in Iowa in 1846, parlayed a modest experience as a scout during the Civil War and a splendid appearance into a career as the icon of the American frontier. His exploits were originally glamorized in pulp fiction, then displayed on the stage first by John B. Studley and later by Cody himself. The plays weren’t great, but audiences enjoyed Cody, and he performed in them for ten years, until in 1883 he presented the outdoor sharpshooting contest which developed into the Wild West Exhibition. The touring Wild West Show, with trick riding, stagecoach attacks, shooting competitions, and troops of genuine Native Americans, formed a staple of American popular entertainment and Cody’s troupe toured twice to Europe, but he was never financially secure enough to retire, and he continued to perform until he died in 1917.

Charlotte Cushman.

Photograph probably by Matthew Brady, New York.

Bostonian Charlotte Cushman (1816–1876) is generally held to have been the first American-born actress to achieve the top rank. She had a vigorous, commanding stage presence, and though her range was enormous she is best remembered for tragic or grotesque roles, and for her portrayal of a number of parts customarily performed by men. She was famous for her *Lady Macbeth*, for Meg Merrilies in Scott's *Guy Mannering*, and as Romeo, which she played opposite the Juliet of her sister Susan. Less frequently mentioned today is the fact that she also had a talent for comedy, and scored a major success as the first American actress to play the raucous, fox-hunting Lady Gay Spanker in Dion Boucicault's *London Assurance*.

Below

Charlotte Cushman as Meg Merrilies in *Guy Mannering*.

Carte-de-visite photograph published by E. Anthony, New York, from a negative in Brady's National Portrait Gallery.

Charlotte Cushman as Romeo in Shakespeare's *Romeo and Juliet*.

Carte-de-visite photograph by Silsbee, Case & Co., Boston.

Henry E. Dixey in *Adonis*.

Photograph by Sarony, New York.

Henry E. Dixey (1859–1943), born in Boston, began as a child actor in legitimate plays but soon graduated to musical comedy, and is supposed to have made his musical theatre debut as half of the heifer in E. E. Rice's *Evangeline*. He continued to play supporting roles in Rice's extravaganzas and leading comic baritone roles in operetta, until, in 1884, he opened in *Adonis* at Hooley's Theatre in Chicago. *Adonis* was the Pygmalion and Galatea story with the sexes reversed, and it included, among many riches, an extremely accurate burlesque by Dixey of the acting style of Henry Irving. After it opened in New York it ran for a record 603 consecutive performances, and was revived numerous times throughout the succeeding

decades. Dixey was a versatile actor and subsequently performed a wide variety of roles, many of them in tights. Though he had a long and successful career nothing in it quite eclipsed *Adonis*.

John Drew as Petruchio in Shakespeare's *The Taming of the Shrew*.

Photograph by Sarony, New York.

John Drew (1853–1927) was a second-generation member of one of America's most famous acting families. He began his career at the Arch Street Theatre in Philadelphia in the company managed by his mother, Louisa Lane Drew. In 1875 he joined Augustin Daly's Fifth Avenue Theatre company in New York, where he became one of Daly's "Big Four" (with Ada Rehan, Mrs. G. H. Gilbert, and James Lewis), performing old and new comedy including the Petruchio of this photograph. In 1892 he agreed to star for manager Charles Frohman, for whom he performed a succession of urbane men-about-town similar to those later depicted in the movies by his nephew, John Barrymore. The movie actress Drew Barrymore is a great-great-granddaughter of Louisa Lane Drew.

Edwin Forrest.

Photograph by F. Gutekunst, Philadelphia.

Edwin Forrest as *Coriolanus*.

Imperial salted-paper print by Matthew Brady, New York and Washington.

Edwin Forrest.

Mammoth-plate daguerreotype, maker unknown.

Edwin Forrest, the first American-born star tragedian, was born in Philadelphia in 1806 and died there in 1872. He played powerful, emotionally charged roles from Othello and Richard III to *Metamora the Noble Savage* and *Spartacus* in *The Gladiator*, and his personal life was as spectacular as his career. His rivalry with the British actor William

Macready caused a disastrous riot at the Astor Place Theatre in New York, and he was party to a scandalous divorce suit which monopolized the newspapers for months. He was a wonderful subject for caricaturists, and the camera loved him, as is apparent from these splendid images.

John Gilbert as Sir Anthony Absolute in Sheridan's *The Rivals*.

Photograph by Sarony, New York.

John Gilbert (1810-1889) was born in Boston and made his debut at the Tremont Theatre in 1828. He made his New York debut in 1839, and joined Wallack's company in 1862, where he remained until the company disbanded in 1888. Though he began his career as a leading man, his greatest successes were with his portrayals of old men in classic comedy. He spent most of his career in the line of business that included Sir Anthony Absolute and Sir Peter Teazle, and is said to have performed them in the traditional manner all his life, resisting suggestions that he change or modernize his interpretations. He died on the road, touring with Joseph Jefferson in *The Rivals*.

The Girards.

Photograph by Thomas Houseworth Co., San Francisco.

The Girards were eccentric dancers who performed their high-kicking specialty act under titles like *Legerdemanía*, *Leg-o-Mania*, and *The Caperonican* in cabarets and variety theatres world-wide for about twenty years. They were in New York in 1873 and again in 1882 and 1892, in San Francisco in 1876, in London in 1877, in Paris in 1879, and some sources say they made it all the way to Australia. Their London visit was commemorated by a piece of sheet music, and in Paris they inspired a poster by Cheret. The composition of the troupe varied from year to year; in New York in 1873 they were Julien, Russell, and Émile, in London Russell changed to Robert, and the Paris poster includes a woman. Our photograph is labeled "Kate, Russell, and Émile," and one source tells us that Kate was married to Émile. Whoever they were, they were obviously sensational.

Below

The Girards Quadrille.

Sheet music cover. Lithograph. London, Hopwood & Crew, 1877.

Tony Hart.

Photographer unknown.

Tony Hart (1855–1891), a versatile comedy actor, was half of Harrigan and Hart, one of the most popular teams on the American stage. Edward Harrigan wrote farces portraying incidents in the lives of the immigrant and African-American populations of New York's Lower East Side, and he and Hart played the leading roles in them. The plays included Irish, German, Italian, Chinese, and black characterizations, and Hart could play all of them, but his cherubic good looks made him especially convincing as a woman. His first such success was in a sketch called *The Little Fraud*, but it was generally acknowledged that his masterpiece was Rebecca Allup, the rambunctious black maid in the series of plays about the Mulligan family. Harrigan and Hart parted in 1885, and Hart attempted to continue on his own, but met with little success. He became increasingly disabled by paresis, and died in an asylum at the age of thirty-five.

Below

Harrigan and Hart, *You 'Spute Me.*

Cabinet photograph, photographer unknown.

Henry Irving as Thomas Becket in Tennyson's *Becket*

Photograph by Cameron & Smith, London

Sir Henry Irving (1838–1905), England's first theatrical Knight, escaped from a distinctly non-theatrical family to become one of the most influential actor-managers of the nineteenth century. For more than twenty years his productions at London's Lyceum Theatre provided a showcase for his distinctive acting style, lavish production values, and perfectly chosen

supporting company. He was at his best in striking, emotional roles, and his unconventional looks, eccentric gait, and unique, easily parodied vocal quality made grotesque or sinister Shakespearian roles like Richard III or Shylock, as well as a host of less significant plays with juicy parts for him, the favorites of his audiences. Nevertheless, he was a notable Hamlet, King Lear, and Benedick (in *Much Ado About Nothing*), and it is generally acknowledged that his knighthood, bestowed in 1895, was well deserved. Irving's company made eight tours to the United States and Canada between 1883 and 1903; this photograph is inscribed to Eugene Tompkins, manager of the Boston Theatre, and dated 1895.

Joseph Jefferson.

Photograph by Bachrach.

Joseph Jefferson (1829–1905), one of America's best-loved actors, was on the stage for seventy-one years, and for nearly forty of those years he played Rip Van Winkle. He came from an acting family, began as a child, and made his first success in New York in Laura Keene's company playing Asa Trenchard in *Our American Cousin*. In London in 1865 he first performed Boucicault's version of *Rip Van Winkle*, and discovered that the role was perfectly suited to his lively and sympathetic style. Other favorite roles were Caleb Plummer in *Dot*, Salem Scudder in *The Octoroon*, and Bob Acres in *The Rivals*, which he revived several times with a succession of all-star casts. Nothing became him as well as Rip, however, and he cheerfully played the part until shortly before his retirement in 1904. This late portrait is inscribed to Eugene Tompkins, manager of the Boston Theatre, and was published by Tompkins in his 1908 history of the theatre.

Below

Joseph Jefferson as *Rip Van Winkle*.

Cabinet photograph by Sarony, New York, 1869.

Cabinet photograph by Gilbert & Bacon, Philadelphia.

Cabinet photograph by Sarony, New York.

George S. Knight as *Baron Rudolph*.

Photograph by Max Platz, Chicago.

Nineteenth century audiences welcomed repeated visits by favorite stars in familiar roles, and many actors exploited this preference by actively searching out plays which could serve as life-long meal-tickets. For some, like Jefferson, the match was perfect. George S. Knight (1850-1892) was not so lucky. Encouraged by early successes he found what he thought would be his signature role in *Baron Rudolph* (1881), adapted to his particular talents by America's premiere playwright, Bronson Howard. The critics liked it but his audiences did not, and Knight's efforts over the next eight years to persuade them otherwise impoverished him and ruined his health. He became paralytic and evidently deeply depressed; in a newspaper interview his wife, the actress Sophie Worrell, described the source of his despair: "It is heart-rendering to see him gaze on a large photograph of himself made up as Baron Rudolph. . . . He has lost all memory of many past events, but the memory of his misfortunes with *Baron Rudolph* never seems to leave him." He was forty-one when he died; friends said his heart was broken.

Below

George S. Knight.

Cabinet photograph by Mora, New York.

Julia Marlowe as Rosalind in Shakespeare's *As You Like It*.

Photograph by Falk, New York.

Julia Marlowe (1866-1950) was born in England, but came to the United States as a child, where she made her first appearance on the stage in 1878. She was groomed for classical performance by a retired actress who took an interest in her, and contemporary critics remarked upon the unusual beauty and flexibility of her voice. She had her greatest successes playing the heroines of Shakespearean comedy and in modern costume drama, first with her first husband, Robert Taber, and, beginning in 1904, with E. H. Sothorn, whom she married in 1911. The team of Marlowe and

Sothorn continued to tour in acclaimed productions of Shakespeare until Marlowe's retirement from the stage in 1924.

Helena Modjeska as Lady Macbeth in Shakespeare's *Macbeth*.

Photographer unknown.

Helena Modjeska had two careers, the first in her native Poland, the second in the United States. She was born in 1840, and was a renowned leading actress in Warsaw until she was forced to emigrate for political reasons in 1876. She came to California and thought that she had retired from the stage, but found that she could not make a living otherwise and made her first appearance in San Francisco, with a somewhat inadequate command of English, in 1877. Her language skills improved rapidly, to the point that in 1881 she felt able to perform Juliet in London, with Forbes-Robertson as her Romeo. Her repertoire was immense, but she was said to be at her best in tragedy or strong emotional parts; she was notable as Marguerite Gautier and Adrienne Lecouvreur, and in the sleepwalking scene in *Macbeth*. She retired, finally, in 1905 and died in 1909, having achieved a reputation as one of the leading actresses of her generation.

James O'Neill.

Photograph by Theo C. Marceau, San Francisco.

James O'Neill (1846-1920), father of the playwright Eugene O'Neill, began his career touring in the Midwest, and in 1871 entered into an engagement at McVicker's Theatre in Chicago, where he performed leading roles and alternated with Edwin Booth as Othello and Iago. He continued a promising career as a tragedian in Chicago, San Francisco, and New York until, in 1883, he had what his son called "the good bad luck" to locate the role of a lifetime as Edmund Dantes in *The Count of Monte Cristo*. For the following eight seasons he played almost nothing else; when he attempted to vary his repertoire, he discovered that his public would have none of it. For the rest of his career he played Dantes, eventually amassing more than 6,000 performances of the role. Though he did play other parts they were never as successful, and he ultimately blamed the role, and the financial

necessity of continuing it, for stifling his early talent.

Below

James O'Neill in *The Count of Monte Cristo*.

Cabinet photograph by Morrison, Chicago.

Cabinet photograph by Falk, New York.

Cabinet photograph by Falk, New York.

Gabriel and François Ravel.

Photograph by Silsbee and Case, Boston.

The Ravels were French acrobats and dancers who produced full-stage spectacular pantomimes crammed with trick-work, frenetic slapstick, and incredible feats of agility and daring. The family, ten members strong, made its first American tour in the 1830's, and from then until the 1860's they were greeted with rapturous acclaim wherever they performed. This Gabriel Ravel (1810-1882, one of several of the name) was the star of these tours; a flexible and daring acrobat he excelled in the monkey characters originated by Charles Mazurier. His younger brother François (1823-1881) had similar talents, and was said to have been the business manager of the company. Enriched by successful tours, the elder Ravels retired to Europe in 1866, but a descendant, Charles W. Ravel, was active in the United States well into the twentieth century.

Tommaso Salvini.

Photographer unknown.

Internationally celebrated Italian actor Tommaso Salvini was born into a theatrical family in 1829, and was among the first to introduce Shakespearean plays to Italy, with his production of *Othello* (his most famous role) in 1856. He first toured America in 1873 and created a sensation, even though his entire company performed in Italian. For his next visit, in 1880, it was suggested that he himself play in Italian with an English-speaking supporting company — an idea that struck him as peculiar, but which proved to be both feasible and successful. He made

five American tours in all, the last in 1889; in 1886 he played Othello to the Iago of Edwin Booth. His repertoire, which included Shakespeare's Hamlet, Macbeth, and Coriolanus as well as Othello, and several contemporary Italian roles, was not large, but he prepared his roles meticulously and combined a formidable intelligence with his powerful voice and striking presence. He retired from the stage in 1890, and died in 1916.

Below

Tommaso Salvini as *Othello*.

Photogravure by Gebbie & Husson Co., 1890.

Sarah Bernhardt in *Adrienne Lecouvreur*.

Photograph by Sarony, New York, 1887.

Even today, in families with temperamental little girls, "Sarah Bernhardt" means "actress." Her astonishing presence and unparalleled public relations skills made her the most famous performer of her time, in the classical repertoire and in roles created for her particular talents. She made numerous tours to the United States, beginning in 1880; in Texas, in the season of 1905-1906, she performed in a tent because none of the Syndicate-controlled theatres could be made available to her. She played in French wherever she went, giving rise to considerable newspaper wit aimed at the pretensions of her provincial American audiences, but she remained a sensation until the end of her life. She was born in Paris in 1844, and died there in 1923. *Adrienne Lecouvreur*, an 1849 tragedy by Scribe and Legouve, was a vehicle for a number of other international stars, among them Rachel and Ristori, but it suited Bernhardt perfectly and was among her best roles.

W. J. Scanlan.

Photograph by Tomlinson, Detroit.

William J. Scanlan played Irish roles, and here he is in one of them. Born in Springfield, Massachusetts in 1856, he began as half the minstrel team of Scanlan and Cronin, but had ambitions for stardom which led him to try another line of business. In 1881-1882 he made a success in *The Irish*

Minstrel, followed by *Shane-na-Lawn*, *Myles Aroon*, *Mavourneen*, and similar attractions. He had an engaging smile and a pleasant though untrained singing voice, and was said to have written many of his own songs. In 1889 he courageously took his Irish-American plays to Dublin, where he appears to have been greeted politely by the theatregoing public. He died in 1898 of syphilitic paresis after six years in an asylum; the press gave his decline exhaustive and vicious coverage.

Ellen Terry.

Photogravures by J. Craig Annan, T. & R. Annan & Sons, Glasgow, 1898.

Ellen Terry (1847-1928) was Henry Irving's leading lady at the Lyceum, and her graceful, sympathetic style and unforced, apparently spontaneous delivery made her the perfect complement to Irving's eccentricity. Unlike Irving, she came from an acting family; her parents and several of her brothers and sisters were on the stage, and members of the family are still performing today. Perhaps the most famous contemporary representative is John Gielgud.

Terry's private life was as interesting as her career; her first husband was the painter G. F. Watts, and one of her children (by the architect E. W. Godwin) was the influential designer Edward Gordon Craig. She was universally beloved in both her professional and private life, and was made D.B.E. in 1925. J. Craig Annan, who made these photographs, was a well-known Pictorialist photographer whose medium was photogravure. The pictures are autographed by Ellen Terry; on one of them she has written, "Remember me."

Rosina Vokes.

Photograph by Sarony, New York.

The Vokes Family.

Photographer unknown.

Most of the members of the Vokes Family were actually a family: Fred (1846-1888), Jessie (1851-1884), Victoria (1853-1894), and Rosina

(1854 [or 1856, or 1858]–1894) were siblings; Fawdon Vokes had been Frederick Fawdon until he was adopted by the troupe. In 1869 they appeared in London in a musical farce written to showcase their special talents, and *The Belles of the Kitchen* became their first long-running success. They delighted New York in 1871, where Rosina, the youngest and funniest, became a special favorite. They toured America and Britain in this and similar entertainments until 1877, when Rosina married Cecil Clay and retired from the stage. The family continued to perform without her for a time, with Bessie Sansone taking her roles.

In 1885, having encountered financial reverses, Rosina Vokes returned to the stage with her own company, in triple bills of musical farces much like those in which she had made her early success. She was greeted rapturously, particularly in the United States, and thereafter she returned to England only to rest, not to perform. This elegant portrait may have been intended as a private gift, since it is autographed on December 25, 1892 by “Rosina (Vokes) Clay,” a name she never used on stage.

Genevieve Ward as Stephanie de Mohrivart in *Forget-Me-Not*.

Photograph by Rocher, Chicago.

Genevieve Ward (1838–1922) was an American actress who spent much of her career in England. She began in classical roles, but had her greatest commercial success in *Forget-Me-Not*, in which she played a scandalous high-society Frenchwoman. Later in her career she joined Henry Irving at the Lyceum, and played Eleanor of Aquitaine to his Becket in 1893. She was made D.B.E. in 1921, the first actress to be so honored. This photograph is signed as a souvenir of the 600th performance of *Forget-Me-Not*, which took place at the Novelty Theatre in Brooklyn on April 28, 1882.

Henry Irving.

Photograph by Warwick Brooke, Manchester, 1888.

A large photographic portrait of the famous Victorian actor-manager, who was long associated with the Lyceum Theatre. The heavy wood frame is carved with the likeness of the façade of the Lyceum Theatre, with

Irving's own initials at the bottom, surrounded by the Shakespearean motto, "All the world's a stage and all the men and women merely players." The frame itself is dated 1889; this evidence suggests that the frame was made specially for Irving himself.

The splendid portrait is inscribed "To Charles Terry from Henry Irving, with every fond wish, 1892." Charles Terry was the brother of Irving's leading lady, Ellen Terry — one of the few Terrys, perhaps, not to have made a reputation on the stage.

Purchased on the Beatrice, Benjamin and Richard Bader Fund in the Visual Arts of the Theatre, 1996.

The Boston Museum Stock Company, 1889–1890.

Photographer unknown.

Standing, from left to right

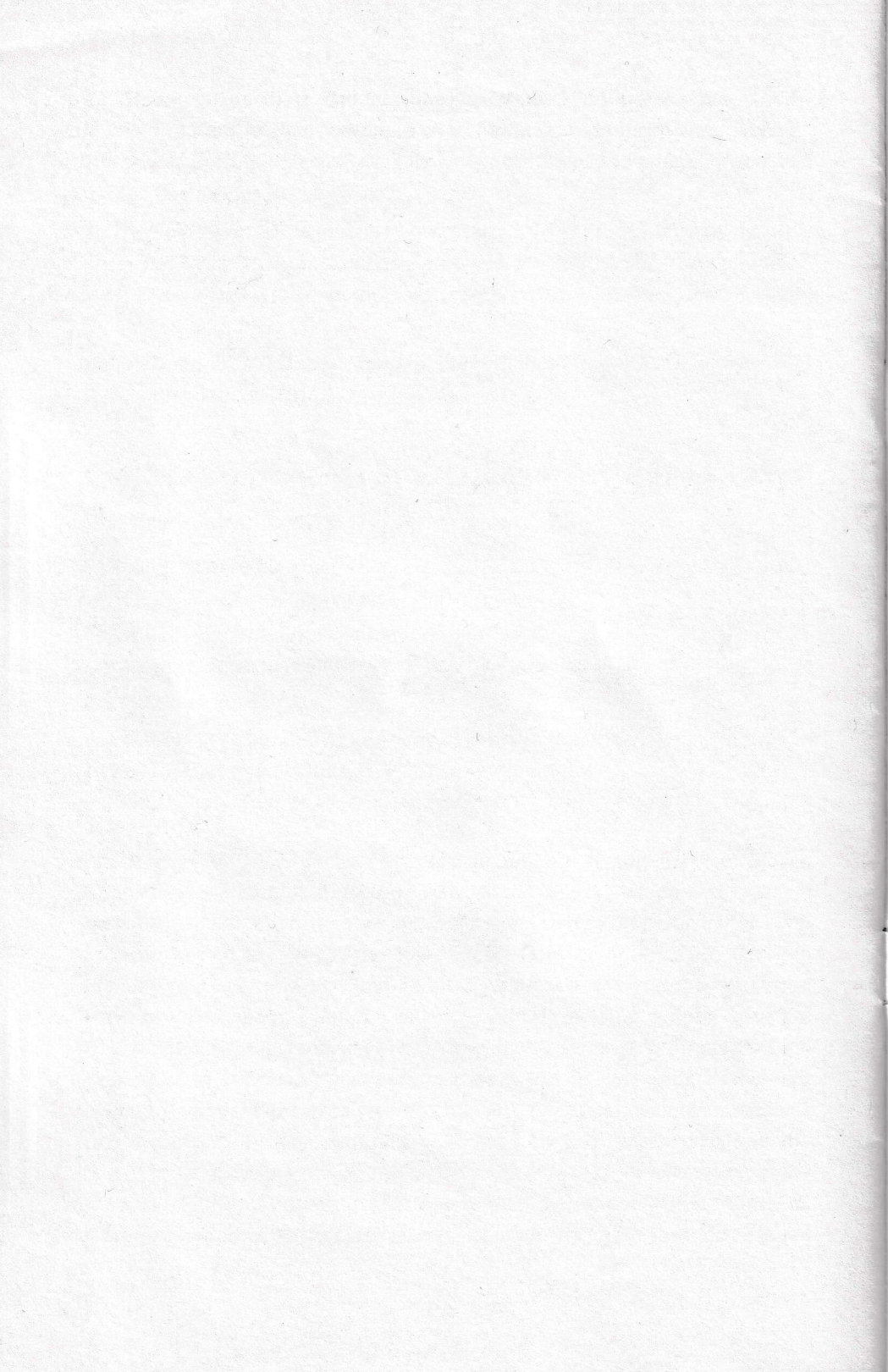
Thomas L. Coleman, John Mason, Lillian Hadley,
Edgar L. Davenport, Errol Dunbar, Charles S. Abbe,
James Burroughs, Marian Hebron, Kate Ryan, Junius B. Booth.

Seated, from left to right

Fannie Addison Pitt, Emma Sheridan, George C. Boniface,
James R. Pitman, H. M. Pitt, R. M. Field, Annie Clarke,
Miriam O'Leary, George W. Wilson, Evelyn Campbell.

The Boston Museum opened in 1841 under the management of Moses Kimball as an actual museum, with a 1200-seat "concert saloon." It became a full-fledged theatre in 1843, with a stock company that soon became known as one of the finest ensembles in America. R. M. Field became manager in 1864, and under his direction the company attracted superior talent and presented a wide variety of attractions, among them the first American production of Gilbert and Sullivan's *H.M.S. Pinafore*. Field was able to retain his resident company far longer than most, but eventually he was forced to yield to changing theatrical business practices, and in 1893 the stock company was disbanded. In this photograph the company is listening to its manager read "*Phyllis*," a new comedy by Frances Hodgson Burnett which opened in December 1889. Annie M. Clarke is seated to his left. The careful observer may note that a new head

has been pasted on Geo. W. Wilson, second from right; the Theatre Collection is fortunate enough to have a another copy of the print with Mr. Wilson's original head (blurred).



Forget Me Not

Theatrical Photographs

From the Nineteenth Century

In the Harvard Theatre Collection

Selection

Annette Fern

Fredric Woodbridge Wilson

Descriptions and Label Texts

Annette Fern

Graphic Design and Printing

Fredric Woodbridge Wilson

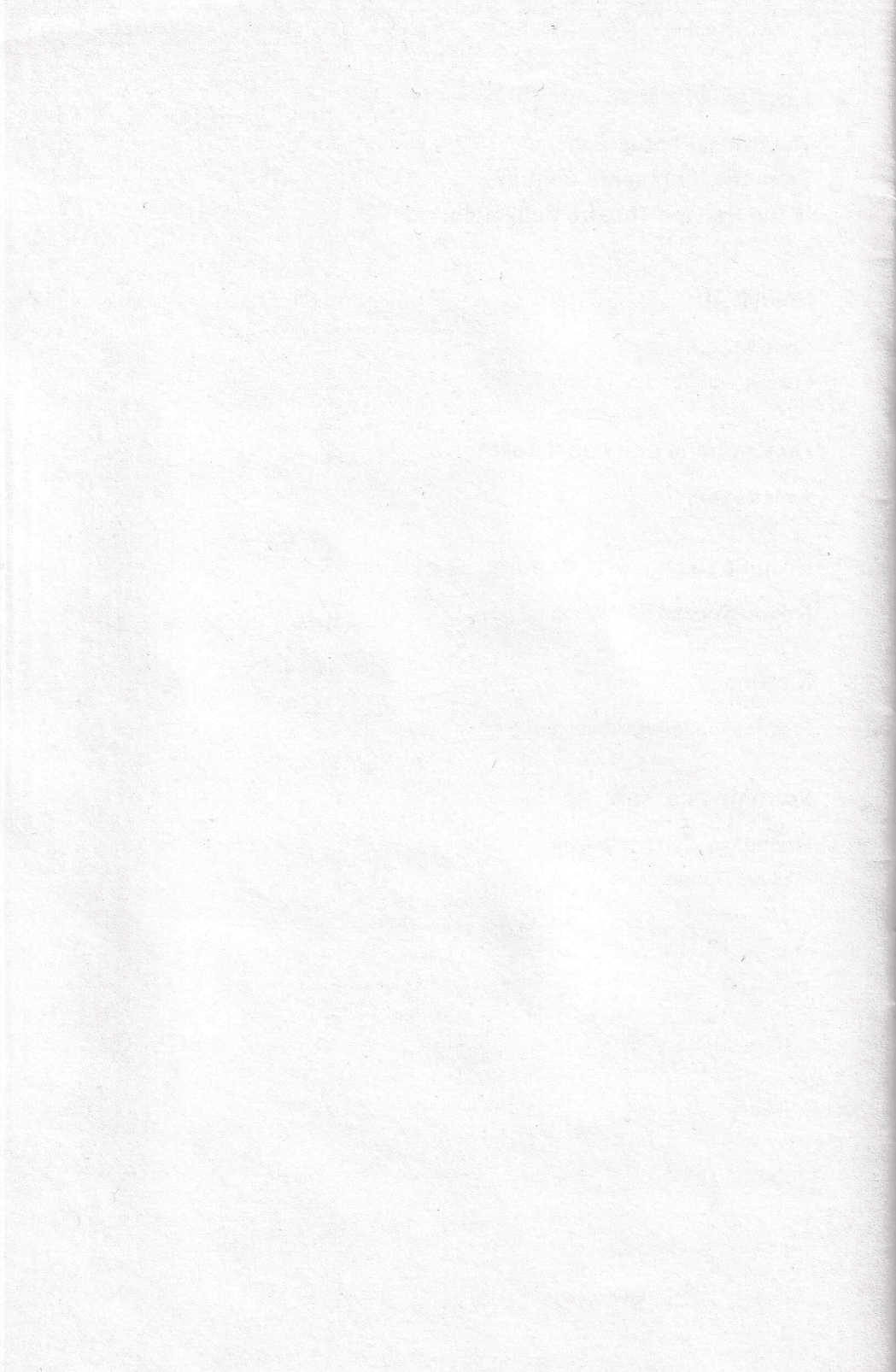
Matting

Fredric Woodbridge Wilson

Framing and Hanging

Fredric Woodbridge Wilson

Michael Dumas



The Harvard Theatre Collection

Fredric Woodbridge Wilson, Curator

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The Harvard Theatre Collection is the oldest collection of its kind in this country, and one of the oldest and largest anywhere in the world. Its holdings include important collections of rare books and editions of plays, original documents, including manuscripts, prompt books, letters, portraits, and designs, and large collections of historic prints, playbills, posters, photographs, and music. The Theatre Collection Reading Room may be used freely by any scholar or researcher, regardless of academic affiliation, and its exhibition galleries are open to the public without charge.

