



# The Player King: Shakespeare's Histories on the Stage

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# THE PLAYER KING:

*Shakespeare's Histories on the Stage*





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AN EXHIBITION HONORING  
ARTHUR COLBY SPRAGUE



HARVARD THEATRE COLLECTION  
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CAMBRIDGE, 1974





A kingdom for a stage, princes to act  
And monarchs to behold the swelling scene!  
Prologue, *Henry V*, 11. 3-4



## INTRODUCTION

The Harvard Theatre Collection of The Houghton Library presents this exhibition in honor of Arthur Colby Sprague, Professor Emeritus, Bryn Mawr College. His scholarly assistance to three curators and his generosity as a donor leaves the Theatre Collection deeply in his debt.

Professor Sprague is the leading authority on Shakespeare's plays in performance. A student of George Lyman Kittredge, he took his three degrees at Harvard, Class of 1919, A.M., 1922 and Ph.D., 1925. He taught at Harvard until his appointment as Associate Professor at Bryn Mawr College in 1936. Since his retirement from Bryn Mawr in 1963, he has continued to publish and lecture in theatrical criticism.

The world-wide respect which Professor Sprague has earned in his pioneering work in theatre research and Shakespearean stage history has done much to dispel the long standing suspicion between scholar and performer. Especially with Shakespeare, his brilliant blending of perceptive criticism with theatrical knowledge has contributed to production and literary studies. Among his publications, for the range and technique of his work, may be cited *Shakespeare and the Actors*, Harvard University Press, 1944; *Shakespearean Players and Performances*, Harvard University Press, 1953; *Shakespeare's Histories: Plays for the Stage*, The Society for Theatre Research, 1964; and, in collaboration with J. C. Trewin, *Shakespeare's Plays Today: Some Customs and Conventions of the Stage*, Sidgwick and Jackson, 1970.

Through the focus of Shakespeare's history plays, the exhibition represents the range of documents which the theatre historian employs in his research, such as promptbooks, playbills, account books, letters, memoirs, dramatic reviews, acting editions, extra-illustrated volumes, prints, drawings, and designs. Both the exhibition and the contents of the catalogue draw heavily from Professor Sprague's publications. Indeed, such an exhibition is possible today only because of his work. Quotations from Professor Sprague are from his book, *Shakespeare's Histories*. Reprinted herein as well is one of his articles, "The First American Performance of *Richard II*," (originally published in *The Shakespeare Association Bulletin*, vol.



xix, July, 1944). It is a full description of a unique promptbook which he has given to the Harvard Theatre Collection.

I especially am grateful to William H. Bond, Librarian, to Martha R. Mahard and the staff of the Theatre Collection, and to Joseph G. Price for their association with the planning of the exhibition.

Jeanne T. Newlin

## KING JOHN

Ha, majesty! how high thy glory towers,  
When the rich blood of kings is set on fire!  
— Falconbridge  
II.i.350-51

*It is not surprising that King John enjoyed its greatest popularity in the theatre of the Kembles and of the nineteenth century. Earlier audiences, instructed in neo-classical principles, objected to the violation of the "unities." Modern opinion finds the play deficient in structure and wanting in psychological interest when compared with Richard II, the Shakespearean discovery of the twentieth century. The late eighteenth and nineteenth centuries found much to exploit in productions of King John. For, this was a theatre of star roles, of splendid archaeological sets, and a fervently nationalistic spirit.*

1. Hand colored soft-ground etching of Sarah Siddons as Constance.  
7¾ x 7½

"No later cast has equalled the one, say, of February 14, 1804." (ACS)  
John Philip Kemble played John, his brother Charles played Falconbridge, and his sister, Sarah Siddons, played Constance. It was one of her great roles despite the difficulty which she described, "Whether the majestic, the passionate, the tender *Constance*, has ever yet been, or ever will be, personated to the entire satisfaction of sound judgment and fine taste, I believe to be doubtful; for I believe it to be nearly impossible."

2. Drury Lane playbill for 1 June 1818 announcing Edmund Kean's first appearance as King John.

Twopence colored print illustrating Edmund Kean as King John.  
West's Theatrical Portrait no. 6, published by W. West, 1824.

10¼ x 8¼

Gift of R. G. Shaw, 1915

3. *Opinions of the Press on the Drury Lane Grand Stage Revival of Shakespeare's Historical Tragedy of King John.*

A brochure published by the theatre in 1862 to puff Samuel Phelps's success as John, an early example of a compilation of favorable notices to advertise a production.

4. Photograph by Angus McBean capturing the theatrical appeal of the terrified young Arthur pleading with his would-be assassin, Hubert. Stratford-upon-Avon, 1957. Ron Haddrick as Hubert and Christopher Bond as Arthur.

F. E. Chase fund, 1970

5. Pen and ink sketch for IV.iv showing "Set Castle piece with Bed behind it," in a promptbook made by J. B. Addis for a revival of the play at the Bowery Theatre, New York, in 1843-44.

E. J. Wendell bequest, 1918

Arthur, when he leaps to his death off the battlements, in this production "leaps down on the bed and crawls out round the corner of the wall."

6. Leaves from the souvenir program for Sir Herbert Beerbohm Tree's *King John*, His Majesty's Theatre, London, 20 September 1899.

Tree himself is illustrated in the title role both singly and in the vast "Magna Carta" scene. Individual scenes in *King John* were set in magnificent tableaux throughout the nineteenth century, even to representations of the signing of the Magna Carta, an incident which "Shakespeare had so disappointingly failed to show." (ACS)

7. Photograph of Lewis Casson as King John by Angus McBean.

F. E. Chase fund, 1970

Tyrone Guthrie led his Old Vic Company on tour through Great Britain in 1941 with a wartime *King John* which swirled with patriotism.



## RICHARD II

for within the hollow crown  
That rounds the mortal temples of a king  
Keeps Death his court

— Richard II  
III.ii.160–62

*Richard II, relatively neglected since Shakespeare's time, has been adopted by the twentieth century as a psychological masterpiece. There are few instances where criticism and theatre conjoined so happily to reverse the reputation of a play. About the turn of this century, the Frank Benson production with supportive interpretations by Walter Pater, W. B. Yeats, and C. E. Montague evoked the crushing burden of kingship, especially for one temperamentally miscast as ruler. In reflection of our post-Freudian world, Richard's compulsions have been superbly acted by John Gielgud and Maurice Evans.*

1. Playbill for Drury Lane, 9 March 1815, with Edmund Kean as Richard II for the first time.

Gift of R. G. Shaw, 1915

Rare stipple engraving of Edmund Kean as Richard II, a bust in armor and helmet, engraved by T. L.

6 $\frac{3}{8}$  x 4 $\frac{1}{2}$

"Their Majesties' Servants will perform, for the first time, with appropriate Splendour, Shakespeare's Tragedy of King Richard the Second." A new overture with "Act Symphonies and Marches, incidental to the Tragedy," will be included.

2. Promptbook for America's first production of *Richard II*, Philadelphia, 22 January 1819. The Wroughten edition of 1815 is marked from Kean's copy and was owned by William B. Wood who played Bolingbroke to J. W. Wallack's Richard.

Gift of Arthur Colby Sprague, 1949

Bolingbroke resolves to return the crown to Richard in this extraordinary adaptation. See Arthur Colby Sprague's article "The First American Performance of Richard II."



3. Scene from *The Illustrated London News* of 28 March 1857 illustrating a triumphal entry interpolated between the third and fourth acts of Charles Kean's production at the Princess's Theatre. 6½ x 9¾

Kean's entry of Richard into London attempted with strict historical accuracy to embody "in action what Shakespeare has so beautifully described in the speech of York to his Duchess." The procession consisted of "the City trumpeters, banners, sword-bearers, sheriffs, lord mayor, aldermen, captains, and companies, in armour, with Royal banners, noblemen, and minstrels [preceding] the Duke of Lancaster's banner, and the entry, attended with their knights, of Bolingbroke and the captive King on horseback."

Broadside appended by Kean to the playbill as a treatise documenting the historical accuracy of his production. He observes in his audiences "an increasing taste for recreation wherein instruction is blended with amusement."

4. Cabinet photo of F. R. Benson as Richard II. Kilpatrick, Belfast.

Frank Benson's portrayal of Richard II in 1896 as a youthful effete, beautiful and sensual, rescued the play from neglect and enshrined it as a modern "discovery." Permanent influence was given to the performance by C. E. Montague's review of an 1899 production in the *Manchester Guardian*. He described the "poet-king" against whom all later interpretations have been measured.

Process print of Chancellor photograph of Benson as Richard II from *The Tatler*, 23 April 1902.

Program for Benson's Shakespearean Company, 25 April 1899, Shakespeare Memorial Theatre.

Program for Royal Lyceum Theatre production by Benson, 2 March 1900. The original owner, unknown, records, "Benson very poetic & scholarlike . . . greatly impressed me."

5. Newspaper review for William Poel's production for the Elizabethan Stage Society, 11 November 1899.

William Poel with the young Granville-Barker as Richard presented the play in 1899 on a bare stage: tapestry against the back wall, an elevated chair for a throne, two tables, a few chairs. His revolt against the ponderous sets of the nineteenth century led to the simple, open stages common for the production of Shakespeare today.

6. Souvenir program for Beerbohm Tree's *Richard II*, His Majesty's Theatre, 10 September 1903. The cover illustration of Tree as Richard II is by Charles A. Buchel. Tree's costume derives from the traditional portrait of Richard in the Jerusalem Chamber.
7. Claude Harris photograph of George Hayes as Richard II, Stratford-upon-Avon Festival Company, 1929. His Christlike mien foreshadows an interpretation which has become increasingly popular.
8. Richard II's emotional return to British soil, portrayed by Maurice Evans in Margaret Webster's American production of 1937. Van Damm photograph.

Gift of Will Rapport, 1968

Van Damm photograph of the deposition scene. Maurice Evans as Richard and Ian Keith as Bolingbroke.

Gift of Arthur Hanna, 1937

9. The Folio Society edition of *Richard II*, with introduction by Sir John Gielgud, 1958.

Purchased with funds given  
by Arthur Colby Sprague

Gielgud, the outstanding Richard of the twentieth century, writes, "Richard is one of the rare parts in which the actor may enjoy himself, luxuriating in the language he has to speak, moving in consciously graceful lines."

10. Michael Redgrave as Richard II in a photograph by Angus McBean.

F. E. Chase fund, 1970

In the 1951 cycle of histories at Stratford, Michael Redgrave broke with the Benson-Montague tradition to make Richard more culpable, less sensitive.

11. The dead body of Richard (Paul Scofield) in the court of Henry IV (Eric Porter). Photograph by Angus McBean of the H. M. Tennent production directed by John Gielgud, 1952.

F. E. Chase fund, 1970

Although the original stage direction reads, "Enter Exton with coffin," the body of Richard is made to dominate the last scene of this production.

12. McBean photograph of John Neville as Richard and Charles Gray as Bolingbroke in the 1955-56 production at the Old Vic: "Here, cousin, seize the crown."

Claire Bloom as the Queen in the touching Gardeners' scene, Old Vic, 1955-56. Photograph by Angus McBean.

F. E. Chase fund, 1970

13. Costume design by Motley for the role of Lord Fitzwater. Pencil and watercolor with fabric samples.  
13¾ x 10½

E. Sheldon fund, 1974



## THE FIRST PART OF HENRY IV

But I prithee, sweet wag,  
shall there be gallows standing  
in England when thou art king?

— Falstaff

I.ii.58–60

“The First Part of King Henry IV is the perfect example of a Shakespearian history. Popular origins of the form are perceptible in its mingling of mirth and seriousness. Yet we pass from the concerns of the King and his son to those of the Prince and Falstaff, or of the Prince and Hotspur, with a sense of easily exerted control. The nice balance of the play is implied by the difficulty in cutting it. Its ending, in the theatre, at any rate, has finality even though hinting at business still to be completed. A sequel is permissible; it is not demanded.” (ACS)

1. Frontispiece, Francis Kirkman, *The Wits*, London, 1672.

Gift of the children of  
William Augustus White from his  
library, 1941

The earliest published depiction of Falstaff and Mistress Quickly, the engraving illustrates how little the costume of Falstaff has changed over centuries. Originally published 1662.

2. Mezzotint of James Quin as Falstaff by J. McArdell. Printed for Robert Sayer.

13 x 9½

Quin, a most popular Falstaff, originally played the role in *The Merry Wives of Windsor*. In 1721 at Lincoln's Inn Fields he appeared in *The First Part of Henry IV*.

3. Lithograph, hand colored, of Robert William Elliston as Sir John Falstaff. Engraved from life by J. W. Gear.

13¾ x 8½

Elliston's first appearance as Falstaff was in 1826.

4. Drawing of Sir Herbert Beerbohm Tree as Falstaff by E. B. Wenhert in pencil, ink and watercolor.

18¾ x 11¾



As with Quin, Tree was successful in *The Merry Wives* before playing in *The First Part of Henry IV* in 1896.

5. Drawing by Hewett after Harlowe of Falstaff awakening entitled "The late Stephen Kemble as Falstaf." Ink and watercolor.  
6¼ x 4½

E. J. Wendell bequest, 1918

The discovery of Falstaff on a couch in his first scene was Kemble's invention in 1804 which survives today.

6. Maurice Morgann, *An Essay on the Dramatic Character of Sir John Falstaff*, London, 1777.

Gift of W. W. Naumburg, 1918

Morgann's famous white-wash of Falstaff's character won support from critics as late as A. C. Bradley and G. L. Kittredge although in the theatre Falstaff continued to be played as a coward.

Arthur Colby Sprague, "Gadshill Revisited," *Shakespeare Quarterly*, IV (1953), 125-37.

First read at the Shakespeare International Conference, Stratford-upon-Avon, 1951, the paper blends critical perception and theatrical history to lay to rest Morgann's enervating defense of Falstaff.

7. Spranger Barry as Hotspur in eighteenth century dress. Plate printed for Smith and Sayer in *Dramatic Characters or Different Portraits of the English Stage in the Days of Garrick Etc.*, London [n.d.].

Gift of R. G. Shaw, 1915

Mr. Barry first appeared as Hotspur in 1751 and the illustration dates to approximately 1770.

8. Lithograph of William Charles Macready in the role of Hotspur by L. Haghe. *Dramatic Gazette* no. 9.  
9¾ x 7

For the nineteenth century, Hotspur captured the romantic imagination and is pictured here in a Byronic pose.

9. Mounted newspaper advertisement for Boston Theatre, 24 January 1811, production with Falstaff by George Frederick Cooke

in "a much admired Historical Play, in 5 acts, called, Henry the Fourth." No mention is made of the author!

10. Actor's side in manuscript with cues and "Anons" for the role of Francis played by Oliver W. Wren, thought to date to an American production in the 1860's. The actor also doubled the role of Blunt in this case.



## THE SECOND PART OF HENRY IV

Uneasy lies the head that wears a crown.

— King Henry  
III.i.31

*Critical controversy over Falstaff and the relationship of this play to The First Part of Henry IV has shaped much of the stage history. His detractors, who see Falstaff and his company even coarser than in Part I, have banished the play from the theatre. Lady Benson, who played Doll Tearsheet at the turn of the twentieth century, describes groups of schoolgirls being herded out of the theatre during the Tavern Scene. When Falstaff is admired, the crown rests as uneasily upon Hal's head as upon his father's for his callous rejection of sweet Jack Falstaff. In the modern theatre, the play has benefited from frequent productions in sequence with The First Part of Henry IV providing fresh answers to the question of their intended relationship.*

1. Newscutting of 1736 advertising *The Second Part of King Henry the Fourth. With the Humours of Sir John Falstaff, Justice Shallow, and Ancient Pistol*, at Drury Lane. Inlaid into a grangerized volume of Genest's *History of the English Stage*.

Gift of R. G. Shaw, 1915

Quin will play Falstaff for the first time in Part Two on the heels of his great popularity in the character and Cibber is announced for *Ancient Pistol*.

2. Theophilus Cibber as *Ancient Pistol*.  
Etching. 7½ x 4¾

Cibber was renowned for his role as an extraordinary variation, along with Falstaff, of the traditional braggart soldier.

3. Playbill for Drury Lane, 12 April 1766, announcing a sequel to the *Second Part of King Henry IV* called *Falstaff's Wedding*. "Written in imitation of Shakespeare."

E. J. Wendell bequest, 1918

4. Engraving of William Parsons as Justice Shallow by Ramberg and Grignion. Plate for Bell's British Library, 1785.  
3 $\frac{3}{8}$  x 2 $\frac{1}{2}$

5. Broadside issued by Covent Garden, "A Description of the Additional Scenes Introduced in the Historical Play of King Henry the Fourth — Part the Second. To be performed on Monday next, June 25, 1821."

The coronation of George IV in the summer of 1821 stimulated awesome coronation spectacles in the theatres. Covent Garden added tremendous pageantry to *The Second Part of Henry IV*, from a coronation procession to a coronation anthem sung by all the principal performers of the theatre "assisted by a numerous choir" to a Grand Banquet ending with a celebrated chorus from Handel. Even Falstaff was no doubt overcome by the weight of this event.

Broadside published by Covent Garden in 1821 "in consequence of the extraordinary attraction of King Henry IV and the grand Coronation . . ." announcing that the season will be extended.

6. William Charles Macready as Henry IV seated on his couch. Plate to Tallis' Drawing-Room Table Book.  
10 $\frac{1}{4}$  x 6 $\frac{3}{4}$

Macready played Henry IV in the coronation production of 1821.

7. Playbill for New Theatre Royal, Sunderland, 15 May 1856, for the benefit of Samuel Phelps, announcing his performance as Henry IV the following day.

Cabinet photo of Phelps as King Henry shortly before his death, crown to one side. Elliott and Fry, London.

Phelps presented the fourth act as an entity in itself as Macready sometimes did. The crown scene plus the sleep soliloquy was thought to be a poignant one-act play.

8. Samuel Phelps's promptbook (Inchbald edition [1808]) for his production of 17 March 1853 at Sadler's Wells. The markings are thought to be by Williams, the prompter, with notations by Phelps as well.

Gift of R. G. Shaw, 1924

Open to II,ii. In the introduction to her edition of *The First Part of Henry IV*, Elizabeth Inchbald had warned, "This is a play which



all men admire, and which most women dislike. Many revolting expressions in the comic parts, much boisterous courage in some of the graver scenes, together with Falstaff's unwieldy person, offend every female auditor." *The Second Part of Henry IV* was viewed with even greater dismay so that by mid-century *The Illustrated London News* was embarrassed that Phelps would present such a ribald play for a command performance at Windsor Castle. Phelps was cautious, however. As the promptbook indicates, Doll is kept by Falstaff's side rather than on his knee as the text requires.

9. Cabinet photo of Mrs. F. R. Benson as a modest and romantic Doll Tearsheet. Lafayette, London and Dublin.

Despite the interpretation, Constance Benson nonetheless was chastized by a former admirer, "I could never watch you again as 'Juliet,' knowing to what depths you can sink."

10. Photograph by Angus McBean with Heather Stannard as a robust Doll teasing Anthony Quayle, Falstaff. Stratford-upon-Avon, 1951.  
F. E. Chase fund, 1970

11. Drawing in ink and pastel for the stage setting of the tavern scene by Robert O'Hearn, 15 February 1951. For the Fiftieth Jubilee Production, Brattle Theatre, Cambridge, week of 6 March 1951.  
12¼ x 14¾

Gift of Robert O'Hearn, 1969

Costume drawings in ink and watercolor by Robert Fletcher for Doll Tearsheet and for Bardolph, Brattle Theatre production, directed by Albert Marre.

14 x 11 (both)

Gift of Robert Fletcher

12. Photograph by Angus McBean for Stratford, 1951, production. Richard Burton as Hal tries on the crown as his father (Harry Andrews) sleeps.

F. E. Chase fund, 1970

McBean photograph of the same production upon the coronation of Hal as Henry V. Falstaff is among the crowd being detained to one side.

F. E. Chase fund, 1970

This cycle of the histories was documented by J. Dover Wilson and T. C. Worsley in *Shakespeare's Histories at Stratford 1951*, London, Max Reinhardt [1952].

## HENRY V

Follow your spirit, and upon this charge  
Cry "God for Harry, England, and Saint George!"

— King Henry

III.i.33-4

"Henry V, first acted in wartime before a popular audience, was written in praise of an English national hero and soldier king. Though by no means without shadows, it is on the whole a clear, straight-forward history, and certain subtleties of interpretation, as that Henry was tricked by selfish ecclesiastics into fighting what was in fact a war of pure aggression, seem out of keeping with its occasion and purpose. Shakespeare was not tactless. Nor does it appear likely that a play so busily occupied as this one is with a single military event should prove at last to be an exposition of Renaissance thought on the nature of kingship. Henry V is no more a scholar's play than it is a giddy one." (ACS) And so it has always been a patriotic play popular in times of crisis, even to Laurence Olivier's film, produced during World War II.

1. Playbill for Drury Lane, 5 October 1789. Advertises John Philip Kemble in the role of Henry V in his own adaptation, *King Henry the Fifth, Or, The Conquest of France*. From Kemble's own bound copy of bills.

Mr. Kemble as Henry V in cloak, holding glove.

5½ x 3½

As a "little touch of Harry in the night," the disguised King Henry accepts a gage from William.

2. William Charles Macready as Henry V leading a charge. One of a series, 1839. Etching.

10⅞ x 7½

3. Charles Kean as Henry V in armor, one of the earliest of theatrical photographs, dating to his lavish production of 1859 at The Princess's Theatre.

Promptbook based on Kean's edition of 1859 and prepared by

George Ellis according to Kean's business for an 1875 New York production with Mrs. Kean.

E. J. Wendell bequest, 1918

Shakespeare uses the Chorus to suggest the inadequacy of any stage to hold the grandeur of *Henry V*'s exploits. Almost as a personal challenge, producers such as Charles Kean attempted to make visual what Shakespeare expressed in language. The resources of any stage are taxed by the siege before Harfleur as indicated in this promptbook.

4. Playbill for Booth's Theatre, New York, for the week ending 27 February 1875, with the production by Charles Calvert, the well known Manchester producer.

A famous production of the play which moved circuitously from Manchester to London by way of America. Interpolated into the play were "The Battle of Agincourt" and "The Reception of King Henry the Fifth on Entering London," and a chorus of angels. Henry James, in *The Scenic Art*, severely criticized the attempt at realism: "You have only to look at the grotesqueness of the hobby-horses on the field of Agincourt and at the uncovered rear of King Harry's troops, when they have occasion to retire under range of your opera-glass."

Promptbook for Calvert's *Henry V*, a full transcription of the New York production of 1875 made by James Taylor. Based on Charles Newton edition of 1875.

F. E. Chase fund, 1944

Open to II.iii, the English position before Harfleur. "When Scene opens — fire cannon." Three are to be in place for the event.

Cabinet photo of George Rignold, Henry V in the Calvert production, in the wooing scene with Princess Katharine, Mlle. Berthe Girardin. Sarony, N.Y.

E. J. Wendell bequest, 1918

5. Souvenir portfolio published by Lanfier, Ltd. for the Lyceum Theatre season of 1900–1901 with Lewis Waller as Henry V.

Unlike the modern thoughtful King Henry, actors such as Waller became famous in the role as robust heroes.

Photogravure of Lily Hanbury as The Chorus from the series in the Waller portfolio.

Only in two plays, *Henry V* and *Pericles* did Shakespeare use a chorus to introduce each act. In the latter play, the character is iden-

tified as John Gower. In *Henry V*, Chorus has been converted in various ways to serve the interpretations of directors. Here Lily Hanbury associates the play with Greek drama through costume.

6. Portrait of Walter Hampden as Henry V in a photograph by Irving Chidnoff. Hampden first appeared as Henry on 30 March 1928.
7. McBean photograph of Ivor Novello as Henry V, 1938.

F. E. Chase fund, 1970

Intriguingly, the two Shakespearean plays which opened in London in the autumn of 1938 were *Henry V* and *Troilus and Cressida*, war in its glory and in its folly.

F. E. Chase fund, 1970

8. Souvenir program for the film, *Henry V*, produced and directed by Laurence Olivier and starring him as Henry. Released in 1946 (American premier in Boston) the week of 8 April.

*Time* magazine cover by Boris Chaliapin, XLVII, no. 14, 8 April 1946, of Olivier. "For him, new stature; for Shakespeare, a new splendor."

Film still showing Olivier as Henry in armor with his white charger.

Capturing the spirit of its time and achieving technical brilliance, Laurence Olivier's 1946 film was hailed as a cinematic masterpiece. It brought Olivier to the cover of *Time*, no small feat.

9. Photograph of Christopher Plummer as Henry V surrounded by members of the French and English armies, by Herb Nott and Co., Ltd.

Shakespeare's history plays have been restored to their original fluidity on Elizabethan style open stages such as this at Stratford, Ontario, in the 1956 season.

Gift of Stratford Shakespeare  
Festival, 1956



## THE THREE PARTS OF HENRY VI

Wither one rose, and let the other flourish;  
If you contend, a thousand lives must wither.

— King Henry  
3 *Henry VI*, II.v.101-2

*Because Shakespeare's treatment of the wars with France and the War of the Roses has episodic qualities associated with chronicles more than drama, the Henry VI plays have fared badly with critics and audiences. Commonly, the three parts have been restructured to achieve cohesion as in John Barton's 1964 adaptation, The War of the Roses. Yet the original texts have played well. Both the Birmingham Repertory Company and the Oregon Shakespeare Festival made the individual plays exciting discoveries.*

1. Program for F. R. Benson's production of Part Two, 22 April 1899.

After having produced Parts One and Two, Frank Benson presented all three parts of *Henry VI* for the Stratford Festival of 1906. Curiously, Benson so admired Joan of Arc that he depicted her as a heroine whose murder brought about the War of the Roses in punishment.

2. Program for Part Three at the Birmingham Repertory Theatre, 1 April 1952. Directed by Douglas Seale, this company produced all three parts in succession.

The Birmingham Repertory Company has had great success in producing these unpopular plays, particularly because of Seale's imaginative direction. The extreme formality with which he treated the "molehill" scene with the sequence of father who killed son and son who killed father was theatrically effective.

3. Souvenir program for the Oregon Shakespearean Festival production of Part Three at Ashland, 1966 season, marking the second time this Festival completed the *Henry VI* plays.

The first experience with the *Henry VI* cycle at the Oregon Festival is described by James Sandoe in his notes to the Laurel edition of the plays, "We settled at any rate to the assumption that *Henry VI*, all fifteen acts of it, should be played (five a year) as published, because it had presumably been written to be performed so. The first winter

of preparation was a winter of discovery which summer, a company of actors, and that stage realized splendidly. The play lies as flat on the page as a tired drunk, but reading (aloud, of course) began to lift it off the page into a rude vitality that first stumbled and then strode onto the stage, where its very real, if often rough, vitality has space and assurance." His productions were between 1953 and 1955.

4. Series of photographs by Angus McBean for the Old Vic productions of 1953. Designed by Leslie Hurry and directed by Douglas Seale, Parts One and Two were combined into a single production; Part Three was performed alone.

F. E. Chase fund, 1970

5. Souvenir program for John Barton's *War of the Roses*, a trilogy consisting of *Henry VI*, *Edward IV*, and *Richard III*, Royal Shakespeare Theatre, Stratford-upon-Avon 1963 season. Adapted by Barton from Shakespeare's *Henry VI* plays, directed by Peter Hall.

Gift of Mrs. Constance Kyrle Fletcher, 1965

The play entitled *Edward IV* may puzzle later commentators, but the trilogy has enjoyed success. Joseph Papp gave it an extraordinary mid-night-to-dawn performance in New York's Central Park in 1970.

6. Two costume designs in ink and watercolor by Desmond Heeley mounted together, for the role of Burgundy in *Henry V* and the role of Queen Margaret in *Henry VI*. The Stratford Shakespearean Festival, Ontario, Canada, 1966.

14 x 8½ (both)

E. Sheldon fund, 1966

Poster for The Stratford Shakespearean Festival 1966 season designed by Desmond Heeley.

Ontario produced a single play, Barton's *Henry VI*, on this occasion.



## RICHARD III

O Buckingham, take heed of yonder dog!  
Look, when he fawns, he bites; and when he bites,  
His venom tooth will rankle to the death.

— Queen Margaret  
I.iii.289–91

*Throughout its stage history, the character of Richard III has dominated the play as has no other part in Shakespeare. Countless great actors have played the hero-villain, and, in consequence, have inspired an iconography probably unsurpassed by any other role. Ironically, the intense focus upon Richard may be attributed to Colley Cibber's 1700 adaptation which cut Shakespeare's play by a third to highlight the title role. Enormously popular, Cibber's version supplanted the original through the eighteenth century, resisted challenge in the nineteenth, and influenced twentieth century productions. It could be seen intact as late as 1930 in Boston.*

1. Manuscript bill, "Mrs. Smith's Bill," for one of the little princes's parts, dated April 24, 1714. Its lists "The Child in Richard the Third five shillings." Signed by Booth, Cibber and Wilks. Inlaid in a grangerized volume of Doran, *Their Majesties Servants*, 1888.

Gift of R. G. Shaw, 1915

2. Program for the Wilbur Theatre, Boston, 18 March 1930. The Fritz Leiber production of *Richard III*.

The extraordinary endurance of Cibber's version may be noted by this production in Boston in 1930. Though the program fails to credit Cibber, Professor Sprague, who saw the performance, noted, "To my delight . . . the whole Cibber text."

3. Engraving by Hogarth and Grignion from the Hogarth painting of David Garrick in the character of Richard III. Pub. 1746.

15½ x 19½

Drawing by Jean Louis Fesch of Garrick as Richard III. Drawn from life. Vellum.

4¼ x 3¾



David Garrick, perhaps the greatest of Shakespearean actors, made his London debut in 1741 as Richard III. Garrick dominated the role and indeed the London theatre for over thirty years.

4. Engraving of John Philip Kemble in the role of Richard III. By G. Stuart and Houston, published in Philadelphia, 1796.  
5¾ x 4½

Kemble unnerved his actors with his meticulous direction; Sir Walter Scott notes, "We ourselves remember to have seen a very pleasing looking young person much disturbed by Kemble's directions about lifting and lowering the sword in the scene betwixt the princess Anne and Richard."

5. Engraving of George Frederick Cooke as Richard III by Dighton, 1800. "From a drawing in the possession of Thos. Harris Esq."  
9 x 7½

Newsclipping advertising Cooke's first appearance in Boston, Boston Theatre, 3 January 1811. In the role of Richard III.

A contemporary account reports of this production, "We think the *dying scene* the finest piece of acting we have ever witnessed." With the focus given to Richard in Cibber's version, audiences compared performances point by point. Cooke was matched against Kemble and was praised particularly for his dissembling at prayer before he accepts the crown.

Promptbook of *Richard III* (Roach edition of 1802) for Cooke's performances with notes made between 1800-1810.

6. Oil painting of Edmund Kean as Richard III after Sir Thomas Lawrence, 1830.  
9½ x 7½ in frame

Kean's Richard III probably has inspired a vaster iconography than any other actor in any other role. Of Edmund Kean's portrayal of Richard in the final scene of the play, William Hazlitt wrote, "He fought like one drunk with wounds, and the attitude in which he stands with his hands stretched out, after his sword is taken from him, had a preternatural and terrific grandeur, as if his will could not be disarmed and the very phantom of his despair had a withering power."

Another view of Edmund Kean as Richard III in performance re-

vealing a portion of the audience including George IV in the Royal box. Heath fec.

8¾ x 4½

The verse below the scene is a comment on the increasing popularity of women in breeches parts and the general lowering of standards on the stage. It would seem that the illustration of Kean represents a contrast.

Playbill for Drury Lane, August 15, 1820. Kean as Richard III "before his positive departure for America."

Engraving of G. Cruikshank's "The Theatrical Atlas." Pub. 1814 by H. Humphrey.

13¾ x 9¾

Caricature of Edmund Kean, in his costume of Richard III, with Drury Lane theatre bearing down on his back. His success in Shakespearean roles literally saved the theatre from bankruptcy in the spring of 1814.

7. Etching of Junius Brutus Booth as Richard III. W. Hone, pub. 1817. Hand colored.

11¾ x 8½

8. Caricature entitled "The Rival Richards," pub. S. W. Fores, 1817. Hand colored.

8½ x 13¾

This caricature satirizes the dispute between the two theatres, Covent Garden and Drury Lane. Folly weighs the equal merits of Junius Brutus Booth and Edmund Kean as Richard III. Cast into the "Shade of Oblivion" by the controversy were other famous Richards — Garrick, Cooke and Kemble.

9. Playbill for a January 11, 1862 performance of *Richard III* at the St. Louis Theatre starring John Wilkes Booth.

Promptbook for *Richard III* (French's Standard Drama), belonging to John Wilkes Booth and signed in several places by him. Also signed "E. P. Wilks, Phila., Call Boy Arch St. Theatre" and "Thos. W. Davey, St. Louis, Mo. Southern Confederacy."

As an odd testament to the popularity of *Richard III*, all three Booths, father and two of his sons, played the title role. As the playbill

shows, John Wilkes Booth appeared as Richard not very long before he assassinated Lincoln. Of his father, Junius Brutus Booth, a story is told that in the final battle of one performance, he was so carried away that he refused to yield and pursued poor Richmond out onto the street. Edwin Booth was the great American Richard, even attempting to restore Shakespeare rather than Cibber.

10. Hand colored engraving of Master George Grossmith as he appeared in London theatres at the age of six in the role of Richard III. Engraved by P. Roberts, drawn by G. Hancock. Approximately 1833.  
12 x 9½

*Richard III* was a singular attraction for precocious child actors in the nineteenth century.

11. Sir Frank Benson as Richard III. Drawing in charcoal and wash, heightened with chalk, by Frank Haviland [1 October 1910].  
15½ x 10½

F. E. Chase fund

12. Lawrence Barrett's promptbook (French's Standard Drama with leaves from other texts for Act V) for his production first staged in New York at Booth's Theatre, 16 December 1876. Much used and heavily marked book.

Barrett prescribes stage business for Cibber's ever-popular line, "Richard's himself again," as Richard recovers from his apparition.

13. Two photographs of scenes from the 1910 production of *Richard III* at the Lyceum by Sir John Martin Harvey.  
Gift of Arthur Colby Sprague, 1960

The elaborate sets and startling effects of early twentieth century productions are shown in these striking photographs. Horses were used commonly on stage — particularly apt for Richard's "My kingdom for a horse."

14. Drawing by Robert Edmond Jones for the wooing of Lady Anne scene, New York, Plymouth Theatre production, 1920, starring John Barrymore. R. E. Jones designed the costumes and settings for the production.  
4¼ x 13¼

Gift of Lee Simonson, 1959

[Crown Motif]. Drawing for setting for soliloquy of Richard by Robert Edmond Jones. Probably for a 1941 project. Autograph quotation included, "Would they were wasted marrow, bones and all . . ." and signature.

7½ x 9¾ approximate

Gift of Elizabeth Jones, 1974

15. McBean photograph of Christopher Plummer as Richard wooing Lady Anne (Jill Dixon). Stratford-upon-Avon, 1961.

In a scene which always troubles critics, Plummer captures the theatrical excitement of the wooing of Anne.

F. E. Chase fund, 1970



## HENRY VIII

Shipwreck'd upon a kingdom, where no pity,  
No friends, no hope; no kindred weep for me.

— Queen Katherine  
III.i.149-50

*"Pomp, 'even to the matting of the stage,' belongs to this play's beginnings at the Globe, when the embroidered coats of the Guards were reproduced, and in the scene at the Cardinal's house two 'chambers' were discharged so realistically that they set the theatre on fire." (ACS) Despite this disaster in 1613, pomp has fashioned the stage history of Henry VIII from its successful revivals in the Restoration through the grand productions of Irving and Beerbohm Tree. To Shakespearean scenes of coronation and pageantry was added even the christening of the infant Elizabeth. Texts were severely altered to highlight such scenes. More intrinsic to the dramatic appeal were the great roles of Wolsey and Queen Katherine, and a strong succession from John Philip Kemble and Sarah Siddons to John Gielgud and Edith Evans has insured Henry VIII's popularity. Perhaps, what yet remains is a production which realizes the full power of this play.*

1. Mezzotint of Henry Harris as Cardinal Wolsey from the earliest known portrait of an actor in a Shakespearean role, a drawing by John Greenhill done in 1663. Proof before letters. Plate to Doran's *Annals of the English Stage*, 1864.  
9 x 6 $\frac{7}{8}$

John Downes, *Roscius Anglicanus, or, an Historical Review of the Stage*, London, 1708.

Bequest of D. P. Griswold, 1922

Downes records the 1663 production as "all new cloathed in proper habits." He notes, "The Part of the King was so right and justly done by Mr. *Betterton*, he being instructed in it by Sir William [Davenant], who had it from Old Mr. *Lowen*, that had his instructions from Mr. *Shakespear* himself, that I dare and will aver, none can, or ever will come near him in this age, in the performance of that part: Mr. *Harris's* performance of Cardinal *Wolsey* was little inferior to that, he

doing it with such just state, port, and mein, that I dare affirm none hitherto has equalled him."

2. Warrant in manuscript for plays at the Duke of York's theatre in Lincoln's Inn Fields, with the rare signatures of Lady Mary Davenant and Thomas Betterton. A production of *Henry VIII* is indicated in 1671.
3. Manuscript bill of 1676 reflecting charges for Nell Gwyn's play-going at Dorset Gardens, the Duke's Company theatre in the 1675-76 season.

Along with her other regular evenings at the theatre, "Madam Guinn and I att King Henry the 8th" was at Charles II's expense, apparently November, 1675. This fragile document gives a rare, intimate look at the Restoration theatre.

4. Newscutting announcing a production at Drury Lane, 14 October 1734.

*Henry VIII* must have had serious competition with the attractions of its audience, being "For the entertainment of Tomo Chachi, Micho or King of the Indians of Yamarraw, Queen Senauki, his Wife; Prince John Tooanahow, their Nephew; and the rest of the Indians, (Being positively the last Time of their appearing in Publick)."

5. Playbill for a production by his Majesty's Company of Comedians at the Theatre Royal in Drury Lane, 25 September 1756.
6. Engraving of John Palmer in the role of Henry VIII, probably as he played it 25 November 1788, Drury Lane. Pub. R. Butters, London.  
5½ x 3, trimmed

7. Drawing in watercolor by George Harlowe, a study of the head of John Philip Kemble as Wolsey for his mural, "The Trial of Queen Katherine."  
10½ x 8¾

"The Trial of Queen Katherine," an 1869 New York print after the painting by Harlowe. The only illustration of the Kemble family in one scene, with Sarah Siddons as Katherine, John Kemble as Wolsey, Charles Kemble as Cromwell. Pub. Johnson, Fry & Co.

8. Cooke-Cooper promptbook based on the Inchbald edition [1808] for the Park Theatre, New York, production, 2 October 1811.  
E. J. Wendell bequest, 1918

George Frederick Cooke enacted King Henry to T. A. Cooper's Wolsey. The promptbook is open to Henry's first meeting with Anne Bullen.

9. Lithograph, hand colored, of Daniel Egerton as Henry VIII, done by Waldeck after the drawing by Samuel DeWilde. Pub. H. Bertoud, 1822.  
7½ x 5½

10. Playbill with blue type for Samuel Phelps in the role of Cardinal Wolsey, Theatre Royal Edinburgh, 19 April 1854.

Phelps's *Henry VIII* was severely cut to emphasize the star roles of Wolsey and Katherine.

11. Illustrated souvenir program for Henry Irving's production at the Lyceum Theatre, 5 January 1892.

Cabinet photo of William Terriss as King Henry VIII by Window & Grove, London.

Cabinet photo of Ellen Terry as Queen Katherine by Window & Grove, London.

Cabinet photo of Sir Henry Irving as Cardinal Wolsey by W. & D. Downey, London.

Process print of Window & Grove photograph of Forbes-Robertson as Buckingham, one of a series illustrating his most popular roles from the portfolio, *Souvenir of Forbes-Robertson's Farewell*.

One of Irving's most gorgeous productions with fourteen scenes, each with its own elaborate setting including the crowning of Katherine (Ellen Terry) by angels. The performances of Terris as King and Forbes-Robertson as Buckingham became legendary among actors.

12. Process print in blue of the spectacular scene, the coronation of Anne Bullen in Westminster Abbey, added in Beerbohm Tree's extravagant production of 1 September 1910.  
11½ x 17½

Tree ended the play with this magnificent spectacle; he had cut Shakespeare's last act for this climactic pageant.

Souvenir of the Tree production of 1910 illustrating Arthur Bourchier as Henry, Tree as Wolsey, and Violet Vanbrugh as Katherine.

13. Eva Le Gallienne as the weary Katherine of Aragon in a photograph by VanDamm for the American Repertory Theatre production of 6 November 1946.
14. Photograph by Angus McBean of the Old Vic production, 1957. Harry Andrews as Henry and John Gielgud as Wolsey vividly reflect the conflict between them.

F. E. Chase fund, 1970





## EARLY EDITIONS AND ADAPTATIONS

1. *History of Henrie the Fourth* . . . Newly corrected by W. Shakespeare. At London, Printed by S. S. for Andrew Wise, dwelling in Paules Churchyard, at the signe of the Angell, 1599.

From the library of William Augustus  
White, given in 1928-1929

2. [The] *Second part of Henrie the fourth* . . . As it hath been sundrie times publikely acted by the right honourable, the Lord Chamberlaine his servants. Written by William Shakespeare. London, Printed by V. S. for Andrew Wise, and William Aspley. 1600.

From the library of William Augustus  
White, given in 1928-1929

3. The 1608 quarto edition of *The Tragedie of King Richard the Second*.

From the library of William Augustus  
White, given in 1928-1929

This fourth quarto edition is the first to include the deposition scene, though in a mangled form perhaps reconstructed from an actor's memory. The three earlier quartos, published in the lifetime of Elizabeth, deleted the scene for the Queen who feared that Richard's fate would be her own.

4. *The Tragedie of King Richard the third* . . . As it hath beene lately acted by the Kings Majesties servants. Newly augmented, by William Shakespeare. London, Printed by Thomas Creede, and are to be sold by Mathew Lawe, dwelling in Pauls Churchyard, at the Signe [of the Foxe, neare S. Austins gate, 1612].

From the library of William Augustus  
White, given in 1928-1929

5. *The Workes of Benjamin Jonson*. London, Printed by W. Stansby, and are to be sould by Rich: Meighen. An<sup>o</sup> D. 1616.

Gift of Mrs. G. H. Fiske in  
memory of G. H. Fiske, 1961

In his prologue to *Every Man in his Humour*, Jonson mocks the vogue for history plays and perhaps Shakespeare's *Henry V* in particular because of the use of the chorus:

or with three rusty swords  
 And help of some few foot-and-half foot words,  
 Fight over York and Lancaster's long jars,  
 And in the tying-house bring wounds to scars. . . .

Where neither chorus wafts you o'er the seas,  
 Nor creaking throne comes down, the boys to please;  
 Nor nimble squib is seen, to make afeard  
 The gentlewomen; nor roll'd bullet heard  
 To say, it thunders; nor tempestuous drum  
 Rumbles, to tell you when the storm doth come.

6. John Crowne. *The Misery of Civil-War*. A Tragedy, As it is Acted at the Duke's Theatre . . . London, Printed for R. Bentley, and M. Magnes, 1680.

From the library of Frederick  
 Lewis Gay, 1916

John Crowne. *Henry the Sixth, The First Part*. With the Murder of Humphrey Duke of Gloucester . . . London, R. Bentley, and M. Magnes, 1681.

From the library of Frederick  
 Lewis Gay, 1916

The *Henry VI* plays have always lent themselves to adaptation. John Crowne confessed his debt to Shakespeare for the latter but of *The Misery of Civil-War*, he wrote, "The Divine Shakespear did not lay one Stone."

7. N[ahum] Tate. *The History of King Richard the Second* Acted at the Theatre Royal, Under the Name of the Sicilian Usurper. London, 1681. With a prefatory Epistle in Vindication of the Author. Occasion'd by the Prohibition of this Play on the Stage.

Gift of Ernest B. Dane, 1908

Tate's *Sicilian Usurper* had little success unlike his famous *King Lear* with its happy ending.

8. C[olley] Cibber. *The Tragical History of King Richard III*. As it is Acted at the Theatre Royal. London, Printed for B. Lintott, [1700].

From the library of William Augustus  
 White, given in 1928-1929

Cibber's version of *Richard III* is the one Shakespearean adaptation which has rivaled the original in the theatre. Essentially, by cutting one-third of the play and adding much dialogue, Cibber focused entirely upon Richard. For almost one-hundred and fifty years, audiences saw only the adaptation. Touches of Cibber can be found as late as Laurence Olivier's film of *Richard III*.

9. Colley Cibber, *Papal Tyranny In the Reign of King John*. A Tragedy. As it is Acted at the Theatre-Royal in Covent-Garden. London: Printed for J. Watts, 1745.



## SUPPLEMENT

### HARVARD THEATRE COLLECTION READING ROOM

1. Drawing in watercolor over pencil of John Henderson in the role of Falstaff, laid into a grangerized volume of Doran, *Their Majesties Servants*, IV, 1888. Artist unidentified.

8¼ x 6¾

Gift of R. G. Shaw, 1915

Etching of Henderson as Falstaff and Charteris as Bardolph by J. Kay, 1784. "Why, Sir John, my face does you no harm . . ."

6¾ x 6

Etching of Henderson as Falstaff in *Part One, Henry IV*, engraved by J. Coyte. "I know ye all . . ." Inlaid into grangerized volume of Matthews and Hutton (ed.), *Actors and Actresses*.

7½ x 6½ trimmed

Gift of R. G. Shaw, 1915

After Quin, John Henderson succeeded as a most famous eighteenth century Falstaff, a *laughing* Falstaff. However, after Morgann's essay was published, he was censured for having played the part as a coward.

2. An eighteenth century provincial promptbook for *Richard III* (Bell edition, ca. 1780).

E. J. Wendell bequest, 1918

The book is signed by Thomas Blackburn, who played the role of Tressel, Lowestoff in Suffolk, July 1785.

3. Drawing in watercolor of Edmund Kean as Richard III by John William Gear.

6¾ x 9¾

4. Engraving of *King John* with Mr. Powell and Mr. Bensley in the characters of King John and Hubert, V.iii. By Val Green after the painting of J. Mortimer, pub. 1771.

17¾ x 21¾ trimmed

William Powell and Bensley first appeared together in these roles at Covent Garden in 1767.

5. Playbill for *King John*, Theatre Royal, Covent Garden, 24 November 1823. "With an attention to COSTUME never before equalled on the English Stage."

J. R. Planché. *Costume of Shakespeare's Historical Tragedy of King John, Selected and Arranged from the Best Authorities, Expressly for the Proprietors of the Theatre Royal, Covent Garden; with Biographical, Critical, and Explanatory Notices.* London, John Miller, 1823.

E. J. Wendell bequest, 1918

This volume illustrating the costumes for the 1823 production at Covent Garden was compiled by the author for the theatre and was published as a souvenir.

6. J. R. Planché. *Costume of Shakespeare's Historical Play of King Henry the Fourth, Parts 1st and 2nd*, London, John Miller, 1824.

A comparable souvenir volume for the production at Covent Garden, 3 May 1824.

7. Costume drawing by Robert Edmond Jones for the role of Gloucester, *Richard III*, played by John Barrymore. Plymouth Theatre, New York, 1920.

11½ x 8½

Purchased with funds from the  
sale of duplicates

8. Letter from William Bridges-Adams to Arthur Colby Sprague, 8 June 1949, Glengariff, Co. Cork. Typed and signed. Refers to Roy Byford's role as York.

Gift of Arthur Colby Sprague,  
1972

Bridges-Adams describes Byford in the Stratford Festival Company's production of *Richard II* which toured to Boston, March, 1930, Hollis Street Theatre. "Nobody ever laughed at him as York because he was fat, but he used his avoirdupois very skilfully to suggest the moral flabbiness shewn by York in his divided loyalty. A less individual actor would have been stumped by York's vacillations. . . ." Bridges-Adams was the director of the Stratford-upon-Avon Festival Company between 1919 and 1934.

9. Poster and program for *The First Part of Henry IV*, The Players, New York, 31 May 1926, at the Knickerbocker Theatre.

Drawing by Bruce Bairnsfather of Albert Andrews in his role of Bardolph for The Players revival. Charcoal and wash.

16½ x 9¾

THE FIRST AMERICAN PERFORMANCE OF  
*RICHARD II*

by  
Arthur Colby Sprague

At a recent private sale of books from the library of the Edwin Forrest Lodge, in New York, I was able to obtain several valuable promptbooks. The chief prize was a *Richard II*. It was readily identifiable for, on the title page (the edition used was that of Wroughton's adaptation published in 1815) was written "Warren ["W. B."-deleted] Wood" and "Marked from Mr. Kean's book," and against the names of the *dramatis personae* stood those of a number of actors, headed by Wallack as Richard.<sup>1</sup>

Now *Richard II* was produced, for the first time in America, by Warren and Wood at the old Chestnut Street Theatre, Philadelphia, on January 22, 1819.<sup>2</sup> The newspaper *Aurora* announced the performance as follows:

PHILADELPHIA THEATRE,  
MR. WALLACK'S EIGHTH NIGHT  
FRIDAY EVENING, JANUARY 22, 1819,  
will be presented an Historical Play, never performed  
in America, called

KING RICHARD THE SECOND.

<i>King Richard the Second</i> . . . . .	MR. WALLACK
<i>Duke of York</i> . . . . .	MR. HUGHES
<i>John of Gaunt</i> . . . . .	MR. WARREN
<i>Bolingbroke</i> . . . . .	MR. WOOD
<i>Duke of Norfolk</i> . . . . .	MR. BARRETT
<i>The Queen</i> . . . . .	MRS. DARLEY

The parts are similarly assigned in the promptbook, which includes also: Wheatley, as Northumberland; Darley, as Aumerle; T. Jefferson], as Harry Percy; Abercrombie, as Salisbury; Carter, as Ross; Scrivener, as Scroop; Hathwell, as Exton; Burke, as the First Gardener; Dennis, as the Groom; and Mrs. Jefferson, as Blanche.<sup>3</sup>

James William Wallack, "The Wallack," as he came to be called, was at this time a rising actor. Before leaving England for this, his first American tour, he had appeared on numerous occasions with Edmund Kean at Drury Lane; and when Kean played Richard in Wroughton's version, March 9, 1815, Wallack played Aumerle. That he should have brought with him a copy of the promptbook used on that occasion, is likely enough. Hence the allusion to "Mr. Kean's Book."<sup>4</sup>

Wallack's engagement, during which he had already appeared as Rolla, Hamlet, Macbeth, Coriolanus, Shylock, and Othello, was most successful. To Durang, years later, he still seemed "the most perfect general actor in his day."<sup>5</sup> A more discriminating critic, Westland Marston, found something of theatricality in Wallack's style. He excelled, Marston writes, in "characters that asked for bearing and dash;" and, though "spontaneous pathos" was not one of his gifts, "he could be very affecting. But one was touched chiefly by the manliness and fortitude of the actor, which gave even to a somewhat forced expression of feeling a value perhaps chiefly due to contrast."<sup>6</sup> It is to be hoped that in his conception of the present role he was not influenced by Kean, who had made Richard "a character of *passion* . . . whereas it is a character of *pathos*."<sup>7</sup>

In the other actors I have somewhat greater confidence. Wood, an accomplished and versatile performer, Wallack's Iago two days before, should have had no great difficulty with Bolingbroke. Nor could Warren, among whose best parts in tragedy were Acasto and Sciolto, have been miscast as old John of Gaunt.<sup>8</sup> Hughes (York) and J. Wheatley (Northumberland), the former from the Boston Theatre, the latter from the Theatre Royal, Dublin, had joined the company at the beginning of the season. Hughes is described by Durang as possessing "a noble figure, being fully six feet in height, and in just proportions. His features were of the Roman contour, large and expressive. In armor *cap-à-pié* [*sic*] he was a Mars, 'to threaten and command'; in regal robes a king; in a court suit, the dignified nobleman."<sup>9</sup> Wheatley, "a correct and sensible speaker," according to Wood, "had in his acting a quaint solemnity of manner, often approaching to the ludicrous"<sup>10</sup> — a fact which did not escape notice from "the unreflecting wags of the

box-lobbies." He was, even so, "a sensible actor, well-studied in the parts he professed to play, letter-perfect, and careful in any character he was called upon to assume."<sup>11</sup> As for the "Mr. Barrett," who did Norfolk, he was almost certainly the "Gentleman George" Barrett, famous in later years as a light comedian. The Darleys finally — John Darley, the Aumerle, and his wife, Richard's Queen — were widely known on the American stage. Dunlap says of the former that "his fine manly face gave him superiority to most who represented the second gentleman in drama."<sup>12</sup> Mrs. Darley (Ellen Westray) had made her American *début* in 1796.<sup>13</sup> Clapp, the historian of the Boston stage, writes of her that "to personal beauty and grace" she "united a delicacy that interested, and a naiveté that fascinated;"<sup>14</sup> and Durang assures us that "her tragedy, if not soaring to the highest flights of genius, was intensely pathetic, chaste, and discreetly personified. . . . She performed her duties with strict and conscientious attention, and never disappointed an audience by feigning sickness."<sup>15</sup> Among her other Shakespearian parts at this time were Portia (January 16), Desdemona (January 20), and Juliet (January 25).<sup>16</sup>

In adapting *Richard II* Wroughton, himself an actor, took Colley Cibber's *Richard III* as his model. In the first four acts he cut and slashed, indeed, but without destroying the outline of the original. Moreover, such additions as are introduced — usually at the endings of scenes — are made up of passages from neglected plays of Shakespeare's own, *The Second Part of King Henry the Sixth* especially, *The Third Part*, *Titus Andronicus*, and *Antony and Cleopatra*. The largest gap is in the first act, where the encounter between Norfolk and Bolingbroke in the lists of Coventry is no longer even contemplated, Richard promptly banishing them both, in the opening scene, upon their refusal to be reconciled.

In Act V the York-Aumerle sub-plot is omitted, and what is left of V, 2, now precedes the parting of Richard and his Queen (V, 1) — which is padded out with borrowings from the parting of Suffolk and Margaret in 2 *Henry VI*. Scene 3 is wholly recast. The Queen pleads with Bolingbroke for her husband's life. Bolingbroke repents and actually determines to give up his crown!

These miseries are more than may be borne —  
Why, Richard, have I follow'd thee to this?



Sated ambition! Nature's powerful voice  
Arrests thy arm, and thou must now submit.  
I'll follow to the Tower the wretched queen,  
And there with joy, with pleasure, will resign  
The rich advantage of my promis'd glory,  
If by the deed I can alleviate  
The bleeding sorrows of the royal pair,  
And, by restoring them their crown and dignity,  
Atone in small degree for all the horrors  
Which, O shame! they have endur'd through me.<sup>17</sup>

Richard, however, is still murdered by Exton, the Queen arriving just too late to save him. In lines once spoken by Lear over the body of Cordelia, she laments his death, then dies herself, and Bolingbroke closes the play:

Though kingdoms by just titles prove our own,  
The subjects' hearts do best secure a crown.<sup>18</sup>

As for the prompt notes, they give a good idea of what the performance must have been like. Here are the obscure symbols and mysterious initials dear to collectors of such books: "[W]" for the prompter's whistle at the endings of scenes; "RING" at the endings of acts; "MB" for the music bell. Warren and Wood had been "happy to be the first to introduce the use of gas in lighting theatres in America," two seasons before;<sup>19</sup> but "1/3 dark" at the beginning of the Prison Scene is the only reference to lighting. Still further cuts were made in the text. Thus the Philadelphia managers seem at first to have thought of keeping III, 3 (Shakespeare's III, 1), in which Bolingbroke condemns the King's favorites to death. The rolling of a muffled drum was to be introduced and officers were to enter with the prisoners "in Chains." Later, however, other counsels prevailed and "Out this Scene" settled the matter. The quiet ending of the Garden Scene —

Poor Queen, so that thy state might be no worse,  
I would my skill were subject to thy curse!  
Here did she fall a tear (etc.) —

also went by the board and, less regretably, the borrowed lines from *King Lear* in the last scene of all.<sup>20</sup> On the other hand, Richard's moving injunction to the Queen beginning,

In winter's tedious nights sit by the fire  
With good old folks,

once marked for oblivion, was restored by the simple act of writing "in" against the lines. Finally, not only does the Queen enter "Before Richard dies," but also he exclaims "Ah. My Love. My Love. (*Makes a feeble effort to rise and meet her, but falls and dies*)."

The play was staged simply and without fuss. Richard's throne was discovered up center, at the beginning, with "Banners" and "4 Soldiers" on either side, a chair for Gaunt down stage, right, and another chair for York directly opposite. When, later in the play, Bolingbroke and his followers entered in arms against the King (II, 3), it was to a "March in the Orchestra," and "20 Soldiers" had been recruited. Wroughton, for some reason, had given up having Richard appear on the walls, in the Flint Castle Scene, nor in his version had the King descended to the base court. Warren and Wood, I am glad to say, provided "practicable Walls & Gates"; and, after Richard has spoken from the walls, "a long flourish" is called for "as the Gates of the Castle are opened and Richard's officers, Banners & Soldiers come out & form down on R. H. oppos. Bols party — Richard follows with Aumerle — Salisbury Carlisle & Scroop." Here certainly the American arrangement is closer to Shakespeare's intention. Later, too, at the beginning of the Garden Scene, where Wroughton had caused the Queen to be discovered reclining "*on a Sopha within an Arbour; several Ladies attending*," she now merely walked on with Blanche, her waiting-woman, and the only property called for is a "Garden Chair."

Details of stage business receive little attention. But Gaunt — "assisted by North. & York — rises and comes forwd," for the great "England" speech. Richard, fighting for his life, snatches a battle axe from one of Exton's men, rather than a sword.<sup>21</sup> In the Abdication Scene, two officers bring in the crown on a cushion and kneel with it between Richard and Henry. A little later, Richard "takes paper from North. & gazes on it." Seemingly, he then flung it away, for Northumberland "takes up the paper" (IV, 1, 253).<sup>22</sup> As for the glass, Wroughton's direction, "*Dashing it to the ground*," is retained. (Hazlitt had criticized Kean for "dashing the glass down

with all his might . . . instead of letting it fall out of his hands, as from an infant's").<sup>23</sup> But another of Wroughton's directions, "Raising him" at III, 3, 194, is scored through. Here Bolingbroke is kneeling before Richard.

*Rich.* Up, cousin, up! Your heart is up I know,  
Thus high at least, although your knee be low.

"Thus high" will be explained by means of a gesture. But the promptbook does not tell us whether Wallack's Richard touched his own head or the crown he was still wearing.

*Bryn Mawr, Pa.*

<sup>1</sup> The annotations are almost certainly in Wood's hand and his signature is repeated on the first page of the text.

<sup>2</sup> The play was given for the first time in New York on February 27 (Odell, *Annals of the New York Stage*, ii, 530), and for the first time in Boston on March 17, when Wallack's Richard was highly praised in *The Columbian Centinel*.

<sup>3</sup> A recent farce, Penley's *Sleeping Draught*, concluded the evening, and curtain time was "quarter past 6 o'clock." The amount of the day's receipt (\$515.) was below the average during Wallack's engagement (cf. Reese D. James, *Old Drury of Philadelphia*, Philadelphia, 1932, pp. 272, 282).

<sup>4</sup> The final entry in Wood's promptbook is: "2 Hours. 45 Minutes — at D. L."

<sup>5</sup> "History of the Philadelphia Stage between the years 1749 and 1855" collected articles from the *Philadelphia Sunday Dispatch*, series I, chap. lviii.

<sup>6</sup> *Our Recent Actors*, 2 vols., Boston, 1888, II, 300, 301.

<sup>7</sup> Hazlitt, *Criticisms and Dramatic Essays of the English Stage*, London, 1854, p. 220.

<sup>8</sup> Cf. W. B. Wood, *Personal Recollections of the Stage*, Philadelphia, 1855, pp. 327, 328. On January 30th, he played Henry VI to Wallack's Richard III.

<sup>9</sup> Durang, *Philadelphia Stage*, series I, chap. lvii.

<sup>10</sup> *Personal Recollections*, 226.

<sup>11</sup> Durang, *Philadelphia Stage*, series I, chap. lvii (Durang refers to him as "Mr. J. Wheatley, from the Lyceum and Dublin theatres").

<sup>12</sup> *History of the American Stage*, 2 vols., London, 1833, ii, 211.

<sup>13</sup> T. Allston Brown, *History of the American Stage*, New York [1870], p. 90.

<sup>14</sup> *A Record of the Boston Stage*, Boston and Cambridge, 1853, p. 50.

<sup>15</sup> *Philadelphia Stage*, series I, chap. lvii.

<sup>16</sup> *Aurora*. Of the other players, enough perhaps that the two Jeffersons were Joseph Jefferson's wife and his eldest son, and that Burke (the Gardener) usually played comedy.

<sup>17</sup> Additional plays from which levies are drawn in these last scenes are *Troilus and Cressida* and *Richard III*.

<sup>18</sup> Wroughton's adaptation is discussed also by Genest, *Some Account of the English Stage*, viii, 451-455, Odell, *Shakespeare from Betterton to Irving*, ii, 72-75, and by Harold Child in J. Dover Wilson's edition of *Richard II*.

<sup>19</sup> James, *Old Drury of Philadelphia*, 27.

<sup>20</sup> Many other speeches were cut and some minor characters, like Willoughby, were wholly deprived of their lines.

<sup>21</sup> Properties called for at the beginning of this scene are a straw bed, a "plain table," and a chair. The dish which the Keeper brings Richard has a cover. The Keeper runs out when he is attacked.

<sup>22</sup> "Papers like Lawyer's briefs" are mentioned at the beginning of the promptbook.

<sup>23</sup> *Op. cit.*, 220.







