"Nance Oldfield": An unrecorded printed play by Charles Reade

Citation

Permanent link
http://nrs.harvard.edu/urn-3:HUL.InstRepos:42672625

Terms of Use
This article was downloaded from Harvard University’s DASH repository, and is made available under the terms and conditions applicable to Other Posted Material, as set forth at http://nrs.harvard.edu/urn-3:HUL.InstRepos:dash.current.terms-of-use#LAA

Share Your Story
The Harvard community has made this article openly available. Please share how this access benefits you. Submit a story.

Accessibility
Nance Oldfield: An Unrecorded Printed Play
by Charles Reade

The bibliography of Reade's plays is obscure and confusing. I have listed... only those of the printed issue of which I have found certain evidence. He is known, however, to have written many more, some at least of which were probably printed privately.¹ So writes Charles Reade's bibliographer, Michael Sadleir,² and he is echoed by Reade's biographer, Malcolm Elwin.³ It is therefore of some interest and importance when an unrecorded edition of one of Reade's plays comes to light. Such a play is Nance Oldfield, of which the Harvard College Library has recently acquired the copy once in Lord Esher's collection.⁴

The title-page is as follows:

NANCE OLDFIELD, | A COMEDY, | IN ONE ACT. | BY | CHARLES READE, D. C. L. |

The volume is in plain grey paper wrappers and measures 5½ by 8¼ inches. It consists of three unnumbered leaves followed by 22 leaves numbered from 6 to 27, printed on rectos only on stiff laid paper without watermark. The leaves are all separate and have been stitched by stabbling. The foliation numbers appear at the top right corner of the odd leaves and the top left of the even.

³The printed play is also unknown to G. L. Parrish, Wilde Collins and Charles Reade (London, 1940).

These peculiarities are strongly suggestive of page-proof, but there is no evidence that the present copy was used for such a purpose. No printer, place, or date appears anywhere in the volume. The first leaf contains the title-page; the second, the dramatis personae with blanks for the insertion of the names of the actors; and the text begins on the third leaf, continuing through the leaves numbered 6-27.

The history of the play is not without its own interest. Reade found the idea for it in a one-act comedy by Narcisse Fournier called Tiridate, first performed in Paris in 1841. He made both a play and a story of it, placing it before the public first as the novella Art: A Dramatic Tale, in Bentley's Miscellany for December 1853 and January 1854.⁵ In his story Reade took Fournier's sketch of an actress in the Paris of Louis XV and transferred it to the London of George II, with the English actress Anne Oldfield as his heroine; further, he enlarged it to include a contest between Mrs Oldfield and the celebrated Mrs Bracegirdle in the leading roles of The Rival Queens. His dramatization of this story, Art, was presented at the St James's Theatre on 17 February 1855.⁶ An Actress by Daylight, pre-

⁴Its first appearance in book form was in Reade's Clouds and Sunshine (Boston, 1851).
⁵Not 17 April, as stated by D.N.B. (Charles Kent's article on Reade) and Elwin, p. 375. See the Theatrical Journal, XVI.
presented at the St James’s on 8 April 1871, was a reworking of the same material. Neither of these is known in printed form.

Reade’s final recension of the comedy was the present version, *Nance Oldfield*, which was first produced at the Olympic Theatre on 24 February 1883 with Genevieve Ward in the title role. It was revived with considerable success by Ellen Terry in 1891.

In *Nance Oldfield* the Bracegirdle incident was omitted (we may perhaps assume that this was also the case in the earlier dramatizations) and the play followed more or less the outlines suggested by Fournier’s piece. There seems little doubt that the volume described above was printed for the performance at the Olympic. It would have been useful in the production and would also serve to protect the author’s rights to the play—a matter concerning which he was notoriously touchy. Its suspicious resemblance to page-proof would indicate that a normally-printed edition may have been contemplated, but no copy has been recorded. Like various other plays by Reade, *Nance Oldfield* seems to have been printed “but not published.”

William H. Bond

“A final complication is the existence of a dramatization by Mildred Aldrich, *Nance Oldfield: A Play in One Act, Arranged from Charles Reade’s Story, Art: A Dramatic Tale* (Boston, copyright 1894). The Aldrich version agrees with Reade’s in omitting the Bracegirdle episode, but there is every evidence that it is an independent piece of work and not a plagiarism of Reade’s play.

---

The Engineering Library at Harvard University

The Engineering Library at Harvard had its origin in the collections of the Scientific School of the University at Cambridge which was established on the thirteenth of February 1847. This School was renamed the Lawrence Scientific School upon the gift of Abbott Lawrence for its endowment in June of that year.

Until Lawrence Hall was completed in 1850 the new school did not have quarters of its own, and students used the books of Harvard’s ‘Public Library’ in Gore Hall. By 1862, the Lawrence Scientific School Library was listed in the University catalogue as a separate library with 5000 volumes. In addition to books on civil engineering, it contained volumes on chemistry, geology, zoology, botany, anatomy, physics, and astronomy, all of these being subjects offered by the School at that time. Throughout the rest of the nineteenth century this library was classified as one of the University’s seven or eight departmental libraries. It was in charge of the Dean of the School. Emphasis then, and for many years thereafter, was
CONTENTS


WILLIAM BERKHEIM, The Modern Language Center 396

J. H. BIRKS, The Story of Toby, a Sequel to Tytpe 118

WILLIAM H. BOND, Nance Oldfield: An Unrecorded Printed Play by Charles Reade 386

WILLIAM H. BOND, Wordsworth's Thanksgiving Ode: An Unpublished Postscript 115

EDWIN G. BORING, The Library of the Psychological Laboratories 394

ETHEL B. CLARK, A Manuscript of John Keats at Dumbarton Oaks 90

I. BERNARD COHEN, A Lost Letter from Hobbes to Mersenne Found 112

ARTHUR H. COLE, The Business School Library and Its Setting 332

C. LESLIE CRAIG, The Earliest Little Gliding Concordance 312

Exhibitions, 1946 123

REGINALD FIFF, President Eliot and Dr Holmes Leap Forward 212

EVA FLEISCHNER, Napoleon to His Mother: The First Draft of a Letter Written from School 244

LOUISE B. GRAVES, The Likeness of Emily Dickinson 248

ELMER M. GRIEGER, The Collecting of War Agency Material at Harvard 112

Guides to the Harvard Libraries 323

The Harvard Keats Memorial Studies 223

The Harvard-Newberry Calligraphic Series 262

PHILIP HOFER, The Graphic Arts Department: An Experiment in Specialization 252

PHILIP HOFER, A Newly Discovered Book with Painted Decorations from Willibald Pirckheimer's Library 66

WILLIAM A. JACKSON, The Carl T. Keller Collection of Don Quixote 305

WILLIAM A. JACKSON, The First Separately Printed English Translation of Horace 238

WILLIAM A. JACKSON, Humphrey Dyson and His Collections of Elizabethan Proclamations 76

HAROLD S. JANTZ, A Funeral Elegy for Thomas Danforth, Treasurer of Harvard 113

FRANK N. JONES, Harvard's Importation of Foreign Books since the War 356

OTTO KINKELDEY, Franchino Gafuri and Marsilio Ficino 379

RUPERT B. LILLIE, The Historical Series of Harvard Dioramas 391

List of Contributors 127, 264, 399
THOMAS LITTLE, The Thomas Wolfe Collection of William B. Wisdom 280
ROBERT W. LOVETT, The Undergraduate and the Harvard Library, 1877–1937 221
PHILIP J. McNIFF, Reading Room Problems in the Harvard College Library, 1942–1947 254
FRANCIS P. MAGOUN, JR, Photostats of the Historia de Pediis Alexandri Magni (18th) 377
KEYES D. METCALF, Foreword 5
KEYES D. METCALF, Spatial Growth in University Libraries 133
KEYES D. METCALF, The Undergraduate and the Harvard Library, 1765–1877 29
KEYES D. METCALF, The Undergraduate and the Harvard Library, 1937–1947 288

AGNES MORGAN, A Group of Newly Discovered Sixteenth-Century French Portrait Drawings 155
AGNES MORGAN, A Group of French Portrait Drawings — Addendum 397
NEWMAN, Catalogues of the Library of Congress 262
NATALIE N. NICOLLSON, The Engineering Library at Harvard University 387
MAXWELL E. PERKINS, Thomas Wolfe 269

FRED N. ROMM, Celtic Books at Harvard: The History of a Departmental Collection 52
HYDER E. ROLLS, An O. Henry Cocktail 119
ADRIANA R. SALEH, The Purchases of a Seventeenth-Century Librarian 241
SALES OF DUPLICATE BOOKS 261

C L I F F O R D K. SHIPTON, The Collections of the Harvard University Archives 176
C L I F F O R D K. SHIPTON, The Harvard University Archives: Goal and Function 101
STAFF ACTIVITIES 260
THE THEATRE COLLECTION IN NEW QUARTERS 261
WILLIAM VAN LENNEP, The Earliest Known English Playbill 382
WILLIAM VAN LENNEP, John Adams to a Young Playwright 317
THOMAS WOLFE AND MAXWELL E. PERKINS, The Last Letter of Thomas Wolfe, and the Reply to It 278