

Edwin Forrest collection

Ms. Coll. 5

Finding aid prepared by Julie A. Reahard.

Last updated on July 25, 2014.

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1989

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Forrest, Edwin, 1806-1872
Title	Edwin Forrest collection
Call number	Ms. Coll. 5
Date	circa 1815-1931
Extent	76 boxes
Language	English
Abstract	<p>The Edwin Forrest Collection provides some documentation of the business career of Edwin Forrest (nineteenth-century American actor, noted for his Shakespearean roles), focusing in the main on the latter part of his career (the 1860s and 1870s). Though some private personal correspondence is housed in the collection, predominant is correspondence concerning various aspects of Forrest's finances; these are arranged by major investments or interests.</p>

Cite as:

Edwin Forrest collection, Kislak Center for Special Collections, Rare Books and Manuscripts,
University of Pennsylvania

Biography/History

Edwin Forrest (1806-1872) has been called the first star of the American stage. Born in Philadelphia, Pennsylvania in 1806, Forrest made his theatrical debut in 1817 at the age of eleven, literally stepping from the schoolyard onto the candlelit stage of the Southwark Theatre to fill in at the last minute for a young actress who had taken ill. Recalling that first performance years later, Forrest wrote: "From that moment my destiny was sealed. I felt that I was to be an actor, and an actor I would be, come what may." Edwin Forrest was the son of William Forrest, a Scottish immigrant, and Rebecca Lauman, whose parents had come to the Colonies from Germany in the middle of the eighteenth century, settling in Philadelphia. The two met, and married in 1795. William Forrest was in the business of banking, holding the position of runner, first for the United States Bank, later for the bank of Stephen Girard. In spite of much effort on his part to succeed, William Forrest never made a living at his career. With his death in 1819 he left a mountain of debts which remained until Edwin himself cleared them nearly ten years later.

Though most accounts state that William and Rebecca Forrest had seven children, six of whom lived to maturity, there is evidence that the couple actually had eight children. Accounts written in the hand of William Forrest in the family's midwifing manual refer to the birth of a male child in 1794, before William and Rebecca's marriage. This child, a son, died about one month after its birth. This would account for the discrepancy in biographies of Forrest, some indicating that it was the Forrest's first-born child who died in infancy, others stating that it was the child born in 1804, two years before Edwin Forrest. It seems that both accounts are true. Lorman, the eldest child, was born in 1796. He began as a tanner and currier, then later gave up working altogether in search of adventure on the high seas. In 1822 he sailed for South America and was never heard from again. Henrietta, next eldest, was born in 1798; William in 1800; Caroline in 1802; a boy who died at birth in 1804; Edwin in 1806; and finally Eleanora in 1808. Other than Edwin, none of the Forrest children ever married; William began a career on the stage, then gave it up to manage the Arch Street Theatre in Philadelphia. He died of a sudden illness in 1834, at the age of 34. Edwin's sisters remained at home caring for their mother and for Edwin. All three sisters and his mother preceded Edwin in death.

Edwin was a sickly child and the first ten years of his life were a fight for survival. But in this same time span Edwin became fascinated with the circus and with the muscular development the performers cultivated. He imitated their gymnastics and was soon able to climb ropes, walk on his hands, stand on his head, throw somersaults, balance, and wrestle. This attention to his body, adopted out of necessity in his youth, developed into a passion in his later years. In addition, Forrest showed an early inclination toward elocution, and his father saw fit to provide him with elocution lessons from Alexander Wilson and noted Philadelphia elocutionist Lemuel G. White. Indeed, Forrest's trademark was his powerful voice.

Following Forrest's first true performance in 1820 in the part of young Norval in James Home's *Douglas*, one critic wrote: "Of the part of Norval we must say that we were much surprised at the excellence of his elocution, his self-possession in speech and gesture, and a voice that, without straining was of such a volume and fine tenor as to carry every tone to the remotest corner of the theatre."

After this flattering beginning, Edwin spent two years trying in vain to become a part of the Philadelphia theater. In 1822, Joshua Collins and William Jones, proprietors of theaters in Pittsburgh, Lexington, and Cincinnati, arrived in Philadelphia to recruit a company. Edwin was given an interview and, this being successful, signed on to play "without question, whatever part he was cast in, no matter how high or how low" for eight dollars per week. With that, Edwin Forrest left his family and Philadelphia on his first

theatrical mission.

This first trip was a rough one for Forrest: the transportation was difficult and the theatrical houses were unresponsive. Forrest traveled to Cincinnati, Lexington and Louisville on an Ohio River flatboat. After the tour broke up early in 1823, Forrest stayed on in Cincinnati, getting a few parts in local productions and working at odd jobs. In July of that same year the *Cincinnati Advertiser* announced that James H. Caldwell, manager of the New Orleans Theatre, was opening the new American Theatre in New Orleans. Forrest sent a letter requesting a place in the company. He spent the summer with a theatrical troupe in Lexington and in mid-November received a favorable reply. Early in 1824 he left for New Orleans, where he opened February 4, playing Jaffier in Thomas Otway's *Venice Preserved*.

New Orleans added experience to Forrest's acting career, which was making steady progress, but it most greatly contributed to the social growth and development of the eighteen-year-old youth. Though Forrest was charmed in the drawing rooms of the New Orleans cultured, he preferred to seek companionship in the streets, gaming houses, and along the river. He cultivated friendships with an Indian Chief, Push-ma-ta-ha, and also with frontiersman James Bowie, inventor of the Bowie Knife. At the end of his first season, Forrest headed north with the troupe, battling a life-threatening case of malaria during the passage. He recovered and, at the end of the summer of 1824, played in Richmond, Norfolk, and Washington. The company returned to New Orleans in November. This season Forrest played to favorable reviews. But this time he also attempted to engage in a romance with leading lady Jane Placide. Jealousy soon caused strife, as James H. Caldwell, star and manager of the troupe, was also enamored of the lady. In the midst of quarreling and insults, Forrest quit the company and even challenged Caldwell to a duel. Caldwell, however, did not allow Forrest "the satisfaction of a gentleman."

Out on his own and nursing his wounds, Forrest cut off all ties to civilization to live with the tribe of his friend Chief Push-ma-ta-ha. After two months, Forrest returned to Philadelphia, restored and perhaps a bit wiser for all his experiences in the South.

Forrest's next pursuits led him to Albany, New York in 1825, where he played in company with the great tragedian Edmund Kean. Forrest had always idolized the older actor and modeled his own performances after Kean's. Forrest later stated that meeting Kean, performing with him, and listening to his advice were the most powerful influences in his life.

In 1826 after the Albany tour closed, Forrest returned to Philadelphia and again sought work in his native city. This time he was able to secure work in *Venice Preserved* at the new Chestnut Street Theatre. And this time he received the praise he had long striven to earn: glowing reviews and nine curtain calls.

On June 23, 1826, Forrest made his first appearance in New York at the Park Theatre, then the leading theater in America. He chose to open in the role of Othello, against all advice from the managers. The result was a triumph for the twenty-year-old. He was immediately engaged for the new Bowery Theatre, at a salary of \$800 per year. Popular acclaim was enormous. In his second year at the Bowery, Forrest received \$200 per night. His career was off like a rocket. Forrest approached the new season of 1827/8 as an established star.

A large portion of Edwin Forrest's success was founded on his perception of himself as the first truly American actor. His audiences appreciated this "rugged," New World style, which was created in part by his massive physique and great booming voice. In 1828 Forrest furthered this image and the American theater by offering prizes for American plays, thus becoming the first actor to encourage substantially American authorship. The first play to win a prize was *Metamora*, a drama of Indian life by John H. Stone; it was produced at the Park Theatre in December of 1829. In the second year Robert M. Bird's tragedy *The Gladiator* was awarded the prize and produced in September of 1831. Both stories were adapted to Forrest's vigorous style and both became mainstays of his repertoire. In total Forrest gave over \$20,000 in prizes during the next few years. However, only two other plays from the competition succeeded with the audiences: Robert M. Bird's *The Broker of Bogota*, produced in 1834, and Robert T. Conrad's *Jack Cade*, produced in 1841.

At the age of twenty-eight Forrest had climbed to the top of his profession in America. He followed this

with his first tour of Europe, spreading his success to that continent as well. In England, at the age of thirty, he met and married eighteen-year-old Catharine Norton Sinclair, whose father was a musician and connected with the theater in Europe. The couple sailed soon after for America. Catharine conceived shortly thereafter, but the Forrests' first child died at birth. Catharine bore children three more times during the Forrests' married life, but none of these survived beyond the first few weeks of life.

The strain of these deaths, coupled with Edwin's long absences, his dislike of his in-laws (who had moved to America), and Catharine's less-than-respectable lifestyle while Edwin was away led some ten years later to the couple's much-publicized divorce. On August 9, 1850, Catharine filed suit in the Court of Common Pleas in Philadelphia. The grounds for divorce: infidelity. Edwin Forrest quickly counter-sued. On December 16, 1851, the first act of *Forrest v. Forrest* was begun. The trial and subsequent appeals dragged on for years, making many headlines and much bad publicity for Forrest. Edwin Forrest lost the case, on the grounds that he was never able to prove Catharine's infidelity, while her lawyers had successfully done so in his case. Alimony was set at \$3,000 per year. Forrest appealed the case in vain for over ten years. On November 30, 1864, his last appeal was denied, and the original judgment stood affirmed. Catharine still had difficulty receiving the alimony due her from Forrest, however, and this became a factor in her suit against the estate of Edwin Forrest after his death.

The divorce was just one of many difficulties endured by Forrest during his career. He was blamed by many for the Astor Place riot of May 10, 1849, in which several theater-goers were killed. The riot was a culmination of a long rivalry between Forrest and British actor William C. Macready. The two men had two completely different styles and approaches to the same roles, and each was vocally critical of the other. In 1849 Macready's American tour was particularly marked by squabbles with critics, audiences, and Forrest himself over the theatrical talents of both. The affair turned into an issue of nationalism that culminated in a New York theater packed on the night of May 10, 1849, with a mob of 1,800 theater-goers and 125 police officers, with two hundred members of the Seventh Regiment, two "troops of horse," plus a unit of hussars on standby. A scene ensued after police arrested three rowdies who were harassing Macready during his performance. Violence escalated on both sides, as the mob rushed out into the streets and gained numbers. Finally the military was given the order to fire upon the crowd, which was refusing to back down under mere threats. Thirty-one rioters were killed, forty-eight others sustained severe injuries. Macready slipped out quietly and returned to England. The Astor Place Opera House was a shambles and eventually closed down, unable to survive the reputation of "Massacre Place."

While his success was always phenomenal, lawsuits and ill-health plagued Forrest through a good portion of his career. Early on he suffered from chest pains, headaches, and attacks of fainting, associated with the stressful pace of his life. Later gout and rheumatism set in. In 1865, while playing an engagement in Washington (on the night, in fact, which had originally been chosen by John Wilkes Booth as his target-night for the assassination of President Lincoln—the President did not show up for Forrest's performance that evening, and Booth had to postpone his plans) Forrest was ravaged by an attack of sciatica. He spent his days in bed and his nights at the theater for the remainder of the engagement. Cold theaters added to his difficulty and a second attack on his sciatic nerve left him with a permanent drag in his right leg.

At the end of this run, Forrest returned to Philadelphia to recover from his illnesses. He predicted he would be well in a week; he spent that entire summer, however, in bed.

When the summer was over, rested and rejuvenated by his new-found cure, the "electrified bath," Forrest was ready to embark on what turned out to be his final major trip, a barnstorming tour that took him from the midwest to California. Instead of entrusting his supporting roles to the local talent found along the way, Forrest took his own entourage with him. Among this group was James McArdle, a failed actor who was looking for a second chance to make it in the profession. Forrest hired him to act as manager for his troupe. In addition, a nineteen-year-old newcomer, Elizabeth Swindlehurst, known by the stage name "Miss Lillie," was hired to play several leading roles. She became Forrest's protege and traveling companion for the trip.

The California trip was a financial success, though the critics were not always as kind to Forrest as the audiences were. They complained that Forrest's performances were filled with "moaning and whining." Forrest felt, however, that his time in western climates had rejuvenated both mind and limb. He returned to Philadelphia, however, to find that his body was not up to the cold eastern winter. After another confinement he took up the tour again. This became a pattern for Forrest until his death. Everywhere he went he sought new medical information, help for his aging body which, at the age of 60, had simply begun to fail him. To add to his struggle, Forrest was forced to contend against younger actors and younger tastes. The tastes of the audiences of the late 1860s had turned toward melodrama and the melodramatic thriller, plays like Augustin Daly's *Under the Gaslight* (1867), which included a heroine thrown into a river and a hero tied to a railroad track.

During the 1867/8 season Forrest sued the *Philadelphia Dispatch* for publishing a series of articles which were reported to be interviews with Forrest but, in truth, had been fictionalized and poked fun at the aging actor. This probably would not have bothered Forrest had the articles not suggested that he depended on drink to get him through his performances. The *Dispatch* settled out of court for an undisclosed amount and published an apology.

All was not distress for Forrest in these final years, however. It was during this time that he drew up plans in his will for a legacy that would benefit actors and actresses in the years to come: the Edwin Forrest Home, a place of retirement for stage performers. Perhaps his own ill health had shown him the need for those of his profession to be provided for after they could no longer support themselves on the stage. Finally Forrest's legs failed him. In October of 1872, just two months before his death, Forrest gave up the painful struggle that acting had become for him and began a series of Shakespeare readings. Though they were reviewed favorably, these readings were not financially successful. In December of that year Forrest returned to his home in Philadelphia; there, within a week's time, he died. Edwin Forrest was buried in the churchyard of Philadelphia's St. Paul's Episcopal Church on December 16, 1872.

Scope and Contents

The Edwin Forrest Collection came to the University of Pennsylvania between 1963 and 1989. The largest portion of this material arrived in the summer of 1988, and had been housed previously at the Edwin Forrest Home. This group primarily documents Edwin Forrest's later career and financial circumstances, most of the material being related to matters of business. It appears from the contents that this main body of correspondence was preserved by Daniel Dougherty (1826-1892), a Philadelphia lawyer, friend of Forrest, and one of the executors of his estate, who was active in the early administration of the Forrest Home. Because of Dougherty's role, the collection abounds in legal documents, receipts and correspondence concerning Forrest's financial ventures, various court cases, and expenditures. With this group came a small portion of personal correspondence from Forrest's early career. It documents in a very sketchy manner Forrest's early adventures in the theater. Included also in this large deposit was a group of scrapbooks and bound playbills, which added to an earlier donation of such materials from the Forrest Home. This earlier deposit also contained some prompt copies of plays which belonged to Edwin Forrest. The University also received a portrait of Edwin Forrest, depicting the actor in his early to middle twenties, a marble bust portraying Forrest in his role of Coriolanus, and a portrait of Horace Howard Furness, Jr. (1865-1930). A portion of Forrest's books, works of art, manuscripts, memorabilia, and other material relating to the theater was given by the Board of Managers of the Edwin Forrest Home to the Free Library of Philadelphia. In addition, some items of historical significance to the city of Philadelphia

were given to the Historical Society of Pennsylvania.

Forrest requested that correspondence he had saved during his lifetime be burned after his death, and this was performed by one of his executors. Thus the collection lacks in many areas of correspondence one would expect to be associated with an actor of Forrest's stature: fan mail; reviews collected by Forrest himself; personal notes on his own performances; travel notes. However, some of this was preserved by his lawyers and, in addition, the collection contains some scrapbooks owned by Forrest; some of these books are filled with engravings and daguerreotypes of Forrest and other performers in various roles, many autographed with well-wishes to Forrest written in. A scrapbook of clippings of Forrest's reviews and news items concerning Forrest presented to the Edwin Forrest Home by James Taylor in 1900 is also housed in the collection. Still the material in the collection presents at best, a less than complete portrait of Edwin Forrest, the actor.

A recent acquisition to the collection was the purchase of correspondence from Edwin Forrest to James Lawson (1799-1880). This helped to fill in one of the least-documented periods in the holdings, from 1830-1850. Lawson, a New York actor and playwright, was a close friend of Forrest's from his earliest days in the theater and also an executor of his estate. These letters do much to give the collection insight into Forrest's personality, from his first days of success through his troubled marriage, to the end of his career and his life. Still, it should be remembered that this is correspondence to one particular person and, as such, cannot give overall perspective to the life of Edwin Forrest.

Care was taken in processing the collection not to disrupt any order already given to the papers, while at the same time making the collection as coherent as possible. Thus in sorting priority was given to the arrangement probably first established by Dougherty himself, and items not in close proximity to their logical subject were interfiled with the same. The present arrangement of the collection depends heavily on both Dougherty's and Forrest's identification of the materials, in the form of names, dates and notes written by both, usually on the back of the correspondence. Without these it is often impossible to understand the point of many items in the correspondence. The guiding principle for arranging the collection was, whenever possible, to establish a correspondent and arrange correspondents in alphabetical order under a given heading, arranging correspondence in chronological order within each correspondent's file. There are a few series, however, in which correspondent order is not the most logical grouping of materials. This pertains to files which abound in legal documents, particularly those which concern land and houses owned by Edwin Forrest. In such series correspondence concerning the property is found filed first in the series. Legal documents are filed together following these.

Those who use the Forrest collection should keep in mind that the organizing principle used was based on the original lawyer's filing, and researchers are advised to "think like a lawyer" when using the collection. A particular correspondent's letters may not be found in the general correspondence section of the collection, but letters from this person may be found filed with correspondence concerning a piece of property or a particular work of art about which he or she was corresponding. Researchers should also keep in mind that, under any given heading they are likely to find correspondence from Daniel Dougherty, James Lawson, and James Oakes; these men were close friends of Forrest, but they were also the executors of his estate, and as such had an interest in almost all areas of Forrest's life.

Administrative Information

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1989

Finding aid prepared by Julie A. Reahard.

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Immediate Source of Acquisition note

Gift of the Edwin Forrest Home, 1963-1989.

Gift of David Holmes: Richelieu, Act I, Scene 2.

Purchased from 19th Century Shop: Forrest/Lawson Correspondence.

Controlled Access Headings

FORM/GENRE(S)

- Contracts
- Daguerreotypes
- Engravings (prints)
- Manuscripts, American--19th century
- Manuscripts, American--20th century
- Playbills
- Prompt books
- Scrapbooks
- Visiting cards

SUBJECT(S)

- Theater--Pennsylvania--Philadelphia
- Theater--United States--History--19th century

Collection Inventory

I. FAMILY CORRESPONDENCE.

Series Description

Correspondence to and from Edwin Forrest and members of his family.

	Box	Folder
Forrest, Catharine (Mrs. Edwin) to Henrietta Forrest, circa 1842.	1	1
Forrest, Edwin to William L. Forrest (brother), 1822. .	1	2-3
Forrest, Edwin to Rebecca Lauman Forrest, 1824-1825.	1	4
Forrest, Edwin to Eleanora Forrest and Rebecca Lauman Forrest., 1825.	1	5
Forrest, Edwin to Rebecca Lauman Forrest, 1826-1835.	1	6
Forrest, Edwin and James Lawson to Rebecca Lauman Forrest, 1836.	1	7
Forrest, Edwin to Rebecca Lauman Forrest, 1837-1844.	1	8
Forrest, Edwin to Henrietta Forrest, 1862-1863.	1	9
Forrest, Edwin to Eleanora Forrest, 1864-1866.	1	10
Forrest, Edwin to Caroline Forrest, 1864.	1	11
Forrest, Edwin to ?, undated.	1	12
Forrest, William L. (brother) and William Forrest (father) to Lorman Forrest, 1818.	1	13

Forrest, William L. (son) to Rebecca Lauman Forrest, 1829.	1	14
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II. FORREST-LAWSON CORRESPONDENCE.

Series Description

Correspondence from Edwin, Catharine, and Eleanora Forrest to James Lawson. Some newspaper clippings are enclosed.

	Box	Folder
Dinner for Edwin Forrest card, 1834.	2	15
<i>Evening Post</i> articles, 1846, undated.	2	16
Forrest, Catharine to James Lawson, 1844, undated.	2	17
Forrest, Edwin to James Lawson, 1831-1872, undated.	2	18-25
Forrest, Eleanora to James Lawson, 1870.	2	26
New York Historical Society, 1858 June 22.	2	27
<i>Philadelphia Inquirer</i> article, undated.	2	28

III. CORRESPONDENCE TO EDWIN FORREST.

Series Description

General correspondence to Edwin Forrest from acquaintances, friends and fans.

A. A-G.

	Box	Folder
Abel, Peter E. and Edwin Forrest, 1869-1971.	3	29
"An Old Albanian" to Edwin Forrest, 1870 March 1.	3	30
Backus, Charles to Edwin Forrest, undated.	3	31
Backus, Estep & Burke to Edwin Forrest, 1870 February 8.	3	32
Barnum, P. T. to Fritz (William) Winter, 1860 December 6.	3	33
Bartlett, William E. to Edwin Forrest, 1871-1872.	3	34
Bird, Frederic M. and Edwin Forrest, 1869.	3	35
Birkey, S. A. to Edwin Forrest, 1857.	3	36
Brady, James T. and Edwin Forrest., 1864-1868.	3	37
Brady, Mathew B., circa 1862.	3	38
Broadway Theatre, New York. Accounts, 1851-1857.	3	39
Burden, Jesse R. to Edwin Forrest, 1870 February 16.	3	40
Calverly, Charles to Edwin Forrest, 1870 March 26.	3	41
Campbell, Q. to Edwin Forrest, 1849 August 22.	3	42
Capeu? to Edwin Forrest, 1855-1860.	3	43
"Celia" to Edwin Forrest, 1852.	3	44
Chaffe, Mrs. E. M. to Edwin Forrest, 1870 September 27.	3	45

Chapman, John S. to Edwin Forrest, 1869 November 18.	3	46
Conrad, Robert Taylor to Edwin Forrest, 1849 June 25.	3	47
Cooley, Aaron to Edwin Forrest, undated.	3	48
Cormack, R. to Junius Brutus Booth, 1828 December 4.	3	49
Note		
Item is in oversize .		
Dana, Mr. to Edwin Forrest, 1856 March 12. .	3	50
De Silver, Katie to Edwin Forrest, 1861-1864.	3	51
Dix, John A. to Edwin Forrest, 1861 January 8	3	52
Dodge, J. Smith to Edwin Forrest, 1848 August 19.		
Dougherty, Daniel to Edwin Forrest, 1864-1871.	3	53-54
Note		
One item is in oversize : Dougherty, Daniel to Edwin Forrest. Rights of a dramatic composer, Act of Apr. 18, 1856.		
Dufrene, T. W. to Edwin Forrest, 1863.	3	55
Edwin Forrest Dramatic Club to Edwin Forrest, 1867 April 10. .	3	56
Ellen to ?, undated.	3	57
Evans, T. C. to Edwin Forrest, undated. .	3	58
Finch, Mrs. C. A. to Edwin Forrest, undated.	3	59
Fisher, Charles J. B. to Andrew Stevens, 1869 August 9. .	3	60
Ford, John T. to Edwin Forrest, 1865, undated.	3	61

Forney, John W. to Edwin Forrest, 1871 January 17.	3	62
Forrest, Ed. to John J. Adair, 1867 April 20.	3	63
Forrest, Edwin to H. DuBois, 1861 December 22.	3	64
Forrest, Edwin to Charles Havens, 1864 May 15.	3	65
Forrest, Edwin to Richard Griffin & Co., Publishers, 1860.	3	66
Forrest, Edwin to John Selwyn, 1872 October 29.	3	67
Forrest, Edwin to John Van Buren, 1865 June 12.	3	68
Forrest, Edwin to Fitz. W. Winter, 1855 December 15.	3	69
Fuller, George F. to Edwin Forrest, 1867 March 26.	3	70
Furness, Horace Howard to Daniel Dougherty, 1870 March 5.	3	71
Goodman, C. R. to Edwin Forrest, 1867 October 23.	3	72
Greene, C. E. to Edwin Forrest, 1868 December 14.	3	73
Gutekunst, F. to Edwin Forrest, 1869 September.	3	74

B. H-W (AND UNIDENTIFIED).

	Box	Folder
H., A. C. to Edwin Forrest, undated.	4	75
Harrison, J. to Edwin Forrest, 1869 December 17.	4	76
Hayard, E. H. to Edwin Forrest, 1869 January 27.	4	77

Houston, H. to Edwin Forrest, 1870 February 20.	4	78
Inghram, Virginia S. to Edwin Forrest, 1868 January 5.	4	79
James R. Osgood & Co. to Daniel Dougherty, 1880.	4	80
K., L. to Edwin Forrest, 1870 October 18.	4	81
Kentish, Charles A. to Edwin Forrest, 1855 October 17.	4	82
"Kitty the Spinner" to Edwin Forrest, 1824 July 28.	4	83
L. to Edwin Forrest, 1870.	4	84
Laphore, J. L. to Edwin Forrest, 1867 March 29.	4	85
Lawrence, Philip to Edwin Forrest, 1869 November 13.	4	86
Lawson, James to Edwin Forrest, 1853-1872.	4	87-89
Note		
1 item in oversize		
Lewis, Ellis to Edwin Forrest, 1870 September 8.	4	90
McCabe, Thomas W. to W. Forbes, 1863 March 11.	4	91
McChain, Mary O. to Edwin Forrest, 1870 March 27.	4	92
McMakin, M. P. to Edwin Forrest, 1855-1870.	4	93-94
Magoon, E. L. to Edwin Forrest, 1851 September 25.	4	95
Many Friends to Edwin Forrest, 1870 March 17.	4	96
Marguerittes, E. de to Edwin Forrest, 1853 March 14.	4	97

Maurice, W. H. to Edwin and Caroline Forrest, 1856, undated.	4	98
Mercantile Library Association of Boston and Edwin Forrest, 1871.	4	99
Note		
1 item in oversize .		
Martinelli, Isaac to Edwin Forrest, 1865 June 12.	4	100
Montalba, Anthony R. to Edwin Forrest, 1852-1855.	4	101
Montalba, Emeline to Edwin Forrest, 1854 June 20.	4	102
Morgan, Henry J. to Edwin Forrest, 1862 September 6.	4	103
New York Historical Society to James Lawson, 1858 June 22.	4	104
Norton, John S. to Edwin Forrest, 1870 September 27.	4	105
Oakes, James to Edwin Forrest, 1867-1869.	4	106
Pearson, Harris G. to Edwin Forrest, 1866 January 13 Philbrook, S. G., 1870 May 7.	4	107
Ream, Vinnie to Edwin Forrest, 1871 January 21.	4	108
Rees, James to Edwin Forrest, 1868-1870.	4	109
Schaffer, C. W. to Edwin Forrest, 1855 October 26.	4	110
Schmacle, William to Edwin Forrest, 1867-1868.	4	111
Shreve, Crump & Low to Edwin Forrest, 1872 April 8.	4	112
Slocum, Robert J. to Edwin Forrest, 1870 October 4.	4	113

Smith, S. S. to Edwin Forrest, 1850-1871.	4	114-115
Smith, S. S. to James Lawson, 1863 October 1.	4	116
Sutton, Samuel to Edwin Forrest, 1847 March 20.	4	117
Swindlehurst, Elizabeth (Miss Lillie) to Edwin Forrest, 1865.	4	118
Note		
1 item is in oversize .		
Thompson, James J. to Edwin Forrest, 1870 September 28.	4	119
Thompson, Thomas Bangs to Edwin Forrest, undated.	4	120
Twain, Mark, undated.	4	121
Wallace, James L. to Edwin Forrest, 1856.	4	122
Ward, Townsend to Edwin Forrest, 1870 September 26.	4	123
Wood, Matilda C. to Edwin Forrest, 1872 May 15.	4	124
unidentified, 1856.	4	125
unidentified, undated.	4	126

IV. MISCELLANEA: FORREST FAMILY/ESTATES OF HENRIETTA AND REBECCA LAUMAN FORREST.

Series Description

Includes miscellaneous notes kept by Edwin Forrest, information dealing with the estates of his sisters and his mother, items belonging to his family, etc.

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Forrest, William (father), undated. .	5	140
Young Men's Association for Mutual Improvement to William L. Forrest (son), 1834 January 1.	5	141

V. ARTWORK, SPEECHES, TRIBUTES.

Series Description

Contains items having to do with various paintings and sculptures of Forrest, some speeches given by Forrest on public occasions, information pertaining to William Alger's book, *The Life of Edwin Forrest*, and some miscellanea pertaining to plays and performances.

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J. B. Lippincott & Co., 1874-1881.	6	150
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Timon, the Man-hater, 1864 January 27.	6	157

VI. FORREST'S LIBRARIES.

Series Description

Receipts for book purchases and translators. Lists of books owned by Forrest. Also contains information concerning the books destroyed in the fire in the library at the Broad Street Mansion, and the rebinding of books after the fire.

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Theatrical Fund Association of Philadelphia, 1838.	8	181

VIII. GENERAL RECEIPTS/TAXES.**Series Description**

Just as its title implies, this series consists of various receipts for money paid out by Forrest (or his lawyers on his behalf). Also included are items dealing with Forrest's annual taxes. (Items dealing with land taxes are filed within the series dealing with each particular piece of property.) Cancelled checks can also be found in this series.

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Series Description

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Series Description

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XI. FORREST VS. MAURICE.

Series Description

This relatively unknown case involved William H. Maurice, who handled some of the business details of Forrest's life while Forrest was away from Philadelphia. It appears that Maurice fell behind in payments on a house, the mortgage of which was in Forrest's name. Some very questionable banking practices on Maurice's part prompted the Bank of Commerce to sue Edwin Forrest and Forrest in turn to sue Maurice. Thus this series contains information on both cases.

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XII. TOUR WITH MCARDLE/FINAL READING TOUR, 1866-1872.

Series Description

Details of the expenses of these tours were kept separately since McArdle acted as a professional manager on this trip. Contains expense account information, hotel bills, contracts with theaters, etc.

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Series Description

Contains information about the purchase, upkeep, and history of this property owned by Forrest, which in later years would become the site of the Edwin Forrest Home.

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XIV. BROAD AND MASTER HOUSE.

Series Description

This was Forrest's personal residence in Philadelphia throughout his later career. One wing of the mansion was constructed as a library and art gallery. This series contains information concerning the home's purchase, upkeep, and history, and also its sale after Forrest's death.

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XV. NEW YORK PROPERTY.

Series Description

Forrest owned several pieces of property in the state of New York, most of which was later sold to pay money owed to Catharine Forrest. This series contains information on the purchase of the various properties, their upkeep, and histories, and on the design of Fonthill, Forrest's castle on the Hudson River.

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XVI. MICHIGAN PROPERTY.

Series Description

Forrest developed a friendship with George Goodman of western Michigan, who seems to have invested in a good deal of property there. He encouraged Forrest to buy a substantial amount of property in the state, which it seems Forrest never improved and subsequently sold. A small portion of this land may have been willed to the Forrest Home.

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Deed to Forrest Home of Land in Michigan.	17	443
Lists of land owned, taxes paid, etc., 1834-1863, undated.	17	444
Taxes, 1839-1880.	17	445

XVII. LAND IN OHIO AND KENTUCKY.**Series Description**

Forrest fell in love with this area on his early tours to Cincinnati and Lexington. He bought several acres situated in both states and named the area Forrest Hill. There seems to have been a residence in connection with this purchase and Forrest rented this out to various tenants through his agent in that area, S. S. Smith. Between the tenants' non-payment of rent and the taxes, the property was a constant source of financial concern for Forrest.

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XVIII. SMALLER PROPERTIES, BONDS, AND INVESTMENTS.**Series Description**

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The Edwin Forrest (ship), 1853-1867.	19	460
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Marston and Oxford St. House, 1862-1880.	19	463
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Tenth St. Property, 1825-1855.	19	465
Note		
2 l. in oversize .		

XIX. ESTATE OF EDWIN FORREST/WILL OF EDWIN FORREST.

Series Description

Correspondence to and from the executors of Forrest's estate and those interested in purchases or having claims against the estate. Includes legal documents, lawyers' notes and various drafts of Edwin Forrest's will. Also included at the end of this series are the notebooks of Daniel Dougherty.

A. ESTATE OF EDWIN FORREST.

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2. E-O.

	Box	Folder
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3. P-Z.

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B. WILL OF EDWIN FORREST. NOTEBOOKS OF DANIEL DOUGHERTY.

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Description		
Notes by Eli K. Price.		
Will of Edwin Forrest, undated.	22	524

Description

Outline for the plan of the Edwin Forrest Home.

Will of Edwin Forrest, 1873.

22

525

Description

Pamphlets.

Dougherty, Daniel, undated.

22

526-527

Description

Notebooks (notes on various litigation pertaining to the Estate).

XX. CATHARINE N. FORREST VS. THE ESTATE OF EDWIN FORREST.**Series Description**

Legal documents and correspondence concerning Mrs. Forrest's court battle against the estate.

Box

Folder

Anthon, William Henry to Daniel Dougherty, 1874 January 16.

23

528

Forrest, Catharine N., 1874-1881.

23

529

Sedley, Henry, 1876.

23

530

XXI. WILLIAM B. FORREST VS. THE EDWIN FORREST HOME.**Series Description**

After Forrest's death several people turned up who claimed to be relatives of Forrest and, therefore, to have a right to a share of his estate. The only one of these to successfully gain anything from the estate was William B. Forrest of Nova Scotia, who claimed to be a second cousin. James Oakes, one of the three executors of the estate, remembered that Forrest had spoken of an uncle in Scotland and rather than risk a court battle, the executors settled out of court for \$16,000.

	Box	Folder
Cochran, Thomas to Daniel Dougherty, 1881 March 8.	24	531
De Forest & Weeks to Daniel Dougherty, 1877-1881, undated.	24	532-533
Dougherty, Daniel and Hunn Hanson, Edward Olmsted, 1881.	24	534
Hanson, E. Hunn to Daniel Dougherty, 1880-1881.	24	535
Hart, Charles H. to Daniel Dougherty, 1879.	24	536
Olmstead, Ed. to Daniel Dougherty, 1881.	24	537
Price, Eli K. to Daniel Dougherty, 1879.	24	538
Townshend, John to R. W. De Forest, 1881.	24	539
Bond of Removal to U. S. Court, 1879.	24	540
Newspaper clippings, 1881.	24	541
Notes, 1881, undated.	24	542
Petition for Removal to U.S. Circuit Court, 1879.	24	543
Points opposing motion to remand, undated.	24	544
Suit, 1880.	24	545

XXII. JAMES OAKES CORRESPONDENCE.**Series Description**

Letters from James Oakes to Daniel Dougherty. Included are a few letters to others. All have to do in the main with the estate of Edwin Forrest.

	Box	Folder
Brown, Henry A. to James Oakes, 1874 December 29.	25	546
Oakes, James to William Allen Butler, 1874.	25	547
Oakes, James to Daniel Dougherty, 1873-1878, undated.	25	548-553
Oakes, James to Edwin Forrest Club, 1874 July 14.	25	554
Oakes, James to James Lawson, 1874.	25	555
Title page, "Barnum's Baby Show" autographed by Francis J. Nicholls to James Oakes, undated.	25	556

XXIII. THE EDWIN FORREST HOME.**Series Description**

The series contains correspondence concerning the set-up of the home itself, choosing of the staff, and selecting qualified residents. Correspondence between Daniel Dougherty and the trustees and manager of the home is also to be found here as well as a number of legal documents and lists of expenditures concerning the home.

	Box	Folder
A.C. Brown & Co., 1876.	26	557
Barrett, Laurence to Daniel Dougherty, 1880.	26	558

Bascombe, Henry L. to Daniel Dougherty, 1881.	26	559
Bryan, W. to Daniel Dougherty, 1881.	26	560
Canton, Rachel to Daniel Dougherty and James Oakes, 1877-1881, undated.	26	561
Cards of members of the Forrest Home, 1896, undated.	26	562
Castle, James H. to James Oakes, 1874.	26	563
Chickering, C. F. to Daniel Dougherty, 1878-1879.	26	564
Cline, John, 1880-1881.	26	565
Cook's ledger, 1876.	26	566
Corri, Henri, 1880-1881, undated.	26	567
Davidge, William, 1879.	26	568
Deed, Edwin Forrest Home, 1878.	26	569
Dougherty, Daniel, 1879-1881.	26	570
Ferguson, Joseph C. to Daniel Dougherty, 1878.	26	571
Fidelity Insurance, Trust and Safe Deposit Co., 1885-1891.	26	572
Fitler, Edwin H. to Daniel Dougherty, 1879-1881, undated.	26	573
Forney, John W. to Daniel Dougherty, undated.	26	574
Garsed, H. E. to Samuel L. Sharp, 1893.	26	575
Gemmill, William D. to Daniel Dougherty, 1879.	26	576

Gilbert, Helen mar to Executive Committee of the Board of Managers of the Edwin Forrest Home, undated.	26	577
Gould, Mary, 1880-1881.	26	578
Government of the Edwin Forrest Home, 1931.	26	579
H. G. Parker, 1876-1878.	26	580
Harrison, W. B. to Daniel Dougherty, 1881.	26	581
Hopkins, E. M. to Daniel Dougherty, 1881.	26	582
Incorporation of the Edwin Forrest Home, 1873-1874.	26	583
Investments of the Edwin Forrest Home, undated.	26	584
Little, Amos R. to Daniel Dougherty, 1879-1881.	26	585
McCoy, A. to Daniel Dougherty, 1874.	26	586
McDonough, John E. to Daniel Dougherty, 1880.	26	587
Maeder, Fred S. to Daniel Dougherty, 1880.	26	588
Michener, J. H. to Daniel Dougherty, 1874.	26	589
Mickels, Mary Ann to Daniel Dougherty, 1881.	26	590
Neel, John W., 1880.	26	591
Newton, A. Edward to Mrs. Gehri, 1928.	26	592
North Cedar Hill Cemetary, 1885-1887, undated.	26	593
Note		
1 item oversize .		

Notes re: Edwin Forrest Home, undated.	26	594
Opening, Organization of the Edwin Forrest Home, undated.	26	595
Peale, J. Burd to Daniel Dougherty, 1879-1880.	26	596
Penn National Bank, 1891-1897.	26	597
Quigg, J. Travis to Daniel Dougherty, 1879.	26	598
Richardson, Charles to Dan. Dougherty, 1878.	26	599
Ritter, J. S. to Daniel Dougherty, 1881.	26	600
Rue, A. B. to Daniel Dougherty, 1880.	26	601
Shallcross, Thomas to Dan. Dougherty, 1874.	26	602
Stokely, William S. (Mayor of Philadelphia) to Daniel Dougherty, 1879.	26	603
Stokes, Sam E. to Daniel Dougherty, 1879.	26	604
Stover, Lewis to Daniel Dougherty, 1874.	26	605
Times to Daniel Dougherty, undated.	26	606
Turner, B. W. to Daniel Dougherty, 1880.	26	607
Wilkinson, R. A. to Daniel Dougherty, 1874-1881.	26	608
Williams, J. Henry, 1879.	26	609

XXIV. PLAYS COPIED OUT.

Series Description

This series includes manuscript prompt copies of several plays which won first place in Forrest's playwriting competition: *Aylmere (Jack Cade)*; *Oralloossa*; and *The Broker of Bogota*. Also included with this group is a copy of the part of *Metamora* copied out for Edwin Forrest. In addition, this series contains a holograph copy of Act I, Scene 2 of *Richelieu*, in the hand of Edwin Forrest. This last piece was purchased separately by the University of Pennsylvania.

	Box	Folder
Forrest, Edwin, <i>A Tale of the Crusade: A Tragedy in Five Acts.</i>	27	610
Description		
Holograph, 162/163 pages.		
Byron, George Gordon Byron, Baron, <i>Werner, 1788-1824.</i>	27	611
Description		
Printed copy interleaved with pages of ms. notes.		
Conrad, Robert Taylor, <i>Aylmere, or the Kentish Rebellion, 1810-1858.</i>	27	612-617
Description		
Ms. prompt copies of the five acts of the play, for Edwin Forrest. Second copy: includes acts 3, 4, 5 only.		
Bird, Robert Montgomery, <i>The Broker of Bogata.</i>	27	618-622
Description		
Ms. prompt copies of the 5 acts written out for Forrest.		
Stone, John Augustus, <i>Metamora.</i>	27	623-624
Description		
—the part of <i>Metamora</i> only, copied out for Forrest.		
Bird, Robert Montgomery, <i>Oralloossa.</i>	27	625
Description		

—the part of Oralloossa only, copied out for Edwin Forrest.

Bird, Robert Montgomery, *Oralloossa*.

27

626-630

Description

Ms. prompt copies of the five acts written out for Edwin Forrest.

Richelieu, Act I, Scene 2, 1839.

27

631

Description

Holograph copy in the hand of Edwin Forest.

XXV. OVERSIZE.

Series Description

Oversize items belonging under the various series already mentioned are stored in this box. Oversize materials in each series have been so marked on the finding aid to the collection. Also included in this series are miscellaneous oversize materials, which have been noted on the finding aid and arranged at the end of this series.

Box

Folder

American Biblioplist, 1872 December.

28

632

Description

Memorial to Edwin Forrest.

The Cincinnati Commercial, 1872 December 13.

28

633

Description

Obituary of Edwin Forrest.

The Evening Programme. Forrest performances of Lear, Macbeth, Jack Cade and Hamlet, 1870 September 20

28

634

/Brooklyn Daily Programme, 1870 September 30.

Description

Forrest as Gladiator.

New York Daily Tribune. "President Buchanan's Defense" , 1865
December 16. 28 635

The Philadelphian. "Mr. Edwin Forrest as Hamlet" , 1858 July 10. 28 636

Newspaper editorial. Signed G.P.E. re: The Civil War, 1864 December 8. 28 637

Commonwealth of Pennsylvania. Department of Labor and Industry.
Bureau of Worman's Compensation, 1924. 28 638

Phrenological Chart, undated. 28 639

Plan of the Parlours, undated. 28 640

Playbill, Neafie as Jack Cade, circa 1865. 28 641

Proclamation. Mayor's Office re: Astor Place riot, 1849 May 11. 28 642

An Addendal to the Alphabetical List of Pieces MSS and Printed, 1846
June 13. 28 643

Eighteenth Report of the Charity Commissioners for England and Wales,
1871. 28 644

XXVI. BOOK MANUSCRIPTS RELATING TO THE LIFE OF FORREST.

Series Description

The manuscripts included are: Alger, William. *The Life of Edwin Forrest* (incomplete); *Catharine N. Forrest v. Edwin Forrest*; Harrison, Gabriel. *Edwin Forrest. The Actor and the Man; Reminiscences of the Early Days of Edwin Forrest*; Taylor, James. *Book of Clippings* presented to the Edwin Forrest Home.

	Box	Folder
Alger, William.	29	
Description		
Manuscript of <i>The Life of Edwin Forrest</i> (incomplete).		
Catharine N. Forrest, respondent, against Edwin Forrest, appellant. Case.	30	
Harrison, Gabriel. <i>Edwin Forrest. The Actor and the Man</i> . Brooklyn, 1889.	31	
Reminiscences of the Early Days of Edwin Forrest.	32	
Taylor, James. Book of clippings presented to the Edwin Forrest Home, 1900.	33	
Description		
Newspaper clippings spanning a great portion of the events of the life of Forrest.		

XXVII. SCRAPBOOKS.

Series Description

Various scrapbooks owned by Forrest and kept by the Forrest Home. Included in these scrapbooks are newspaper clippings; Shakespearian scraps; books of caricatures; calling cards; and publicity photos of actors and actresses.

	Box	Folder
No. 1: Newspaper Clippings, 1853-1856 No. 2: Programmes, Clippings, 1864.	34	
No. 3: Shakespearean and other scraps, 1860-1865.	35	
No. 4: Newspaper Criticisms, 1867-1868 No. 5: Criticisms-Readings, 1868-1869.	36	
No. 6: Newspaper Clippings, 1869-1870.	37	
No. 7: Clippings—Stratford on Avon, 1869-1871.	38	
No. 8: Clippings, 1874 No. 9: Clippings, 1865-1866.	39	
No. 10: Programmes & Notices, 1864-1865.	40	
No. 11: Clippings and Caricatures, 1862.	41	
Album containing a play in manuscript. <i>Alp the Renegade, or the Fall of Corinth</i> . Newspaper clippings—The Doty Case, 1852-1853.	42	
Actors autographs (Scrapbook 6). <i>Pensez à moi</i> —memory book.	43	
Photos and engravings of actors and others.	44	
Card scrapbook. Curious Theatrical Caricatures (Scrapbook 4).	45	
Caricaturists Scrapbook (Forrest pFH3517.840c).	46	
Views in Italy (Scrapbook 2) Portraits, English & Foreign (Scrapbook 3).	47	
Life of Oliver Cromwell (Scrapbook 10).	48	
Histrionic Scrapbook (theatres, actors—newspaper clippings).	49	

Histrionic Scraps, 1827.	50
<i>New York Evening Post</i> , 1834.	51

XXVIII. LIBRARY CATALOGUES.

Series Description

Catalogues of the library at the Edwin Forrest Home.

	Box	Folder
Anonymous, Catalogue of Library (Mitten), undated.	52	
Catalogue, Library of the Edwin Forrest Home, Spring Brook. Richard Penistan, Librarian, 1888-1893.	53	

XXIX. ACCOUNT BOOKS.

Series Description

Forrest's own financial account books, plus some of those belonging to his family; receipts of nights at various theaters; cash books; bank books.

	Box	Folder
Account Books.	54	
Contents		
* Forrest Family, 1794-1829 [Forrest F7703 794 r.]		
* Forrest Family, 1820-1858 [Forrest F7703 820 r.]		
* Edwin Forrest, 1831-1861 [Forrest F7703 831 r.]		

* Edwin Forrest, 1839-1841 [Forrest F7703 839 r.]

Account Books. 55

Contents

- * Baltimore, New York engagements, 1827
- * List of Plays for prize offered by Forrest
- * Speech delivered 1853
- * William Forrest deed to his sisters, 1850
- * Engagements, 1836-1841

Accounts, 1837-1839. 56

Account Books. 57

Contents

- * Receipt of Nights, 1840-1842
- * Receipts, 1846-1864
- * Receipt Book, 1847-1849
- * Bank Book, Mechanics' Bank of the City of New York with Edwin Forrest. 1862-1865
- * Bank Book, Farmers' & Mechanics' National Bank with Eleanora Forrest. 1866-1868
- * Bank Book, Manufacturers & Merchants Bank with Joseph McArdle, 1867
- * Account Book, Philadelphia Theatrical Fund, 1830
- * Account Book, 1825-1826
- * Account Book, 1827-1829

Copy of letters sent to and from Forrest, 1841-1843 58
List of property in Michigan, 1858.

Account Books. 59

Contents

- * Accounts, Fonthill, 1847-1850
- * Farm Accounts, 1854-1856

- * Farm Accounts and Inventory, 1854-1856
- * Cash Book, 1856
- * Receipts and Expenditures, 1861-1862

Account Book, 1861-1862.	60
Receipts of the House, 1862-1863.	61
Receipts of the House, 1865-1866.	62

XXX. NOTEBOOKS, DIARIES, PHOTOS, ETC.

Series Description

Many of the diaries included here were begun but have very few entries in them. Included is an address book; a Geography notebook; an actors' photo album; miscellaneous photos and calling cards; name plates for Forrest's sisters; and miscellaneous pieces used for writing.

	Box	Folder
Diary, notebook, etc.	62	
Contents		
* Forrest Diaries, 1857, 1869-1872		
* Miscellaneous notebooks		
* Address book		
Diary and notebook.	63	
Contents		
* Diary of Trieste, 1835 April 21 [Forrest F7703 835 d]		
* Geography, notebook [Forrest F7703 816 g]		
Actor's Photo Album [Forrest Folio A100 900p].	64	

Miscellaneous. 65

Contents

- * Miscellaneous photos and calling cards
- * Name plates--Caroline, Henrietta, Eleanora Forrest
- * Silver plate with inscription
- * Ivory piece

Leather case. 66

XXXI. PLAYBILLS.

Series Description

Playbills of Forrest's performances and others'. Both bound and unbound playbills are stored in this series.

Box Folder

1826-1841. 67

1844-1850 68
Boston, 1848-1858.

Boston, 1848-1865 69
New York, 1850-1861.

1851-1854. 70

1855-1863. 71

Philadelphia Academy of Music, 1861-1862 72
, 1862-1864.

1863-1866.	73
1867-1868.	74
1869-1870, undated.	75
Unbound, 1870.	76
