

"Theatricals in Philadelphia" scrapbooks

Ms. Coll. 1384

Finding aid prepared by Siel Agugliaro.

Last updated on May 15, 2019.

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

2019 May 7

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Title	"Theatricals in Philadelphia" scrapbooks
Call number	Ms. Coll. 1384
Date [bulk]	1838-1897
Date [inclusive]	1838-1936
Extent	6 linear feet (22 volumes)
General Physical Description note	Two different bindings exist for the scrapbook series. The first, featuring large numbers but no title on the spine, is possibly the one used for all volumes when they were purchased in 1920. Some volumes were subsequently rebound using a new spine bearing the title "Theatricals in Philadelphia". This title was probably taken from the description of the set compiled by auctioneer Stanislaus Henkel prior to the purchase of the collection.
Language	English
Abstract	The "Theatricals in Philadelphia" scrapbooks consists of a set of 15 scrapbooks on theatrical subjects and contains programs, playbills, newspaper clippings, images, and portraits of artists of the stage, dating from the second half of the 19th century. These materials mostly relate to theaters and other performing venues located in Philadelphia, although there are also some items from New York, Boston, and other U.S. cities. Because of its extent (about 3,500 pages), its chronological and geographical focus, the richness of its materials, and the breadth of

theatrical genres covered in the scrapbooks, this collection represents a unique and invaluable resource for anyone interested in the theatrical and cultural history of Philadelphia in the second half of the 19th century.

Cite as:

"Theatricals in Philadelphia" scrapbooks, 1838-1936 Ms. Coll. 1384, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania

Biography/History

The "Theatricals in Philadelphia" scrapbooks consists of a set of 15 scrapbooks on theatrical subjects and contains programs, playbills, newspaper clippings, images, and portraits of artists of the stage. These materials all date from the second half of the 19th century, and are mostly related to theaters and other performing venues located in Philadelphia. However, the scrapbooks also contain a smaller number of items from New York, Boston, and other U.S. cities. In 1936, all the items included in the scrapbooks were listed by title in a typewritten index in 7 volumes, which is also part of the collection.

The 15-volume scrapbook set joined the special collections of the University of Pennsylvania in May 1920, after it was purchased from Philadelphia auctioneer Stanislaus Vincent Henkels. Funding for the purchase came from a special fund established by Morris Lewis Clothier (1869-1947), a trustee of the University of Pennsylvania. The set became part of what was then known as the Clothier Collection of American Drama, an important theater collection that would be expanded for several decades under the supervision of University of Pennsylvania English professor Arthur Hobson Quinn (1875-1960). Quinn also oversaw the compilation of the title index, which was completed in 1936 by an employee of the Works Progress Administration. It was probably at this time that numbers were penciled on the margin of each page.

The creator of the scrapbooks is unknown, and was probably unknown at the time of the acquisition. A clipping pasted on the first page of volume 1, possibly excerpted from the original auction catalog, states that "somebody has devoted almost a lifetime in making this collection," but does not provide any indication as to who assembled the scrapbooks. Annotations in one or more hands can be found throughout the volumes. Some of the materials included in the scrapbooks were probably donated to the collection's creator. Volume 7 includes a letter from the Wallack Theatre (New York) dated 1886 and addressed to "Mr. Siegel," while a note by "G. N. Galloway" is annotated on the margin of a program included in volume 14. It is possible – although not certain – that one of these names corresponds to the person who assembled the volumes.

Because of its extent (about 3,500 pages), its chronological and geographical focus, the richness of its materials, and the breadth of theatrical genres covered in the scrapbooks – from opera, tragedy, and instrumental music to minstrel shows, vaudeville, and side shows – this collection represents a unique and invaluable resource for anyone interested in the theatrical and cultural history of Philadelphia in the

second half of the 19th century.

Scope and Contents

The collection is divided into two series. Series I includes the set of 15 scrapbooks, and series II consists of the 7 volumes of the title index.

The materials included in the scrapbooks are not arranged following a precise order, which makes the consultation of these volumes potentially challenging. However, a few guiding principles could be identified. In most of the scrapbooks (volumes 1-11 and 13) the materials are grouped by artist or theatrical company, although not in alphabetical or chronological order. Some volumes are especially (although not exclusively) dedicated to specific genres. Volume 1 largely relates to opera; volume 8 focuses on comedy, comic opera, and burlesque; volumes 12 and 13 are dedicated to minstrel shows, circus, magic shows, and burlesque; and volume 15 includes materials on side shows and other exhibits of artifacts and technological curiosities. Volume 14 is exclusively dedicated to the Philadelphia theatrical scene during the Civil War years (1861-1865), and the materials that it contains are organized by performing venue.

Researchers interested in a particular production are encouraged to consult the title index for the scrapbooks, which is located in series II. Because it is organized by title, however, the index is less helpful to locate specific artists, performing venues, articles, or other items in the scrapbook set. For these and other research criteria, researchers should consult the full description of each scrapbook, which can be found at the volume level in the finding aid. Each description include a list of the most prominent artists or theatrical companies featured in the volume, a list of performing venues, and a summary of notable articles, images, programs, playbills, and other materials found in the scrapbook.

Administrative Information

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

2019 May 7

Finding aid prepared by Siel Agugliaro.

Access Restrictions

This collection is open for research use.

Use Restrictions

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holder of the copyright to reproduce material from the Kislak Center for Special Collections, Rare Books and Manuscripts.

Source of Acquisition

Sold by Stanislaus Vincent Henkels on May 5, 1920 (acquired through the Morris L. Clothier Fund).

Processing Information note

Formerly Dewey Folio 812H T342 and 812H T342 Ind.

Controlled Access Headings

CORPORATE NAME(S)

- Arch Street Theatre (Philadelphia, Pa.)
- Chestnut Street Opera House (Philadelphia, Pa.)
- Chestnut Street Theatre (Philadelphia, Pa.)
- Walnut Street Theatre (Philadelphia, Pa.)

FORM/GENRE(S)

- Clippings
- Engravings (prints)
- Portraits
- Posters
- Scrapbooks
- Theater programs

GEOGRAPHIC NAME(S)

- Philadelphia (Pa.)

SUBJECT(S)

- Actors
- Actresses
- Circus--History
- Freak shows
- Minstrel shows
- Opera
- Performing arts
- Playbills
- Theater
- Theater--United States
- Theater--United States--History--19th century
- Vaudeville

Collection Inventory

SERIES I. "THEATRICALS IN PHILADELPHIA".

Volume

Volume 1 (generally focusing on opera), 1850-1896.

1

Scope and Contents note

Volume 1 includes articles, portraits, and programs relating to many celebrated figures from opera and theater. Among them are Jenny Lind (pages 1-8; 10-23); Charles R. Thorne and Richard Wagner (8-10); Louis-Antoine Jullien (24-26); Adelina Patti (27-36; 42-70); Carlotta Patti (38-41; 77-79); Christine Nilsson (75-77; 81-87); Annie Louise Cary (85-87); Minnie Hauk (99-101); Pauline Lucca (102-103); Susan Galton (113-117); Sarah Smith (Mrs. Bartley) (122); Genevieve Ward (127-131); Mary Frances Scott-Siddons (137-147); Emma and Daniel Waller (158-161), Jean Margaret Davenport (168-171); Helena Modjeska (172-175); Fanny Janauschek (178-189); Helen Maud Holt (Mrs. Beerbohm Tree) (191-195); Madge Lessing (197); Merri Osborne (198); Carrie Perkins (198); Adelaide Ristori (199-202); Rosina Vokes, Victoria Vokes, Jessie Vokes, Frederick Vokes, and Fawdon Vokes (212-218); Edward Smith Willard (222); Annie Yeamans (223); Lydia Thompson (227-240); Dion Boucicault and Agnes Robertson (241-271); Maggie Moore and James Cassius Williamson (283); and Marie Aimee (285-287).

Notable items found in the volume include images of the interior and exterior of Castle Garden (New York) in the early 1850s (page 4); a large cartoon featuring the most famous European singers and actors of the 1860s-1870s returning to Europe after their American successes (44-45); an engraving of a gala performance of Gounod's opera *Faust* at the Academy of Music (New York) in honor of grand duke Alexei of Russia (1871) (92-93); a poster promoting the beginning of an Italian opera season (probably the Mapleson Opera Company) and including caricatures of Minnie Hauk, Luigi Arditi, Etelka Gerster, Italo Campanini, Allan James Foley (Signor Foli), Sig. Frapolli, and Mlle. Pisani (96-97); images of the interior of Park Theatre (New York) (109); a large image showing the exterior of Union Square Theatre (New York) surrounded by portraits of famous actors, actresses, and performers who appeared on its stage (123-126); sketches depicting scenes

from the drama *Forget Me Not* (by H. C. Merivale and F. C. Grove), featuring Genevieve Ward in the main role (129, 132); and two playbills from the Ninth and Arch Dime Museum (Philadelphia), starring "Herr Winkelmann, the Great Austrian Giant" (290), and "Elder Joshua Baker and His Big Mormon Family comprising three wives and ten children" (291) (both playbills are dated 1887).

The volume includes playbills from the following Philadelphia theaters: Arch Street Theatre, Chestnut Street Theatre, Academy of Music, North Broad Street Theatre, and the Ninth and Arch Dime Museum. There is also a limited number of playbills from the Park Theatre (New York).

Volume 2, 1856-1897.

2

Scope and Contents note

About a third of the materials included in volume 2 are devoted to members of the Drew family of actors: John Drew (pages 140-147, 190-191, 196-199, 202-207, 209-210, 243); Louisa Lane Drew (107-161, 176-180, 182-186, 223-224, 227); Frank Drew (187-189, 208, 211-214); and Georgie Drew Barrymore (225-226). Other notable figures include John McCullough (1-80); John Sleeper Clarke (81-92); Creston Clarke (93-100); the Vokes family (162-163); Emily Eliza Saunders, Lady Don (164-165); Charlotte Thompson (166-169); Sam Hemple (170-171); Julia Dean (172-173); Catherine (Kate) Reignolds (174-175); Edwin Forrest (181); Eugène Godard (192-195, 216-217); Elizabeth Crocker (D. P.) Bowers (200); Polly Marshall (218-221); Otis Skinner (237); Sarah Truax (237); Bob Hilliard (238); Amelia Bingham (238); James K. Hackett (239); Mary Mannering (239); Frank Mills (239); Marie Shotwell (239); Edward Hugh Sothern (240); Marion Giroux (240, 243); Maud Adams (243); Ethel Barrymore (243); John Gibbs Gilbert (244-319); and John Collins (322-335).

Notable additional items found in the volume include a small number of images relating to the 1883 dramatic festival in Cincinnati, Ohio (pages 15-17); a picture of the exterior of the Walnut Street Theatre (92); and multiple programs of William Gillette's comedy *A Train Wreck*, produced at the Arch Street Theatre in 1889 (the programs also include sketches of scenes from the play) (228-235).

The volume contains programs and playbills from many Philadelphia theaters, including Mrs. John Drew's Arch Street Theatre, Wheatley and Clarke's Arch Street Theatre, the Grand Opera House, the Broad Street Theater, and the Walnut Street Theatre.

Volume 3, 1857-1888.

3

Scope and Contents note

Volume 3 is mostly dedicated to comedy, burlesque, circus, and minstrel shows, but it also includes newspaper clippings and pictures on other subjects. Notable figures of the stage featured in the volume include William Warren (pages 1-10); William Davidge (11-15); Antonio Blitz (21); Alice Oates (Mrs. Jas. A. Oates) (30-34); Hugh Reginald Haweis (53); Frank Brower (55-57); Jennie, Irene, and Sophie Worrell (59); Young America (dancer and acrobat) (60-61); John "Jolly" Nash (69); George L. Fox (91-97); John Drew, Louise Lane Drew, and Frank Drew (140-145); Eugène Godard (146-147); George Christy (148-149); Miss E. Kimberly (Shakespearian actress) (150-154); Wesley Barmore (also known as S. E. Harris) (156-161, 170-174); Adelina Patti (176-177); Annie Goodall (182); Robert Craig (183-185); and Alfred S. Phillips (189-191).

The volume also contains a large number of newspaper articles on several topics, such as the "rise and fall" of the New York Crystal Palace (1853-1858) (pages 17-19), the first elephant in the United States (18), the history of burlesque (20), Chinese actors in the United States (22-23), freak shows (24), the art of making figureheads for vessels (27), circus in the United States (19-20, 37-38), the selection process for those being hired in dime museums (54), early American plays (175), and big California trees (especially sequoias) (180-181). The scrapbook also includes numerous articles, engravings, and playbills relating with theater fires in Philadelphia, New York, Brooklyn, and London (71-80, 85-88, 115-119, 125-137). Theaters mentioned include the American Theatre, the Central Theatre, the International Comique, and the Temple Theatre (Philadelphia); the Butler's Theatre (New York); the Brooklyn Theatre (Brooklyn); and the Exeter Theatre (London). An article with a list of all theater fires in Philadelphia from 1798 to 1888 can be found on page 76.

Enclosed in the volume are also a set of sketches depicting characters and costumes in the opéra bouffe *La Grande-Duchesse de Gérolstein*, produced in New York by Batesman's Parisian Opera Troupe (pages 99-100); and additional clippings and engravings (including images of play scenes and backstage) relating to the "theatrical extravaganza" *The White Fawn* (with Jarrett and Palmer's combined Viennoise & Parisian Ballet Troupes, including Mlle. Marietta Bonfanti), as produced at Chestnut Street Theatre (circa 1868) (104-110). The scrapbook concludes with a set of engravings depicting scenes from Shakespeare's plays (199-217).

The volume contains playbills from many theaters in Philadelphia, New York, Boston, and other cities, including Col. Wood's Museum (9th and Arch), the Continental Theatre, the New 11th St. Opera House, the New American Theatre, Fox's American Theatre, John

Drew's National Theatre, Welch's National Theatre, and Sanford's Opera House (Philadelphia); Butler's American Theatre (New York); the Boston Museum (Boston); and the Grand Opera House of London, Ontario.

Volume 4, 1838-1889.

4

Scope and Contents note

Volume 4 contains engravings, playbills, and articles relating to celebrated comedians, tragic actors and actresses, singers, and acrobats, including Joseph Jefferson (pages 6-20, 23-29); Laura Keene (21); Edward Loomis Davenport (34-60); John Baldwin Buckstone (38); Fanny Vining Davenport (61-86); Peter Richings and Caroline Richings (88-125); Kate Josephine Bateman and Ellen Bateman (129-131); Charles Dillon (132-135); Charles Walter Couldock (136-142); Maggie Mitchell (144-160); James Edward Murdoch (163-206); Gabriel Ravel and Francois Ravel (208-243); McKean Buchanan (244-245); Marian Russell (Mrs. George Farren) and Fanny Fitz Farren (246-252); James Henry Hackett (253-261, 295); and Charles Blondin (262-294).

Additional items include images of several theaters, including the New Casino (New York) (page 84), the Metropolitan Opera House (New York) (84), the Chestnut Street Theatre (155, 168, 176, 206), and the South Broad Street Theatre (155). Also included in the volume is a rare color playbill of the comic opera *Electric Light* (words by William B. Hazelton and Edward Spencer, music by William Wallace Furst), staged in 1879 at the Broad Street Theatre (Philadelphia) (120-122).

The volume contains playbills from theaters in Philadelphia, New York, and other cities, including the Walnut Street Theatre, the Broad Street Theatre, the Chestnut Street Theatre, Mrs. John Drew's Arch Street Theatre, Wheatley's Arch Street Theatre, Wheatley and Clarke's Arch Street Theatre, the National Theatre, the American Academy of Music, and the Continental Theatre (Philadelphia); Laura Keene's Theatre, the Olympic Theatre, and the Union Square Theatre (New York); and the Citizens' Theatre (Vicksburg, Mississippi).

Volume 5, 1872-1897.

5

Scope and Contents note

Volume 5 contains playbills, articles, portraits, engravings, and other materials relating to several notable figures of the stage, including Carmen Dauset Moreno (Carmencita) (pages 1-5); Eleanore Carey (6-9); John H. Fitzpatrick (10-12); Max Figman (13); Julia Marlowe (16-36); Robert Taber (21-22, 24-25, 35-36); Benoît-Constant Coquelin (39-40, 42); Jane Hading (40-41); Rosina Vokes (43-48); Victoria Vokes (49-50); Helen Barry (51-54);

Thomas W. Keene (55-59); George S. Knight and Sophie Worrell (Mrs. George S. Knight) (61-67); James O'Neill (70-89); Henry Miller (90-91); Blanche Walsch (90-91, 97); Marie Wainwright (90-96); Louis James (92-95); Helen Dauvray (97); William Faversham (99); Millie Maddern (99-102); Marie Jansen (115-122); Theresa Vaughn (123-124); Vernona Jarbeau (124-126); Ada Gray (127-129); Louise Allen (130-131); Emily Rigl (133); William Terriss (143-148); Jessie Milward (143-148); George Richards (149-156); Eugene Canfield (149-156); Tim Murphy (157); Dorothy Sherrod (157); Peggy Logan (159-161); Frank I. Frayne (162-166); Pete F. Baker (168-169); Ray Maskell (171); Frederick Paulding (172); Julia McKay (180); Augustus Cook (181-187); and Joseph Haworth (187).

The volume also contains images of scenes, cards, and other promotional materials relating to the following plays: Victorien Sardou's *Dolores* (including large portraits of Eleanore Carey and John H. Fitzpatrick) (pages 6-7, 10-12, 14-15); Augustus Thomas's play *A Night's Frolic*, starring Halen Barry (55); the play *Baron Rudolph*, starring George S. Knight and Sophie Worrell (Mrs. George S. Knight) (64); Charles Fechter's adaptation of Alexandre Dumas's play *Monte-Cristo*, starring James O'Neil (Chicago, Grand Opera House, 1883) (80-89); Elliot Barnes's play *Only a Farmer's Daughter* (135-140); the melodrama *Roger La Honte*, produced by H.C. Miner and adapted from the novel of the same name by Jules Mary (145-148); the comedy *A Midnight Bell*, written by Charles H. Hoyt and performed at the Chestnut Street Theatre in 1892 (151-152); the "operatic extravaganza" *Two Old Cronies* (performed at Mrs. John Drew's Arch Street Theatre in 1890) (175-179); George R. Sims and Henry Pettitt's drama *Harbor Lights* (181-184); George R. Sims's play *Lights of London* (188-189); William Irving Paulding's comedy *The Struggle of Life* (172); and the comedy *A Breezy Time*, by E. B. Fitz and Dan Shelby (199-202).

Included in the volume are also a few rare stickers advertising the play *Spider and the Fly*, by Robert Fraser and William Gill (also performed at Mrs. John Drew's Arch Street Theatre, circa 1890) (page 131). Other notable items include an image of the exterior of New Park Theatre (Philadelphia) (2); a long article on David Belasco and Franklin Fyles' play *The Girl I Left Behind Me* (also performed at the Chestnut Street Theatre, 1894) (104-113); a program of the inaugural performance of the New Standard Theatre (Philadelphia) (1888), including a ticket stub (99); and diagrams of Haverly's Theatre (Philadelphia) (4) and of Chestnut Street Opera House in 1882 (194).

Researchers will also find in the volume several playbills from theaters in Philadelphia (New Park Theatre, Chestnut Street Theatre, Chestnut Street Opera House, Herrmann's Theatre, Broad Street Theatre, Mrs. John Drew's Arch Street Theatre, Walnut Street Theatre, Standard Theatre, Continental Theatre, H. R. Jacobs' Lyceum Theatre,

Forepaugh's Theatre, and Haverly's Theatre), New York (Star Theatre, Tony Pastor's 14th Street Theatre), Boston (Windsor Theatre, Globe Theatre, and Boston Museum), Chicago (Grand Opera House), and New Orleans (Academy of Music).

Volume 6, 1872-1896.

6

Scope and Contents note

Volume 6 includes playbills, articles, portraits, engravings, and other materials relating to the following theatrical figures: Mary Anderson (pages 5-42); Emma Abbott (38); Alessandro Salvini (44); Tommaso Salvini (45-46); Ernesto Rossi (47-51); Clara Morris (52-64); Kate Claxton (62, 64-65); Fanny Morant (64-65); Ann Gilbert (Mrs. G. H. Gilbert) (64-65); James Lewis (64-65); Lillie Langtry (66-111); Charles Coghlan (94-95); Katherine Florence (95); Hattie Russell (94-95); Cora Urquhart-Brown Potter (117-138); Lotta Crabtree (139-158); Annie Pixley (159-182); Fay Templeton (178-181); Hortense Rhéa (183-189); Creston Clarke (191-193); Margaret Mather (195-200); Neil Burgess (201-211); Minnie Palmer (213-222); and Lewis Morrison (223-230).

The volume also contains additional materials, including a booklet titled *Salvini: A biographical Sketch of the Italian Tragedian together with Critical Judgments of His Acting* (New York: George F. Nesbitt & Co., 1873) (45); a large image depicting "The Histrionic and Lyric Firmament" (1882), with portraits of many famous figures of contemporary opera and theater (106-108); "The Langtry Puzzle," a maze revealing Lillie Langtry's name as it is solved (110-111); promotional material for play *M'Liss, Child of the Sierras*, starring Annie Pixley (161-164, 172-173); a booklet promoting Hortense Rhéa's farewell tour of season 1886-1887 (185); a booklet titled "Souvenir of Neil Burgess in 'Vim,'" printed by Mrs. John Drew's Arch Street Theatre and including images of scenes from the play (209); figures depicting scenes from the play *The Great Fair Scene*, featuring Neil Burgess (209-211); and a set of cards portraying actor Lewis Morrison performing as Mephistopheles in *Faust* (226-227).

The scrapbook includes playbills from a number of theaters in Philadelphia, New York, and other cities: Walnut Street Theatre, Chestnut Street Theatre, Chestnut Street Opera House, Academy of Music, Mrs. John Drew's Arch Street Theatre, Herrmann's Theatre, Eleventh Street Opera House, Park Theatre, New Park Theatre, and Empire Theatre (Philadelphia); Union Square Theatre, Fifth Avenue Theatre, and Poole's Theatre (New York); Park Theatre (Newark, New Jersey); Opera House (Wilmington, Delaware); Van Wyck's Academy of Music (Norfolk, Virginia), Ford's Grand Opera House (Baltimore, Maryland); Mobile Theatre (Mobile, Alabama); and Prince's Theatre (London).

Scope and Contents note

About half of the materials included in volume 7 is relating to members of the Wallack stage family: Henry Wallack, James William Wallack, and Lester Wallack (pages 1-107). The rest of the scrapbook materials concerns the following figures: Elizabeth Ponisi Wallis (Madame Ponisi) (5, 65); Josephine Shaw (Mrs. John Hoey) (6-7); Joseph Haworth (63); Stella Boniface Weaver (65); Marie Jansen (71); Digby Bell (71); DeWolf Hopper (71); William Rufus Blake (74); Edwin Booth (74); Herbert Kelcey (92); Kyrle Bellew (92, 105); May Yohé (94-95); Grace Filkins (94-95); Osmond Tearle (103); Herbert Kelcey (108); John Randolph Scott (110-121); John T. Raymond (123-134); Edward Askew Sothern (131); John Edward Owens (135-141); John Howson (144-147); John Edwin McDonough (149-169); and John Brougham (171-194)

Additional materials of interest include a diagram of Walnut Street Theatre (Philadelphia) (60); a rare playbill of the final performance of the Wallack Company at Wallack's Theatre (1888), printed on fabric (73); a program of Wallack's Theatre enclosed to an autograph note addressed to a "Mr. Siegel" (perhaps the author of the scrapbook set, pages 87-91); a poster of Arthur Wing Pinero's farce *The Magistrate*, performed at the Walnut Street Theatre and featuring John T. Raymond (132-134); sketches, playbills, and a poster relating to the minstrel show *The Royal Marionettes* (162-169); an engraving depicting the "Grand ball in honor of the Japanese, given by the New York City authorities" (1860) (174); and a set of caricatures of famous actors and actresses, including Edwin Forrest, Charlotte Cushman, and Lester Wallack (190-192).

The volume also contains playbills from several theaters in Philadelphia, New York, and other cities, including the Wheatley and Clarke's Arch Street Theatre, Mrs. John Drew's Arch Street Theatre, Walnut Street Theatre, Walch's National Amphitheatre, Broad Street Theatre, McDonough's Gaieties, and Concert Hall (Philadelphia); Wallack's Theatre, Abbey's Park Theatre, Madison Square Theatre, Broadway Theatre, Bijou Opera House, Haverly's 5th Avenue Theatre, Olympic Theatre, Brougham's Theatre, and Niblo's Garden (New York); Washington's Theatre (Washington, D. C.); and unidentified theaters in Wilmington, Delaware, and in Vicksburg, Mississippi (the latter possibly being the Citizens Theatre).

Volume 8 (generally focusing on comedy, comic opera, and burlesque), 1876-1896.**Scope and Contents note**

Volume 8 is mostly devoted to comedy, burlesque, and light opera. Researchers will find

articles, playbills, programs, portraits, engravings, and other materials relating to the following theatrical figures: Lillian Russell (pages 5-41); Pauline Hall (42-56, 60-61); Eva Davenport (50, 56); George Holland (50); Rudolph Aronson (51-53); Jennie Weathersby (53); Anna O'Keefe (53, 61); Francis Wilson (53-54); Kitty Cheatham (54); Fanny Rice (54-55); Delia Stacey (55); Isabelle Urquhart (55, 57); James T. Powers (57); Lillian Grubb (57-58); Alfred Klein (59); Francis Wilson (59-61, 63-64); Nettie Lyford (62); John Philip Sousa (63); Adolph Zink (63); Selma Goerner (63); Franz Ebert (63); Francis Wilson (63-64); Edward Everett Rice (65-80, 86-110); Annie Yeamans (72, 74); John A. Mackay (73); Virginia Earl (78); Marion Giroux (78, 80); Richard Golden (81-85); Laura Joyce (84-85); Kitty Blanchard (Mrs. McKee Rankin) (84-85); Henry E. Dixey (84-86) Nathaniel Carl Goodwin (85, 139-159); Amelia Somerville (86); Maurice Curtis (M. B. Curtis) (111-124); Jennie Hughes (129-132); Barney McAuley (133-138); Nathaniel Carl Goodwin (139-159); Loie Fuller (144-145, 150, 160-161); Grace Kimball (158-159); Minnie Dupree (159); Maud Granger (165-171); Atkins Lawrence (169); Lizzie Evans (181-199); Louise Dempsey (202-211); and Adelaide Detchon (213).

The volume also contains additional materials, often but not necessarily related to the figures mentioned above. Such materials include sketches of scenes from the play *Billee Taylor*, featuring Lillian Russell (8); a waltz from the comic opera *Erminie* (arranged by Henry White) (62); programs, playbills, and sketches of scenes and characters from the opera buffa *Evangeline* (music by Edward Everett Rice, word by John Cheever Goodwin), performed at the Broad Street Theatre and the Walnut Street Theatre (86-110); sketches of scenes of *Sam'l of Posen; The Commercial Drummer*, featuring M. B. Curtis (119-124); engravings depicting scenes of burlesque show *The French Spy* (129-132), with images of actress Jennie Hughes; portraits and engravings depicting scenes from the play *Uncle Dan'l*, featuring Barney McAuley (134, 137-138); image of living tableau on the "Destruction of Pompeii," staged by Matt Morgan at the New York Opera Comique (circa 1875)(162-163); a large engraving depicting scenes from Jules Verne's novel *Le Tour de Monde en 80 Jours* (172-173); clippings and a playbill relating to the opening of the Kiralfy Theatre in Philadelphia (1876) (174-175); a playbill and images depicting scenes from the show *Ruth; or, the Curse of Rum* (Academy of Music, Philadelphia) (177-180); and several large portraits of actress Louise Dempsey en travesti (202-211).

Included in the scrapbook are also several playbills and programs from theaters in Philadelphia and in other cities in the United States, such as the Chestnut Street Opera House, the Chestnut Street Theatre, the Broad Street Theatre, the Park Theatre, the Walnut Street Theatre, Kiralfy's Alhambra Palace, the Academy of Music, and Mrs. John Drew's Arch Street Theatre (Philadelphia); the Boston Museum, the Boston Theatre, and the Globe

Theatre (Boston); The Casino; Tony Pastor's 14th St. Theatre, Haverly's Theatre, the Standard Theatre, and the Bijou Opera House (New York); the Pickwick Theatre (St. Louis, Missouri); and the Grand Opera House (Cincinnati, Ohio).

Volume 9, 1880-1896.

9

Scope and Contents note

The materials included in volume 9 relate to a relatively limited number of celebrated figures of the stage: Sarah Bernhardt (1-71); Jane Hading (73-153); Benoît-Constant Coquelin (74-181); Henry Irving (170-180, 186-219); Rachel Félix (Mademoiselle Rachel) (172, 175); Joseph Levinsky (174); Frédéric Lemaître (173, 175); François Joseph Talma (175); Ellen Terry (188-198, 203-221); Robert Drouet (222); and Oscar Wilde (224-243). The volume contains several notable items, including several caricatures and portraits of Sarah Bernhardt (1-71); an essay on "Acting and Actors," by Benoît-Constant Coquelin (77); an article on "The Comédie Française" by Theodore Child (originally published in *Harper's New Monthly Magazine*, possibly vol. 74, 1886-1887) (88); articles relating to a debate between Henry Irving and Benoît-Constant Coquelin over acting techniques (176-181); copy of a booklet titled "The Lyceum 'Faust,'" by Joseph Hatton (reprinted from the *London Art Journal*, circa 1890) (190); and caricatures of and articles about Oscar Wilde (especially concerning his affiliation with the Aesthetic Movement) (224-243). Researchers can find in the volume playbills and programs from the following theaters: Chestnut Street Theatre, Chestnut Street Opera House, and Sanford's Opera House (Philadelphia); Booth's Theatre, Star Theatre, and Palmer's Theatre (New York); and the Royal Lyceum Theatre (London).

Volume 10, 1851-1893.

10

Scope and Contents note

Volume 10 is mostly devoted to comedy, and includes playbills, programs, portraits, and other materials relating to the following theatrical figures: Gus Williams (pages 1-13); Samuel Piercy (14-15), Louise Pomeroy (16-17); Owen Fawcett (18), Marie Gordon (19), Asger Hamerik (20), Effie Ellster (21-23), George Reed Cromwell (24), Joseph Murphy (25, 35-41); Little Corinne (26-34); Fred Leslie (45, 47-48, 50); Nellie Farren (46, 48-50); Letty Lind (50); Tony Pastor (55-68); Maggie Cline (58, 60); Bessie Bonehill (59, 63); Mary Ann Ford (Talma) (72); Eugen Sandow (73-80); Charles A. Gardner (81-92); William Hoey (93-96); Charles E. Evans (93-96); Cheridah Simpson (93-96); Adèle Levey, May Levey, and Carlotta Levey (94-96); Minnie French (94-96); Jesse Merrilees (94-96);

Adele Ritchie (96); Anna Held (96); Frederick Hallen (97-98); Joseph Hart (97-98); Roland Reed (99-103, 109-110); Isadore Rush (99, 103, 108-109); Annie Lewis (102); Tommy Russell (116-117, 122); Marie Prescott (119-121); Rezin Davis Shepherd (R. D. MacLean) (119-121); Elsie Leslie (122); William J. Scanlan (123-133); Chauncey Olcott (134); Rose Coghlan (137-146); Charles Coghlan (145-146); Sadie Martinot (142, 145-146); John Frederick Zimmerman, Jr. (143-146); McKee Rankin and Kitty Blanchard (Mrs. McKee Rankin) (159-168); George Hanlon (173); Edward Hanlon (173); William Hanlon (173-174); Genevieve Ward (175); W. H. Vernon (175); Albert M. Palmer (177); Wilton Lackaye (180-182); and Blanche Walsh (182-183).

The volume also contains other material relating to the figures mentioned above. Among this material is drawings of scenes from the play *One of the Finest*, featuring Gus Williams (3-9, 13); a program presenting three comedies featuring Joseph Murphy (*Shaun Rhue*, *Kerry Gow*, and *The Donagh*), and including the tunes of the songs "My Dora Darling," "A Handful of Earth," and "Core O' My Heart" (41); playbills and a large scene photograph of the play *Zitka*, by William Carleton (51-54); a poster advertising the play *Pink Dominos* (71); a set of engravings advertising the melodramas *Sweet Singer*, *Fatherland*, and *The Man Hunt*, featuring Charles A. Gardner (81-92); two large engravings depicting the façade of the Boston Museum (106-107); engravings and playbills relating to the play *Little Roy Fauntleroy*, performed at the Walnut Street Theatre and the Boston Museum and starring respectively Tommy Russell and Olive Homans in the Lord's role (111-118, with additional photo of Elsie Leslie as Little Lord at p. 122); playbill and a program (including sketches of scenes) of the comedy-drama *Mavourneen*, written by George H. Jessop and produced by Augustus Pitou at the Walnut Street Theatre (134-135); series of engravings depicting scenes from the play *The Strangler of Paris* (147-157); series of playbills and programs relating to performances of Salbury's Troubadours (169-170); a playbill of play *Kayanka*, produced by the Miller Brothers' Company and performed at the National Theatre (Philadelphia) in 1890 (171) and a playbill of a performance of Dockstader's Minstrels at the Chestnut Street Theatre (1887) (179).

Playbills from the following theaters are included in the volume: Continental Theatre, Mrs. John Drew's Arch Street Theatre, Walnut Street Theatre, National Theatre, Chestnut Street Opera House, South Broad Street Theatre, Central Theatre, Gilmore's Auditorium, Central Theatre, and Broad Street Theatre (Philadelphia); People's Theatre, Tony Pastor's Theatre, Empire Theatre, Poole's Theatre, and Star Theatre (New York); Harris Bijou Theater (Washington, District of Columbia); Van Wyck's Academy of Music (Norfolk, Virginia); Boston Museum (Boston); Olympic Theatre (St. Louis, Missouri); and the Royal Opera House (Toronto).

Scope and Contents note

Volume 11 includes playbills, portraits, programs, and other materials relating to the following theatrical figures: Frank Maguire Mayo (pages 17-18); Oliver Doud Byron (21-24); Francis C. Bangs (32-34); Dominick Murray (35-42); Roland Reed (38); Isabella Nickinson (Mrs. Charles Walcot) (38-39); Charles Walcot (39); G. Swaine Buckley (51-52); Louis Aldrich (57-67); Grace Huntington (64-65); Marina Paoli (65); George C. Boniface (74-76, 86-87); Tony Denier (80-81); Myra Goodwin (89-90); Simon M. Landis (103-104); John B. Schoeffel (referred to in the scrapbook as "the husband of Agnes Booth") (112); John M. Burke (118); Edith Mason (118-119); Steele MacKaye (128, 130); Effie Ellsler (129-130); Marie Geistinger (133-134); Sara Jewett (136-138); Jacques Offenbach (140-142); Louis-Jacques Mandé Daguerre (141); Joseph Hofmann (142); Hortense Pierse (144-145); Marshall Pinckney Wilder (146); Mary H. Fiske (158, 160-162, 166); Harrison Grey Fiske (159); Frederick Paulding (165-166);); E. H. Van Veghten (168-173); Florence Bindley (174-176); Milton Nobles (189, 197); Robert Hilliard (192-194); Georgia Cayvan (193-194); John Drew (196, 202, 204-205); Dollie Nobles (197); Ada Rehan (198-206); Charles Richman (198); Creston Clarke (199); Catherine Lewis (199); Augustin Daly (199-200, 202, 204); James Lewis (202-206); Frederic Bond (202, 204-205); Ann Gilbert (Mrs. G. H. Gilbert) (202-204); and Isabel Irving (204-206). The scrapbook also contains additional materials, often not related to the stage figures listed above. Among such materials are a lithograph and a program of the play *Naiad Queen*, performed at the Arch Street Theatre of Philadelphia in 1857 and 1860 (pages 5-7); a ticket stub from a "Sunday Night Concert" at the dining and boxing venue Harry Hills (New York, 1881) (9); photographs of Modoc leaders Captain Jack and Shonchin (11), and a playbill advertising a "lecture" by Redpaths's Modoc Lecture Company (Horticultural Hall, Philadelphia, 1876) (12-13); a poster advertising a lacrosse tournament in Philadelphia (14-15); images of Oliver Doud Byron performing in the play *Across the Continent*, with images of scenes from the play (22-24); a large lithograph promoting the play *Poverty Flat: Or, California in -49*, performed at the Walnut Street Theatre in 1872 (26-27); a playbill of a performance of *Romeo and Juliet* at the Walnut Street Theatre (1873), featuring six different actresses in the role of Juliet (Effie Johns, Helen Houghton, Lillie Hinton, Maude Stuart, Marie Muhlanbring, and Miss Imogene) (29); programs, cards, and other promotional material relating to the play *The Silver King* (written by Henry A. Jones and Henry Herman (31); newspaper clippings on different subjects, including articles on French dancer Marie Taglioni, on a vast collection of object of arts left by Mrs. Morgan (a

New York widower), and on a reunion of the Pennypacker family in Schwenksville, Pennsylvania (43-46); playbill and sketches depicting a scene from the play *Henry Dunbar*, by Tom Taylor (47-49); a playbill and a newspaper clipping on a "Nautch Girls" show produced by Col. T. E. Snelbaker Majestic Consolidated Company and performed in Philadelphia in 1881 (54-56); playbills and souvenir cards relating to several productions of comedy *Our Strategists* (69-73); program and playbill of comedy *Our Candidate*, performed at the Standard Theatre (New York) in 1880 (77); a rare poster printed on fabric and advertising comedy *Humpty Dumpty*, with Tony Denier (80-81); card and playbills relating to the play *Two Orphans*, performed at the Chestnut Street Theatre (1875) and the Chestnut Street Opera House (1880) (85-87); playbills and sketches from the comedy *Humpty Dumpty's Travels* (Stewart's Novelty Theatre, Philadelphia, 1876) (92-100); playbills of productions of the Union Square Theatre Company performed at the Park Theatre (Philadelphia) in 1879 (105-111); playbills of Park Theatre productions, including *Robinson Crusoe*, *Fun on the Bristol*, *The Princess Toto*, *Our School-Days; Or, Boys and Girls Again* (performed by the Liliputian Opera Company), and the romantic opera *Valerie, or the Treasured Tokens* (first performed at the National Theatre, Washington, District of Columbia) (113-117); poster advertising a dog show at Colonel Wood's Museum (Philadelphia), with an additional image of the Museum (formerly known as Simpson's Museum) in 1876 (120-121); playbill of *Krieg im Frieden*, a play in German produced at the Philadelphia Germania Theatre in 1888 (122); playbill of "grand popular concert" by the Maurice Grau French Opera Company at The Casino (New York, 1884) (132); articles relating to Fourth of July celebrations in Woodstock, Connecticut, and in Germantown (Philadelphia), circa 1883 (139); programs and other materials relating to burlesque *King Cole II* by Woolson Morse (Herrmann's Theatre, Philadelphia, 1889) (150-153); program of comedy *Peck's Bad Boy and His Pa*, after George Wilbur Puck's dime novel with the same name (154); playbill promoting a show of "Scenes and Battles of the American Revolution" (performed by Adam Forepaugh Shows at Broad and Dauphin Streets, Philadelphia, 1893) (156); series of articles from "The Actresses' Corner" and "The Giddy Gusher" (the latter were probably penned by Mary H. Fiske and published on *The New York Dramatic Mirror*) (160-162); playbill advertising the "Crucifixion of Christ" and other "biblical groups in wax" saved from the Temple Theatre fire (Philadelphia, 1886) and put on exhibit at Temple Hall, Philadelphia (170); poster advertising comedy *The Book Agent*, including sketches of scenes from the play (181-183); card advertising comedy *Is Marriage a Failure?*, performed by vaudeville company Guy Hill's World of Novelties (184); a copy of chapter III from *Folly's Queens; or Women Whose Loves Have Ruled the World*, published by Richard Kyle Fox (186-188); a poster advertising the "oriental

pageant" *Lalla Rookh's Departure From Delhi*, produced by Adam Forepaugh (1881) (190); clippings on the theme "Acting and Advertising," including a short satirical play titled "The Drama of the Present, with Advertising Attachment," and a lithograph showing an actor and an actress performing amidst theatre props used as advertisement (191); a playbill of *A Wall Street Bandit*, by Archibald Clavering Gunther (Standard Theatre, New York, 1886) (195); and clippings including stage pictures of a production of William Shakespeare's *Twelfth Night*, performed at Daly's Theatre (New York) and starring Ada Rehan (200).

Researchers will find in the volume playbills and programs from the following theaters: Wheatley and Clarke's Arch Street Theatre, Jacobs and Hickey's Continental Theatre, Mrs. John Drew's Arch Street Theatre, Walnut St. Theatre, Horticultural Hall, National Theatre, Forepaugh's Theatre, Chestnut Street Theatre, Chestnut Street Opera House, Stewart's Novelty Theatre, Park Theatre, Grand Central Variety Theatre, Enoch's Variety, Grand Opera House, Colonel Wood's Museum, Germania Theatre, Herrmann's Theatre, Continental Theatre, Temple Theatre, Temple Hall, Arch Street Opera House, and Grand Central Theatre (Philadelphia); The Casino, H. R. Jacobs' Lyceum Theatre, and Standard Theatre (New York); Tremont Theatre, and Hollis Street Theatre (Boston); Van Wyck's Academy of Music (Norfolk, Virginia); and Crawford's Opera House (Topeka, Kansas).

Volume 12 (generally focusing on minstrel shows, circus, magic shows, and burlesque), 1846-1879.

12

Scope and Contents note

Volume 12 mostly consists of playbills and programs relating to minstrel, burlesque, and circus shows performed in Philadelphia. The materials included in the scrapbook tend to be organized by genre and performing place. However, several performers and artists could be singled out, including Antonio Blitz (pages 4-7, 26-27); Samuel Sharpe (S. M. Sharpley) and Sharpley's Minstrels (8-10); D. B. St. Jean (magician) (20-21); William Lingard (22-25); Louisa Pyne (37); Sigismund Thalberg (38-39); Agnes Sutherland (59-60); J. B. Roberts (64-65); Elizabeth Crocker (D. P.) Bowers (68-69); Julia Turnbull (70-77); Julia Mortimer (82-83, 93-95); Julia Price (82-87, 90-95); Freddy Carlo (84-85, 88-89); William Carlo (84-85, 88-89); A. M. Hernandez (86-89); Aaron Jones (90-95); Matt Rusk (90-95); Julien Martinetti (96-99); P. Martinetti (96-97); Mme. P. Martinetti (96-99) Ignacio Martinetti (97-99); John Edwin McDonough (100-118); Cordelia Howard (102-107); Joseph Fannin (114-117); Dan Rice (124-135, 214-217, 222-235, 228-239, 244-253); Alfred Stewart (136-137); Charles Foster (138-143, 146-151, 153-175); Julia Daly

(176-181); G. C. Charles (176-183); and Frank Brower (192-193).

The volume also includes additional materials not necessarily related to the artists mentioned above, a list of which is provided below: playbills of magic shows (pages 1-7); playbills of minstrel shows, including Sharpley's Minstrels, Birch and Sharpley's Minstrels, Fox's Casino Minstrels, George Christy's Minstrels, Simmons and Slocum's Minstrels, Huntley's Minstrels, Tunison and Co.'s Minstrels (8-19, 46-55, 66-67); a playbill advertising a show of Father Kemp's Old Folks Concert Company (National Hall, Philadelphia, 1857) (28-29); playbill of concerts at Parkinson's Illuminated Garden (Philadelphia, 1857) (30-33); a playbill advertising a "cafe theatre" concert at Thomeuf's Varieties (Philadelphia, 1857) (34); playbills of concerts and performances at the Musical Fund Hall (1855-1858) (35-43); playbill advertising concerts and other theater shows at Kossuth Exchange (Philadelphia, circa 1857-1861) (44-45); a playbill of the Wyoming Minstrels (performing on the U.S.S. *Wyoming* in 1860) (46-47); newspaper clippings describing a fight involving Samuel Sharpley, Thomas Sharpley, Edwin Kelly, and Francis Leon (the fight occurred in 1867 in New York City, outside the Fifth Street Opera House, and ended with the murder of Thomas Sharpley by Kelly's hand) (52-54); playbills of shows at Sanford's Opera House (54, 56-62); a program for the celebration of the Ebenezer Sunday School Temperance Society (probably at the Ebenezer Methodist Episcopal Church, Philadelphia, December 25, 1846) (63); a set of programs and playbills of performances at the McDonough's Gaieties and McDonough's Olympic (1859-1860) (80-118); and programs and playbills of circus and burlesque performances at the National Circus (later Welch's National Circus, later Welch's National Theatre), featuring Charles Foster and his company (including Julia M. Cooke, W. H. Bailey, H. A. Langdon, Mrs. J. H. Reed, and others) (138-175), the Star Company (including C. M. Lewis, Miss A. M. Roberts, W. J. Rainnie, and others) (182-189), Marsh's Juvenile Comedians (194-211), and Dan Rice and his company (including Ella Zoyara, Joe Pentland, Andre "Herr" Cline, Frank Drew, and others) (212-253).

Also in the scrapbook, researchers will find multiple programs and playbills documenting the activities of the following Philadelphia theaters: Concert Hall, Commonwealth Hall, Assembly Buildings, Southwark Opera House, Sharpley's Opera House (2nd and Vine Street), Birch and Sharpley's Opera House (6th and Chestnut Streets), Musical Fund Hall, Fox's Casino, Masonic Hall, Eleventh Street Opera House, The Melodeon, National Hall, Thomeuf's Varieties, Kossuth Exchange Concert Salon, Davis' Theatre and Music Hall, Arch Street Opera House, Sanford's Opera House, New South Street Theatre, Seventh Street Opera House, City Museum, Frank Rivers' Melodeon, McDonough's Gaieties, McDonough's Olympic, National Circus, and Welch's National Circus.

Scope and Contents note

Volume 13 is mostly dedicated to minstrel shows, but some material relating to magic shows, burlesque, and vaudeville is also included in the scrapbook. Researchers will find playbills, portraits, newspaper clippings, and other materials relating to the following artists and companies: R. Bishop Buckley (pages 5-7); George Christy and Wood's Minstrels (16-17); Morris Bros., Pell and Trowbridge's Minstrels (20-21, 74-77, 152-155, 184-193, 235-236); Buckley's Serenaders (22, 80, 241-250, 264-276); George Christy's Minstrels (24-28, 112-117, 251-252); Wood's Minstrels (32-33, 146-147); Thomas Dartmouth Rice (T. D. Rice) (34-36); Carncross and Dixey's Minstrels (41-45); Simmons and Slocum's Minstrels (46, 49); Sweatnam's Minstrels (47); Kelly and Leon's Minstrels (54-57, 59-66); John Wyman (72-73, 255-256); Huntley's Minstrels (78-79, 196-219); John H. Collins (82-83); Hooley and Campbell's Minstrels (128-129); Bryant's Minstrels (130-135); San Francisco Minstrels (136-139); John Pond Ordway and Ordway's Aeolians (140-145); Shorey, Carle, Duprez and Green's Opera Troupe (148-149), Rumsey and Newcomb's Original Campbell Minstrels (150-151, 237-240); T. G. Riggs (160-161); Sam Ryan (162-165); Birch and Sharpley's Minstrels (168-182); Duprez and Benedict's Minstrels (223-226, 283-284); the Peak Family (Lancashire Bell Ringers) (233-234); Doctor Valentine (253-254); Carter's Zouave Troupe (257-258); Tunison and Co.'s Minstrels (277-278); Hooley's Minstrels (279-282); and Alfred Burnett (285-289).

The volume also contains materials on minstrelsy and on other topics, including an article on "Negro minstrelsy" in England, with mention of the Christy Minstrels (1880) (pages 9-10); a piano score of the song "Such a Gitting Up Stairs" (as sung by minstrel singer Bob Farrell) (11-12); an image depicting the interior of Henry Wood's New Theatre, at 561-563 Broadway, New York (15); a set of clippings on the history of minstrel shows, with interview with Hughey Dougherty (18-19); an article on "The Origins of Christy's Minstrels" (23-24); additional clippings on minstrelsy, with an interview with Samuel S. Sanford and another article on the Christy's Minstrels (37-39); diagrams of the Eleven Street Opera House and of the Arch Street Opera House (58); a collection of playbills of minstrel shows at Sanford Opera House (1858-1860) (66-111); a newspaper clipping on the history of the Old City Assembly Rooms (444 Broadway, New York) (159); a collection of playbills of shows at the American Theatre (444 Broadway, New York) (159-165); a playbill and a poster relating to shows at the New Olympic Theatre (Philadelphia) (1873) (227-230); a collection of playbills of shows at Concert Hall (Chestnut Street, Philadelphia)

(231-258); playbills of magic and minstrel shows at Franklin Hall (Philadelphia) (1854) (259-262); and playbills of shows at Cartee's Lyceum and at the Melodeon (Philadelphia) (1854-1857) (263-268).

The scrapbook includes playbills and programs from the following theaters in Philadelphia, New York, and Boston: Arch Street Theatre, New Eleventh Street Opera House, Carncross Opera House, New Chestnut Street Theatre, Assembly Building, Wheatley's Arch Street Theatre, Concert Hall, New Olympic Theatre, Franklin Hall, Cartee's Lyceum, The Melodeon, Jayne's New Hall, New Philadelphia Opera House, Hooley's Opera House, Duprez and Benedict's Opera House (Philadelphia); Buckley's New Hall, American Theatre and Old City Assembly Rooms (444 Broadway), Niblo's Saloon, Art-Union Concert Hall (497 Broadway), Mechanics' Hall, and San Francisco Minstrels (585 Broadway) (New York); Buckleys' New Minstrel Hall and Aquarial Gardens (Boston).

Volume 14 (generally focusing on the Philadelphia theatrical scene during the Civil War years), 1861-1895.

14

Scope and Contents note

Volume 14 only contains materials from and about Philadelphia theaters in the years of the American Civil War, as also indicated by a handwritten annotation on the first page of the scrapbook ("Philadelphia Places of Amusement during the Rebellion 1861-1865"). Notable theater companies and figures of the stage mentioned in the volume include Edwin Adams (pages 5-6, 119-121, 136-143, 150-151); the circus and theater company of the Continental Theatre, including Henry Moreste, John Foster, Emma Pastor, James Pilgrim, Harry Chapman, Julia Drake (Mrs. Harry Chapman), Caroline Chapman, H. A. Langdon, Kate Archer, W. H. Bailey, J. B. Studley, and others (7-60); Tony Pastor (45-46, 49-52); Margaret Ann Rice (former wife of Dan Rice, performing in the 1860s as Mrs. Charles Warner) (59-60); Joe Pentland (59-60); John Henry "Professor" Anderson (71-75); Benjamin Young (77-78); Anna Cowell (79-80); Edward Askew Sothern (83-84); W. A. Chapman (91-92); Emma Waller (94-95, 108-113); James Edward Murdoch (96-107); Joey Gougenheim (114-117); the French Dramatic Troupe (from the Theatre Francais in New York) (122-125); Hooley and Campbell's Minstrels (126-131); John Sleeper Clarke (132-135, 154-155, 158-161); Alexina Fischer Baker (132-135); Vining Bowers (136-143); Charles Walter Couldock (144-149); Dan Setchell (152-153); James William Wallack (156); Edward Loomis Davenport (156); Buckley's Serenaders (163); Tunison and Co.'s Minstrels (168-169); Elise De Courcy (182-183); Frank Brower (184-185); Birch and Sharpley's Minstrels (184-187); John Edwin McDonough (188-191); Annie Lonsdale

(198-199); Harry Pearson (200-205); and Charley White (206-207).

The playbills in the volume are mostly organized by performing venue. The volume includes a collection of playbills of shows and circus performances at the Continental Theatre (later renamed American Theatre, and, from 1865, Fox's American Variety Theatre) (1861-1865) (pages 7-62), including a program from the evening before the fire of September 14, 1861, and annotated by a "G. N. Galloway" (28); a large number of playbills from the Walnut Street Theatre (71-161); and smaller groups of playbills from the Sanford's Opera House (170-175), Irving Hall (New York) (176-179), and McDonough's Olympic Theatre (later known as Olympic Music Hall) (180-207). The volume also contains the program of a show at Long's Variety and Museum (Philadelphia) (1864) (162) and additional playbills of Lincoln Memorial Tableaux at National Hall (164-165) and at Concert Hall (Philadelphia) (166-167).

In this scrapbook, researchers will find materials relating to the following Philadelphia theaters: Mrs. John Drew's Arch Street Theatre, Continental Theatre, Wheatley's Continental Theatre, New American Theatre, Grover's New Chestnut Street Theatre, Chestnut Street Theatre, Walnut Street Theatre, Long's Variety and Museum, Sanford's Opera House, Seventh Street Opera House, National Hall, Concert Hall, McDonough's Olympic Theatre, and Olympic Music Hall. A limited number of playbills from Irving Hall (New York) are also enclosed.

Volume 15 (generally focusing on side shows and other exhibits of artifacts and technological curiosities), 1849-1897.

15

Scope and Contents note

Volume 15 is almost exclusively dedicated to side shows, minstrel shows, and magic shows, but it also includes a limited amount of materials relating to opera and instrumental music, university and school concerts, and the exhibits of automata, early moving pictures, and other artifacts. The playbills, programs, portraits, flyers, and other materials contained in the volume are loosely organized by genre and performing venue. However, a few notable figures and performing companies can be singled out, including "Herr Haag" (page 2); "Colonel Goshen" (3); Charles Nestel (Commodore Foote) (3); Eliza Nestel (Queenie Foote) (3); the "Rossow Midgets" (3); Jack and Annie O'Brien (3); Sam Cowell (6-9); S. K. Murdoch (14); Clara Louise Kellogg (18); Julia Pastrana (19-21); Chang Bunker and Eng Bunker (the "Siamese Twins") (22-23); Millie and Christine McCoy (the "Carolina Twins") (30-31, 35); Doctor Valentine (34-35); Dollie Dutton (43); Anna Madah Hyers and Emma Louise Hyers (43); Elena D'Angri (48); Teresa Parodi (49-50); Louis-Antoine

Jullien (51-52); Pete Lane (53-54); Rumsey and Newcomb's Original Campbell Minstrels (55-60); Shorey, Carle, Duprez and Green's Opera Troupe (61-62); George Christy's Minstrels (63-66); John Henry "Professor" Anderson (67-70); Charles Dean (73); Philip Prentice Anderson (Rubini) (73); Georgia Minstrels (76); Julia Mortimer (79-80); Robert Heller (William Henry Palmer) (87-88); and Joseph Hartz (89-90).

The volume also contains a large number of additional items, including pictures of sideshow artists (mostly excerpted from Marmaduke Humphrey, "The Pranks of Nature," *Godey's Magazine* 132, no. 788, February 1896) (pages 2-3, 38, 88, 92); a playbill and a flyer advertising the Cardiff Giant on exhibit in Philadelphia (4, 43); a playbill advertising hot air balloon ascensions at Lemon Hill (Philadelphia) (1857) (5); a playbill of shows at the Musical Fund Hall (Philadelphia) (1849) (10-11); printed images of Musical Fund Hall (12); a collection of playbills advertising concerts and "Prof. Cromwell's Art Course of Entertainments" at Concert Hall (Philadelphia) (1855-1872) (13-18); an article from the *Philadelphia Medical Times* about medical examination of "Siamese twins" Chang Bunker and Eng Bunker at the College of Physicians (1874) (22); a playbill of shows at Sanderson's Exhibition Rooms (Philadelphia) (1859-1860) (24-27); playbills advertising shows at the Assembly Rooms (Philadelphia), including exhibition of Joseph Faber's Talking Machine (1871), and of conjoined twins Millie and Christine McCoy (1866) (28-31); a playbill advertising a "grand colored baby show" at the Concert Hall (1855) (32-33); playbills of freak shows at the Museum of Living Wonders and at Barnum's Museum (Philadelphia) (36-37, 39, 41-42); a playbill advertising a show at Adams' California Menagerie (1860) (40); flyer advertising the bomb that William King Thomas (Alexander Keith Jr.) used to cause an attack in Bremerhaven (Germany) in 1875 (the bomb was put on exhibit at 915 Market Street, Philadelphia, circa 1876) (40); a collection of playbills relating to shows and events at Concert Hall, including living tableaux, concerts, minstrel shows, and magic shows (circa 1857-1860) (44-70); promotional materials relating to exhibitions, concerts, and magic shows at Assembly Buildings (circa 1867-1870) (71-73); a program of a concert of the Yale Glee Club at the Musical Fund Hall (1873) (73); a program of Mrs. Jarley's exhibit waxworks and tableaux vivants at Horticultural Hall (Philadelphia) (1872) (74); a program of the Sunday School concert of the Church of the Evangelist at Musical Fund Hall (1856) (75); a program of the concert of the students of the Hampton Normal and Agricultural Institute (now Hampton University) at Horticultural Hall (1873) (76); playbills of shows at Alhambra Music Hall, Kossuth Exchange, Camac Woods Theatre, and Sanford's Opera House (1861) (78-86); a collection of newspaper clippings on several topic, including obituaries of Robert Heller (stage name of William Henry Palmer), a review of a performance of the tableaux *Paradise Lost* by John Milton at the Lutherbaum

English Lutheran Church (Philadelphia), and an article on the closure and imminent demolition of Concert Hall (87-88); a playbill advertising exhibition of the mechanical Steam Man invented by Zadoc Dederick and Isaac Grass in Philadelphia, with attached photograph (91-92); and programs of early silent movie exhibits at Bijou Theatre (Philadelphia) and Electrical Casino (Asbury Park, New Jersey) (93).

The scrapbook includes playbills and programs from the following Philadelphia theaters and performing venues: Concert Hall, Philadelphia Museum (7th and Chestnut Street), New Philadelphia Museum (833 Market Street), Grand Polytechnic and Anatomical Museum of Science and Art, Sanderson's Exhibition Rooms, Assembly Buildings, Museum of living Wonders (Old Melodeon), Barnum's Museum, Horticultural Hall, Musical Fund Hall, Alhambra Music Hall, Kossuth Exchange, Camac Woods Theatre, Sanford's Opera House, and Bijou Theatre. There are also a limited number of playbills from performing venues located in other cities, including Adam's California Menagerie (New York), and the Electrical Casino (Asbury Park, New Jersey).

SERIES II. INDEX TO "THEATRICALS IN PHILADELPHIA" (PRODUCED BY THE WPA), 1936.

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