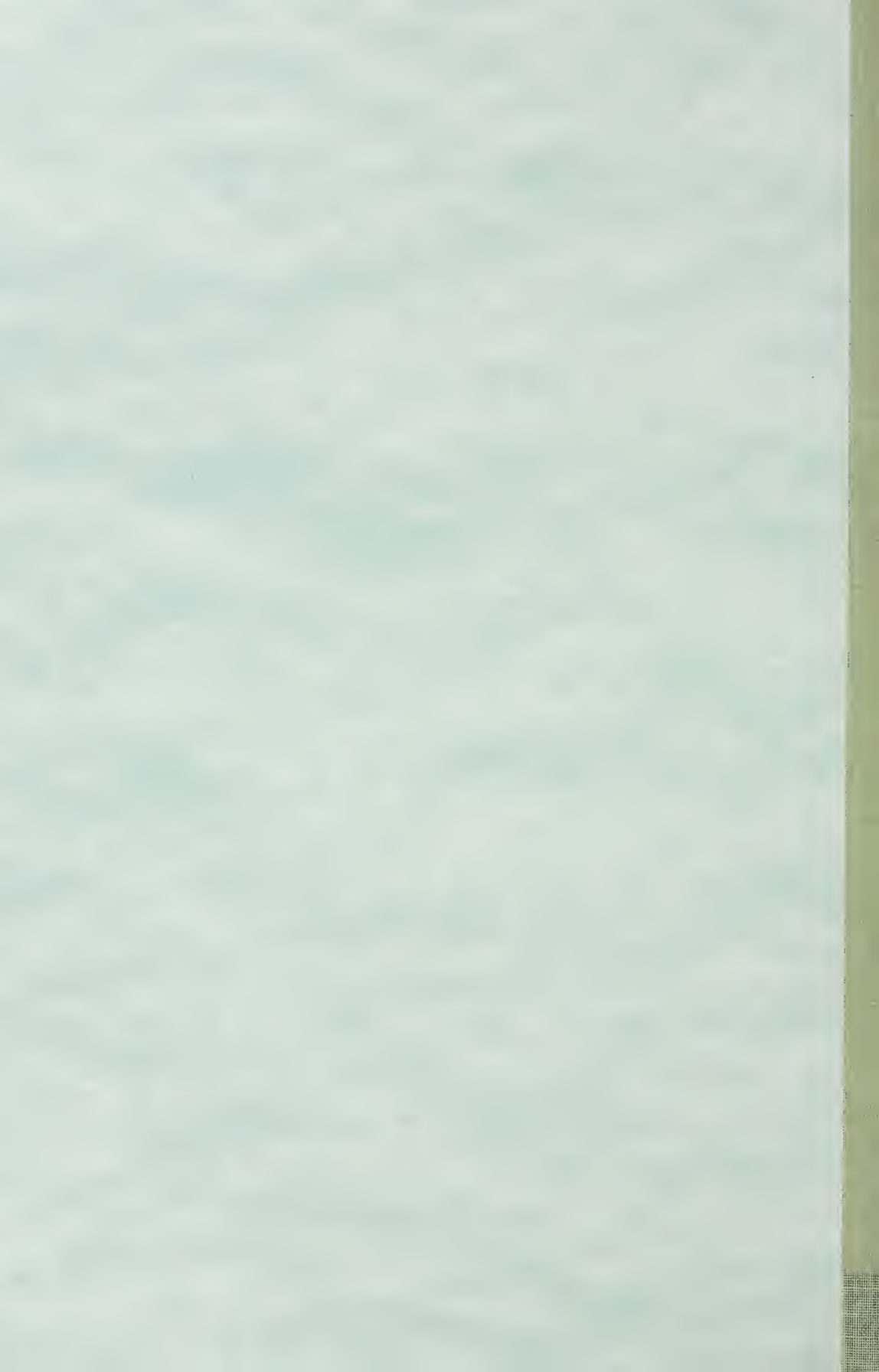


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# Club of Odd Volumes

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BOSTON

## EXHIBITION

PRINTS, PLAYBILLS, ADVERTISEMENTS,  
AND AUTOGRAPH LETTERS TO  
ILLUSTRATE THE

# *History of the Boston Stage*

FROM 1791 TO 1825

*From the collection of Mr. ROBERT GOULD SHAW*



APRIL 20 TO APRIL 25, 1914

Open from 2 P. M. TO 6 P. M.



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## NOTE

In presenting this Selection of Portraits, Playbills, Autograph Letters, etc., lack of space has prevented the exhibition of many items of importance, that belong to the period shown, viz.: 1791 to 1825.

The dates given cannot be absolutely guaranteed, as the only sources available are frequently at variance. Most of the dates are taken from Clapp's "History of the Boston Stage"; Ireland's "Records of the New York Stage"; Seilhamer's "History of the American Theatre"; and the dates of the playbills and autograph letters, as thereon inscribed.

In a general way, the exhibits are arranged chronologically, commencing with No. 1 of the Catalogue.



## EXHIBITS

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1. **EXHIBITION OF WAX WORK.** By Permission. MR. BOWEN respectfully informs the publick, that on Wednesday Evening next, will be exhibited in the HALL of the AMERICAN COFFEE-HOUSE, in STATE STREET, a large collection of Wax-Work. *Boston, May 25, 1791.*

Advertisement from a contemporary newspaper.

2. **FEATS OF ACTIVITY.** New Exhibition-Room, Board Alley. This Evening, the 16th of August, [1792] will be exhibited DANCING on the TIGHT ROPE, BY MONSIEURS PLACIDE AND MARTINE. Mons. Placide will dance a Hornpipe on a Tight Rope, play the Violin in various attitudes and jump over a Cane, backwards and forwards. INTRODUCTORY ADDRESS, by MR. HARPER. SINGING, by MR. WOOLS.

Advertisement from a contemporary newspaper.

The opening night of this Entertainment took place on the 10th of August, 1792. See Clapp's, *Record of the Boston Stage*, p. 7.

3. **MARTIN (John E.)** Reproduction of Engraved Portrait as CHARLEY IN "THE HIGHLAND REEL." [John Street Theatre, N. Y., 1793]. Scene. Martin del., Scoles sc.

Martin was born in New York, in 1768. He was the first American Actor that appeared on the American Stage, making his *debut* as young Norval, at the Southwark Theatre, Philadelphia, in 1791. Died April 18, 1807.

4. **NEW EXHIBITION-ROOM, Board Alley.** To-MORROW EVENING, (the 5th of October) [1792], will be presented A MORAL LECTURE, in Five Parts, wherein the pernicious tendency of libertinism will be exemplified in the TRAGICAL HISTORY OF "GEORGE BARNWELL; OR, THE LONDON MERCHANT," ETC, ETC.

Advertisement from a contemporary newspaper.

5. **MONSIEUR PLACIDE'S BENEFIT.** New Exhibition Room, Board Alley. 7th of Dec., 1792, will be exhibited a MORAL LECTURE, IN FIVE PARTS, called ROMEO AND JULIET, with a solemn Dirge and Funeral Procession. In act second. THE MINUET DE LA COUR and GAVOT. By Mons. and Madame Placide.

Advertisement from a contemporary newspaper.

Mrs. Placide was the daughter of Mrs. Wrighten, a famous English vocalist, better known in this country as Mrs. Pownall, and was herself highly accomplished in singing and dancing, and held a fine position as a comic actress, made her *debut* on the Tight-rope at the Southwark Theatre, Philadelphia, June 20, 1792. She died in that city in 1823, aged about 50.

6. **NEW EXHIBITION ROOM, Board Alley.** THIS EVENING, (30th of November), [1792], a MORAL LECTURE, IN FIVE PARTS, called HAMLET, PRINCE OF DENMARK, ETC., ETC.

Advertisement from a contemporary newspaper.

This was the First Performance of Hamlet in Boston.

7. **HENRY (Mr.) [John.]** Portrait in the character of EPHRAIM SMOOTH, in "WILD OATS." C. B. del, C. T. (Tiebout) sculp. Full length, oval, in frame. Reproduction from Excessively Rare Portrait.

Made his *debut* in London, Eng., in 1762, at Drury Lane Theatre. First appeared in America, Dec. 7, 1767, at the John Street Theatre, New York. He was the original Sir Peter Teazle in America. Died on ship-board, April 25, 1795.

8. **REPRODUCTION** of the frontispiece to "THE CONTRAST," with full length portraits of MESSRS. HENRY, WIGNELL, HALLAM and MR. and MRS. MORRIS. Drawn by Wm. Dunlap, engraved by Maverick.

"The Contrast" was the first American play ever performed in public by a company of professional actors.

9. **POWELL (Snelling.)** Portrait as SIR GEORGE AIRY in "THE BUSY BODY." W. Levett pinxt. S. Hill, sc., published by D. West, Marlbro Street, and J. West, Cornhill.

Born in Camarthen, Wales. Made his American *debut* Feb. 3, 1794, in Boston, in "Gustavus Vasa." (see playbill, No. 10 in this collection.) Died April 8, 1821.

10. **BOSTON THEATRE.** ON MONDAY, FEBRUARY THIRD [1794] will be performed the TRAGEDY OT GUSTAVUS VASA. . . To which will be added, a FARCE, called MODERN ANTIQUES; or, THE MERRY MOURNERS, ETC., ETC. PREFATORY ADDRESS, by MR. POWELL.

Playbill of the Opening Night. Printed on Silk. The only one known.

11. **THEATRE-BOSTON.** [Federal Street.] (Second Season). On MONDAY Evening, March 30, 1795, will be presented a TRAGEDY, called "CATO";—CATO. . . MR. HIPWORTH; —SYPHAX. . . MR. S. POWELL;—MARCIA. . . MRS. S. POWELL. To which will be added a FARCE, called THE PRIZE; or, 2, 5, 3, 8.

A Rare Playbill.

The only one known.

12. **BOSTON THEATRE.** [Federal Street.] View of. Wood Cut.

The opening performance at this theatre took place on the evening of 3rd of February, 1794, under the management of Messrs. Charles Stuart Powell (who visited England in 1793, to procure the company), and Baker, assisted by the trustees. Many of the most respectable citizens were among the stockholders, and the record of Boston Theatricals commences with the opening of its doors.

13. **HALLAM (Mrs.)** Portrait in the character of MARIANNE in Reynolds' Comedy of "THE DRAMATIST." Engraved by Tiebout after Dunlap, full length, oval, in frame. RARE.

The Portrait is the frontispiece from the Play, published by T. and J. Swords, N. Y., 1793. Mrs. Lewis Hallam, maiden name Tuke, made her first appearance on the New York stage in Nov., 1785.

14. **BOWEN'S COLUMBIAN MUSEUM,** at the HEAD OF THE MALL, Boston, will be opened for the first time this Evening [Dec. 2, 1795]. Containing a COLLECTION OF PAINTINGS, WAX FIGURES, etc., etc.

Advertisement from a contemporary newspaper.

15. **BOSTON AMPHITHEATRE.** J. B. RICKETTS PRESENTS HIS RESPECTS to the ladies and gentlemen of Boston, and its vicinity, and begs leave to inform them, that he has erected at a very great expense, a new AMPHITHEATRE, at the BOTTOM of the MALL, for the purpose of exhibiting EQUESTRIAN EXERCISES, and other amusements, etc., etc. *Boston, May 14, 1795.*

Advertisement from a contemporary newspaper.

16. **RICKETTS' CIRCUS,** Philadelphia, 1795. VIEW OF. Wood cut.

17. **RICKETTS (Mr.)** "Wen'eer shall I look upon his like again." "The Celebrated CORN PLANTER taking a FLYING LEAP OVER SILVA, a HORSE of his own height, by MR. RICKETTS." Scoles sc. No. 6, Broad St., N. Y. Extremely Rare Print.

18. **WRIGHTEN (Mrs.) (Mrs. Pownall.)** PORTRAIT, bust in oval, in rectangle. MEZZOTINT R. DIGHTON Pinx. R. LAURIE sc. Pub'd. March 1st, 1780, by W. Richardson, London.

Originally Miss Matthews, early in life, she married James Wrighten, prompter of Drury Lane Theatre. As Mrs. Wrighten she became an immense favorite of that establishment. In singing characters she displayed great excellence, and was certainly the best comic singing actress of the day. She made her *debut* as Mrs. Pownall in New York, in a concert at Corre's Hotel, on the 25th of January, 1793, and her first appearance on the stage at the John St. Theatre, New York, as Patty, in "Maid of the Mill." Her daughter was the wife of Alexander Placide. She died in Charleston, S. C., August 13th, 1796. Her first appearance in Boston was in the season of 1794.

19. **WRIGHTEN (Mrs.)** PORTRAIT, in the character of PEGGY, in "THE GENTLE SHEPHERD," full length. I. Roberts del. Thornthwaite sculp.

20. **WRIGHTEN (Mrs.)** PORTRAIT, in the character of MADGE, in "LOVE IN A VILLAGE," full length. I. Roberts del. Thornthwaite sc.

21. **CONCERT** at the BOSTON THEATRE. MRS. POWNALL Respectfully acquaints the public \* \* \* \* that her concert will be presented tomorrow evening, 29th (Sept., 1795) inst.

Advertisement from a contemporary newspaper.

22. **HODGKINSON (John.) PORTRAIT.** Engraved by Leney, after Groombridge. Bust in oval (1812).

23. **HODGKINSON (Mr.) PORTRAIT,** as ROBIN in "NO SONG NO SUPPER," full length, in oval, in frame. W. Barr Del. C. Tiebout sc.

We sing a little and laugh a little  
And work a little and swear a little  
And fiddle a little and foot it a little  
And swig the flowing can.

Excessively Rare Portrait.

Born in Manchester, England, in 1767. Proper name Meadowcraft. Made his *debut* in Bristol, Eng. His first appearance in America, was at the Southwark Theatre, Philadelphia, as Belcour in the "West Indian," Sept., 1792. In his day he was styled "the Atlas of the American Stage." He died at Bladensburg, Md., of yellow fever. He was a handsome man, and had a remarkably retentive memory, and was a fine actor—his *forte* was comedy.

24. **PLAYBILL. THEATRE ROYAL. Bath. TUESDAY,** the 15th of May, 1792. Last time this season, a NEW COMEDY, call'd WILD OATS; or, THE STROLLING GENTLEMEN;—JOHN DORY....MR. HODGKINSON;—SIR GEO. THUNDER....MR. BLISSETT. To which will be added a Musical Entertainment in Three Acts, call'd THE HIGHLAND REEL. JENNY....MISS BRETT.

A Rare Bill with the names of early American actors and the famous Miss Brett, who eloped from England with Hodgkinson. He married her in 1793. She died in Philadelphia, in Sept., 1803.

25. **THEATRE [Federal St.], Boston** will open MONDAY, November 2d, 1795, with the celebrated COMEDY, called KNOW YOUR OWN MIND. DASHWOOD....MR. HODGKINSON, etc., etc.

Advertisement from a contemporary newspaper.

26. **HODGKINSON (John.)** A. L. S. 1 p. 4to. *New York, March 25th, 1795.*

" I should thank you Sir, for information at what period you think it (the theatre) would be in sufficient readiness for the reception of scenery and performance; the Company close here in June, and I wish them to proceed immediately to Hartford; in fact they rely on it."

Excessively Rare Letter.

27. **HODGKINSON (Mrs.)** PORTRAIT, in the character of CORA. Bust, in oval frame. Publish'd for the German Theatre by Wm. Dunlap. Drawn by W. Dunlap. Engrav'd by C. Tiebout. Rare.

Formerly of the Bath Theatre, England, a daughter of Brett, a singer at Covent Garden. She was a very fair, light-haired, blue-eyed woman, and most lovely and amiable in private life. She was a most excellent and versatile actress—particularly in rustic comedy and singing parts. In value to the theatre, she stood second only to her husband. Her first appearance in America was at the John St. Theatre, New York, January 28th, 1793, in "The Wonder," enacting the part of Louisa. Her first appearance in Boston was on the 2nd of Nov., 1795, as Lady Bell, in "Know Your Own Mind." She died of consumption in New York, in September, 1803.

28. **FEDERAL STREET THEATRE.** For the BENEFIT of MR. WILLIAMSON. TOMORROW EVENING, Dec. 26 [1798]. "THE JEALOUS WIFE." CHARLES OAKLY;—MR. WILLIAMSON. The LAST NIGHT of HIS PERFORMANCE ON ANY STAGE, etc., etc. At the end of the Play, MR. WILLIAMSON will take his FINAL LEAVE OF THE AUDIENCE, etc.

Advertisement from a contemporary newspaper.

29. **FONTENELLE (Miss.)** PORTRAIT, in the character of MOGGY, in "THE HIGHLAND REEL." Barlow sculp., full length, (1788).

Reproduction of the excessively Rare Portrait. Only one copy known of the original.

She married J. B. Williamson and appeared on the New York and Boston stage in 1796. Died at Charleston in 1799. Miss Fontenelle delivered one address at the Dumfries Theatre in

1793, written by Robert Burns, and was the object of one of his charming short poems, "On Seeing Miss Fontenelle." She sprung into favor on the London boards at a single bound. Before her first appearance at Covent Garden, Nov. 6th, 1788, as Moggy McGilpin in the original production of the "Highland Reel," it was announced that she had never trod a stage, and in the prologue to the comedy she was alluded to as "Priscilla Tomboy of Cheapside."

**30. PLAYBILL.** Theatre Royal in Covent Garden. WEDNESDAY, May 27, 1789, the Comic Opera of THE HIGHLAND REEL. MISS FONTENELLE [as Moggy], etc., etc.

**31. MUSIC.** CUT, SLASH, RAM, DAMN, etc., A FAVORITE SONG, sung by MISS FONTENELLE in the new opera called THE HIGHLAND REEL. MUSIC and WORDS. Printed for Walker's Hibernian Magazine.

Extremely Rare.

**32. VIEW.** THE HAYMARKET THEATRE, BOSTON. WOOD CUT, WITH TEXT. Inlaid.

**33. VIEW.** THE SECOND BOSTON THEATRE (FEDERAL STREET). A. Bowen del et sc.

Rare.

**34. PLAYBILL. CHARLESTON THEATRE.** MR. PLACIDE respectfully INFORMS the PUBLIC, that the THEATRE WILL BE OPENED THIS EVENING, WEDNESDAY, NOVEMBER 13, 1805, FOR THE BENEFIT OF THE ORPHAN CHILDREN of the late MR. HODGKINSON. The celebrated COMEDY of "A CURE FOR THE HEART ACHE;—" YOUNG RAPID...MR. JONES (from the Theatre Boston, being his first appearance here) folio.

Excessively Rare Playbill.

**35. WHITLOCK (Mrs.)** PORTRAIT, as MARGARET in "Earl of Warwick." De Wilde pinxt, Audinet sculp., full length, oval in frame.

Maiden name Elizabeth Kemble, sister to Mrs. Siddons, born at Warrington, Lancashire, England, April 2, 1761. Married C. E. Whitlock in 1786. Made her first appearance in London, Jan. 6, 1783, at Drury Lane Theatre, as Alicia in "Jane Shore."

Came to America with her husband in 1793. Made her first appearance on the American stage, the same year at Annapolis, Md. Died in England in 1835.

36. **FEDERAL STREET THEATRE.** MRS. WHITLOCK respectfully informs the Public that her BENEFIT is fixed for Tomorrow Evening, Feby 27th [1799]. "THE MOURNING BRIDE;"—ZARA. . . MRS. WHITLOCK, etc., etc.

Advertisement from a contemporary newspaper.

37. **MR. DEARBORN'S THEATRE.** FEBRUARY 16th [1798]. The OPERA of "THE PURSE," and a Grand HISTORICAL PANTOMIME called "THE AMERICAN HEROINE."

Mr. Dearborn's school room was occupied by this company after the destruction of the Theatre, by fire, Feb. 2nd, 1798.

38. **WOOD (Mrs.) PORTRAIT.** Bust in oval. R. Peale Pinxt. Edwin sc.

Maiden name Juliana Westray, made her first appearance on the American stage in 1797, at the Haymarket Theatre, Boston. Married William B. Wood, Jan. 30, 1804. She was a favorite actress in Philadelphia, where she died, Jan. 18, 1855.

39. **DARLEY (Mr.) [John.] ENGRAVED PORTRAIT,** AS PERFORMING in the ORCHESTRA AT VAUXHALL. Half length, with music in hand. (*London, circa 1790.*)

Very scarce.

Mr. Darley was not a good actor, but in singing parts his faults were overlooked. The first mention of him as an actor that Seilhamer was able to find was as Charles the Wrestler, in "As You Like It," in 1784. He was a large man, in fact, when he came to America he was a fat man and he was probably chosen for Charles because he looked the athlete. For fully ten years Darley, as a singer, was a Covent Garden favorite. So great and so lasting was his popularity at Vauxhall, that after the flight of Mrs. Wrihten, he almost compensated the audiences for her loss. When he came to America, he brought with him his son, John Darley, the younger, who was destined to become one of the most distinguished actors on the American stage.

40. **MR. DARLEY'S BENEFIT**, Federal Street Theatre. This Evening, APRIL 18th [1803]. "THE BUSY BODY." CHARLES...MR. DARLEY, etc., etc.

Advertisement from a contemporary newspaper.

41. **DARLEY (Mrs.)** PORTRAIT, bust, in oval. Dunlap del. Leney sculp.

Maiden name Ellen Westray, born at Bath, England, 1777. She became Mrs. John Darley in 1801, and, with the exception of a season or two at Boston, remained on the New York stage, enjoying unbounded favor, till she removed to Philadelphia in 1819, where she continued until her retirement, about the year 1832, playing once, during that period a brilliant star engagement at the Chatham Garden Theatre, New York. Her greatest excellence was found in the gentler heroines of tragedy, or the pathetic characters of the domestic drama. As a vocalist, she could warble the music of her day with great sweetness and expression. She died in Philadelphia in 1848, at the age of 69, as deeply regretted as she had been throughout life respected and admired.

42. **DARLEY (Mrs.)** PORTRAIT, as AMELIA, three-quarter length, in frame. Engraved by J. W. Steel from a painting by J. C. Darley.

The portrait appeared originally in the Lopez and Wemyss' Edition of Plays, published in Philadelphia.

43. **BERNARD (Mr. John.)** PORTRAIT, half length. Engraved by H. Meyer.

Made his first appearance in Boston, during the season of 1803-4, and proved a very valuable accession to the American stage. Mr. Bernard was a discriminating actor in the presentment of "many colored life," excelling more particularly in the comic. He was born at Portsmouth, England, in 1756. He visited America under the auspices of Mr. Wignell, making his bow before an American audience at the Greenwich Street Theatre, New York. He was, for some time, the secretary of the famous Beef-Steak Club, of London, and is the author of the "Retrospections of the Stage."

44. **BERNARD (Mr.) [John.]** PORTRAIT, as JACK MEGGOTT, in "SUSPICIOUS HUSBAND." De Wilde pinxt, Corner sculp, full length, oval in frame. *London*, Printed for J. Bell, British Library, Strand, Nov. 12, 1791.

45. **PLAYBILL. THEATRE ROYAL, Covent Garden.** FRIDAY DECEMBER 11, 1789, will be presented a COMEDY called THE WAY TO KEEP HIM. SIR BRILLIANT FASHION. . . . MR. BERNARD. And 2nd time at this theatre, a Comedy in Two Acts, called BON TON;—LORD MINIKIN . . . . MR. BERNARD.

46. **BERNARD (John).** A. L. S. 1 p. 4to. 71 *Welbeck Street, Covent Square*, n.d.

"The only plan I can with any safety proceed on will be this—to give Mr. Elliston £50 for the season and *half the profits* . . . and if he wishes for a better knowledge of my probity and integrity he shall have as many vouchers as he may please to demand."

47. **CONSERVATORY HALL, Rowe's Lane, Boston.** TO THE LOVERS OF HARMONY. LAST CONCERT, this SEASON. M. MALLET respectfully informs his friends and the Public, that on Tuesday, MAY 19 [1801], a CONCERT of Vocal and Instrumental Music, will be given for his BENEFIT, etc., etc.

Advertisement from a contemporary newspaper.

48. **COOPER [Thomas A.]** PORTRAIT as PIERRE. C. R. Leslie del, J. O. Lewis sc., full length, profile. HAND COLORED.

Born in 1776. His first appearance upon the stage was made in Edinburgh, at the age of seventeen, as Malcolm in "Macbeth," with triumphant success. His first appearance on the American stage was at Philadelphia, Dec. 9th, 1796, as Macbeth. With a handsome face and noble person, a fine mellow voice, unusual dignity of manner and grace of action, and in his declamation most forcible and eloquent, as a tragedian he was without a rival. For thirty years Mr. Cooper was the paramount favorite of the public, successfully resisting the encroachments of all rivalry, even Cooke's visit leaving his professional repute unaffected. He acquired a large fortune in the exercise of his profession, but his extravagant style of living, and fondness for the gaming as well as the dinner table, finally reduced him to comparative poverty, and a Benefit given to him, at the Bowery Theatre, New York, Nov. 7th, 1833, yielded a gross amount of \$4,500, the largest sum then ever received for a single night's performance at any theatre in America. Made his first appearance in Boston, on March 11th, 1805, as Hamlet. He died at Bristol, Pa., April 21st, 1849, aged nearly 73 years.

49. **COOPER** (Thomas Apthorpe.) PORTRAIT, as HAMLET, bust in oval. Edwin sc.

50. **COOPER** (Thos. Apthorpe.) PORTRAIT, as LEON, full length. C. R. Leslie del, Edwin sculp.

51. **PLAYBILL. THEATRE ROYAL, Covent Garden.** MONDAY, NOV. 2, 1795, "HAMLET;"—HAMLET... by MR. COOPER. (Being his third appearance);—OPHELIA... MRS. MOUNTAIN, etc., etc.

52. **PLAYBILL. [Federal Street Theatre, Boston.]** LAST NIGHT of the ENGAGEMENT of MR. COOPER. This Evening, (Friday) DEC. 17th, 1819, Payne's Historical Tragedy, in five acts, called BRUTUS, OR THE FALL OF TARQUIN;—LUCIUS JUNIUS... MR. COOPER, and "THE LIAR," Young Wilding... MR. COOPER.

53. **COOPER** (Thos. Apthorpe). A. L. S. 3pp, 4to. To his son, LIEUT. JAMES F. COOPER. *Bristol, June 29, 1837.* Interesting family and business letter.

54. **CAULFIELD** (Mr.) ENGRAVED PORTRAIT. Bust, in oval.

Proof before all letters.

Came from England and made his first appearance upon the American stage at the Theatre, Boston, during the season of 1806, and showed himself to be possessed of considerable ability. He died at Cincinnati in April, 1815, from intemperance.

55. **CAULFIELD** (Mr.) PORTRAIT, as MIRABEL in "THE INCONSTANT," full length, in oval, in frame. De Wilde pinxt., Leney sc., *London.* Printed for G. Cawthorn, British Library, *Sept. 26.*

56. **POE** (Mrs.) PORTRAIT, three-quarter length, in oval. Bierstadt Process Print.

Maiden name Arnold. She was a member of Solee's company, in John St., New York, in 1797. She evinced talent both as singer and actress. She was at the Park Theatre, New York, in 1809. She was the mother of Edgar Allen Poe, the famous poet.

57. POE (Edgar Allen.) ENGRAVED PORTRAIT, bust.

58. **PLAYBILL. CINDERELLA** for the fourth time in Boston. MONDAY EVENING, DEC. 14, 1807, "THE SULTAN." To which will be added a Grand Allegorical Pantomimic Spectacle, called "CINDERELLA, or, The Little Glass Slipper;"—VENUS. . . MRS. POE;—PRINCE. . . MR. POE.

The father and mother of Edgar Allen Poe.

59. **STANLEY (Mrs.)** PORTRAIT. Bust, oval in frame. Snyder, sculp.

Maiden name, Wattle. Married the Hon. Thomas Twistleton, second son of Lord Say and Sele, in 1790, and together they received great applause in the private performance of plays, then in high vogue as an amusement with the nobility and gentry of England. Her first public appearance was at Gloucester, England, for the benefit of Mr. Holman, when she personated Belvidera, with such success that she was engaged at Covent Garden for six nights, where she drew very full and fashionable houses. She was brought to America by John Bernard for the Boston Theatre, where she was very favorably received, under the assumed name of Stanley. She possessed a handsome person, a fine, intelligent countenance and charming manners. She died at Burlington, Vt.

60. **TWISLETON (Mrs.) (Mrs. STANLEY.)** PORTRAIT. Bust, in oval. Engraved by Ridley from a Painting by W. Naish. Pub'd for the Proprietors of the Monthly Mirror, *April 1, 1796*, by T. Bellamy, King St., Covt. Garden.

61. **PLAYBILL. Mrs. TWISLETON'S NIGHT, Theatre Royal in COVENT GARDEN, WEDNESDAY, APRIL 30th, 1794.** "ROMEO & JULIET;"—JULIET. . . MRS. TWISLETON. (Being her FIRST APPEARANCE in THAT CHARACTER), Etc., Etc.

61a. **PLAYBILL. CIRCUS. MESSRS. PEPIN & BRESCHARD.** First Riding Masters from the Academies of Paris and various parts of Europe, from necessity have erected their CIRCUS IN CHARLESTOWN. This Evening,

Dec. 29th [1809], will be exhibited New and various exercises of Horsemanship, etc., etc., etc.

Messrs. Pepin and Breschard were Frenchmen, and the number and splendor and training of their stud, were a perpetual source of admiration and wonder.

See Clapp's "Record of the Boston Stage," p. 142.

62. **FENNEL (Mr.) [JAMES.]** PORTRAIT. Bust, in oval frame. Doyle pinxt. Snyder sc.

Mr. Fennel was a performer of great excellence. His height was six feet, two inches; his face was pleasant, not handsome. Under the assumed name of Cambray, he first appeared in Edinburgh, in 1787, with great success; leaving Edinburgh, he went to London and played at Covent Garden. Not meeting with much success, he came to America, and made his *debut* at Philadelphia in 1794, receiving the highest encomiums of the press, and playgoers in general. First appearance in New York, was at Park Theatre in 1800, and was there again in 1802. He finally sunk into imbecility, and on his last appearance, in 1814, seemed to have become a driveling idiot. Died at Philadelphia in June, 1816, aged nearly 50.

63. **FENNELL (JAS.)** PORTRAIT, half length, seated in chair. Wood Pinxt. Boyd sc.

Rare Portrait.

64. **PLAYBILL. THEATRE [PARK, N. Y.].** MR. FENNELL'S THIRD NIGHT, MONDAY, NOVEMBER 5th, 1810, "RICHARD THE THIRD;"—RICHARD. . . MR. FENNELL, Etc., Etc.

65. **TWAITS (Mr.) [WILLIAM.]** ETCHED PORTRAIT AS DR. PANGLOS, full length.

Only one other copy known.

This gentleman was born at Birmingham, England, April 25th, 1781. First appearance in America, at Philadelphia Theatre in 1803. Made his first appearance in Boston during the season of 1807-8. His *forte* was comedy of the broadest kind, and his comic singing always convulsed the house with laughter. In his personal appearance he was—"short and thin, yet broad; muscular, but meager; head large, with stiff carrot hair; face long and colorless, prominent hooked nose, projecting hazel eyes, large mouth, and thin lips." His voice was strong, and his great powers of song made him as great a favorite with convivialists as with the lovers of comedy. He died in New York, August 22nd, 1814, aged 33 years.

66. **PLAYBILL.** [BOSTON THEATRE.] MR. TWAITS' BENEFIT and LAST NIGHT of his ENGAGEMENT, JAN. 15, 1808. "THE ROAD TO RUIN;"—GOLDFINCH. . . MR. TWAITS;—MILFORD. . . MR. POE, Etc., Etc.
67. **MERRY (ROBERT.)** Engraved Portrait. BUST, head resting on right hand, oval in symbolical frame.  
The husband of Anne Brunton, a poet, and literary character.
68. **MERRY (ROBT., ESQR.)** ENGRAVED PORTRAIT, bust, in oval frame. From *European Magazine*. Published by J. Sewell, 32, *Cornhill*, Jan. 1, 1793.
69. **BRUNTON (Miss.)** [Mrs. Merry, Mrs. Wignell, Mrs. Warren.] Bust, in oval frame. T. Cook del et sculp. Published Nov. 9, 1785, by Wm. Bent.

She was the eldest daughter of John Brunton, manager of the Norwich Theatre, England, and was born May 30th, 1769. Made her first appearance on the benefit night of her father at Bath, in February, 1785, in "The Grecian Daughter." First appeared in London, at Covent Garden, October 17th, 1785, as Horatia, introduced by a prologue from the pen of Arthur Murphy, spoken by Mr. Holman. She married Mr. Robert Merry in 1792, a gentleman well known as the author of the *Della Crusca* poetry. She made her first appearance in America in Philadelphia, Dec. 5th, 1796, as Juliet. Mr. Merry died in 1798, and on the 1st of January, 1803, she married Mr. Wignell, who survived the union only seven weeks. Once more, on the 15th of August, 1806, she entered the matrimonial state with Mr. Warren (the father of Boston's favorite comedian—the late William Warren of the Museum) of Philadelphia. For nearly two years nothing occurred to mar the felicity of this match, when, contrary to any antecedent prognostic, she was seized in her confinement with epileptic fits, and she died at Alexandria, Va., on the 28th of June, 1808. Her person was rather under size, but her figure was elegant, and her action and deportment graceful and easy. Without possessing great beauty of countenance, she had highly expressive features, and, with a fine, clear articulation, her sweetness of voice struck every ear like a charm. In America she has since been equaled in pathos by Mrs. Duff, and surpassed in sublimity by Fanny Kemble, but excepting these two, every tragic actress here would suffer by comparison with this highly gifted woman.

70. **BRUNTON (Miss.)** PORTRAIT, as EUPHRASIA in "THE GRECIAN DAUGHTER," full length, oval in frame. Engraved for the *Lady's Magazine*.

[Not Miss Brunton]

71. **WARREN (Mrs.)** PORTRAIT in the CHARACTER of HELENA, bust in oval frame. M. Brown delint. Thornthwaite sculpt. From Bell's *British Library*, April 4th, 1786.

72. **WARREN (Mrs.)** [Miss BRUNTON.] BUST. Medallion. Edwin sc.

73. **BRUNTON (Miss and HOLMAN, Mr.)** Portraits in the CHARACTERS of PALMIRA and ZAPHNA in "MAHOMET," Act 4, Scene 3, full length. Stothard ad viv. del. Heath sculp.

74. **HARWOOD (J. E. Mr.)** Portrait. Bust, in oval frame. Robt. Field pinxt. David Edwin sc.  
Hand colored.

Made his first appearance on the New York stage as Gradus in "Who's the Dupe," at the New Theatre, Greenwich Street, August 21st, 1797. High comedy was his *forte*, but increasing corpulence compelled him to adopt a broader line, and he was perfectly at home in any humorous character. His Falstaff was the best seen in America until the arrival of Cooke. He had first appeared at Annapolis and Philadelphia in 1793-4, and was afterwards on the Park stage for several years. He died at Germantown, Penn., Sept. 21st, 1809, aged 38 years, leaving at the time no equal in comedy on the American stage. He made his appearance in 1808, in Boston.

75. **PAYNE (MASTER.)** [JOHN HOWARD.] Portrait. Bust, in oval. Engraved by Leney, from the original miniature by Wood (1808).

On the 24th of February, 1809, Master Payne, the young American Roscius, made his first appearance on a public stage, at the Park Theatre, New York, in the character of Young Norval, with triumphant success. On the 3rd of April, the same year, he made his first appearance in Boston at the Federal St. Theatre in the same part, and was justly considered a histrionic wonder. During this engagement he appeared as Romeo, Selim, Tancrede, Hamlet, etc., and his first night attracted an audience of \$745.62, and at his benefit when he

played Hamlet, there was \$987.37 in. He received for six nights \$800. He was born in New York on the 9th of June, 1792. When a boy, he found an appropriate sphere of action in publishing a weekly paper, called "The Thespian Mirror." Made his *debut* at Drury Lane Theatre, London, June 4th, 1813, as Young Norval, and afterwards played through the English provinces and Ireland. He is the author and adapter of numerous plays, his name, however, will ever be associated in the minds of all lovers of melody, with that simple yet soul trusting poem, "Home, Sweet Home," of which he is the author. He was appointed consul to Tunis, in 1841, where he died, after a brief illness, April 10th, 1852.

76. **PAYNE [JOHN HOWARD.]** PORTRAIT. BUST. Engd. by H. B. Hall & Sons, New York.
77. **PAYNE (Mr. HOWARD.)** PORTRAIT, as YOUNG NORVAL, full length. Taken by C. R. Leslie, on his first appearance at Drury Lane Theatre, *June 4th, 1813.*
78. **PLAYBILL. THEATRE ROYAL, DRURY LANE,** June 19, 1813. "ROMEO AND JULIET;"—ROMEO... MR. PAYNE (From the Theatres of New York and Philadelphia, being his 3rd appearance in London.), Etc., Etc.  
Rare Bill.
79. **PAYNE (JOHN HOWARD.)** A. N. S. 1p. 12mo. oblong. To Messrs Baring, Brothers & Co., Bankers. An order for the payment of a sum of money.
80. **DUFF (Mr.) [JOHN.]** PORTRAIT, as MARMION, half length. Engraved by A. B. Durand from a painting by J. Neagle. From Lopez & Wemyss' Edition of Plays. Published by A. R. Poole, *Philada.*, 1826.

Mr. Duff was by birth an Irishman, and had held a reputable position on the Dublin Stage, which he left to fulfil an engagement at the Boston Theatre, where in 1810, he made his first appearance in America, in the character of Gossamer, in "Laugh When You Can." He afterwards went to Philadelphia where he became an immense favorite as a member of the stock company, attracting far better houses than many who claimed the highest honors of starring. He died at Philadelphia, April, 1831.

81. **DUFF (Mrs.) [MARY.]** PORTRAIT as MARY, half length, in frame. Engraved by J. B. Longacre from a Painting by J. Neagle. From Lopez and Wemyss' Edition of Plays. Published by A. R. Poole, *Philadelphia*, 1826.

Born in Dublin, where she made her first appearance upon the stage, as a dancer. Arrived in Boston, where she made her first appearance on the American stage (and first appearance as an actress), as Juliet, in November, 1810, at the Boston Theatre, where she remained for two years. She then went to Philadelphia, making her *debut*, Oct. 3, 1812, in "The Castle Spectre," at the Chestnut Street Theatre. In 1822, she appeared, first time in New York, at Park Theatre, Sept. 5, as Hermione in the "Distressed Mother." Returned to England in 1828, and made her first appearance on London stage, March 3, as Isabella, in "The Fatal Marriage." She lived very happily with Duff till his death. She was married a second time, to Mr. Seaver, a member of the New Orleans Bar, when she retired from the stage. She was the mother of ten children. She died in New York, Sept. 5th, 1857, in the sixty-third year of her age. She was the most brilliant actress of her time.

82. **PLAYBILL. THEATRE [Federal St.]** NEW YEAR'S NIGHT, Friday, JANUARY 1st, 1819. (First time this season) "ABAELLINO, THE GREAT BANDIT;"—ABAELLINO . . . MR. DUFF;—ROSAMUNDA. . . MRS. DUFF. To which will be added, "ALADDIN, OR, THE WONDERFUL LAMP."

83. **PLAYBILL. THEATRE [Federal Street.]** Monday, May 31st, 1819, "THE BIRTHDAY, OR FRATERNAL DISCORD;"—MR. BERTRAM. . . MR. PELBY;—ANN. . . MRS. PELBY. After which the NEW MELODRAMA, "THE FALLS OF CLYDE,"—ELLEN ENFIELD. . . MRS. DUFF, etc., etc.

84. **SPILLER (Mr.)** PORTRAIT. Bust, in oval. From a miniature.

Bierstadt Process Print. The only known portrait.

Came from the Haymarket, London, and made his bow on the 26th of April, 1811, at Park Theatre, New York, as Frederick, in "Lover's Vows." He was at the Boston Theatre, in October, same year. Juvenile Tragedy and Comedy were the lines at which he aimed, but his abilities were developed to better

advantage in the more eccentric and broadly humorous walks of the drama, in which he finally acquired a very distinguished reputation. His person, though well formed, was rather below the middle size; his voice was powerful, articulation distinct, and action graceful; and, withal, he was a man of fine literary acquirements using his pen with great ease, vigor and elegance. He was a favorite at the Park and Chatham Garden until his death, which occurred in the year 1827.

85. **COOKE [GEORGE FREDERICK.]** PORTRAIT. Bust, in oval. Engraved by J. Whessel, from a drawing by J. Corbett, 1804.

Born in Dublin, 1755, and brought to England in his infancy, where he received his education. His first attempt at theatricals was in a play at school, in the character of Horatio, completely triumphing over the Hamlet of the night in the applause of the audience. In 1771 he went to sea, on his return was put to the printing trade, but resolving to become a player, he made his first public appearance at Brentford, 1776, as Dumont, in "Jane Shore," and his first in London at the Haymarket, in 1778, as Castalio, in "The Orphan." On his first appearance at Covent Garden, on the 31st of October, he met with a brilliant reception, as Richard III. His own subsequent triflings with his audience alone keeping him from the highest rank in his profession. As an actor, his genius was of the loftiest kind. Nature and impulse were his only guides. He completely eclipsed all who had been seen before him in this country, and has remained unequalled in some characters, except by Kean and Booth. He often disappointed his best friends by his infatuated devotion to the flowing bowl, whose poisoned liquid unfitted him entirely for his duties, and ultimately brought him to the grave. His first appearance in Boston was in the character of Richard III. The receipts being \$881.50. He was certainly a great actor, for the man who could descend from the pride of Glenalvon to the sycophancy of Sir Pertinax, who could assume the gentlemanly part with the unmanly conduct of Stukely, and abandon it—for the imposing boldness of Pierre—who could display the violent transitions of Richard, or the unwilling gradations of Macbeth, must have been the possessor of a range of talent as great as its powers were eminent. His last appearance on the stage was at Providence, R. I., on the 31st of July, 1812. He returned to New York, where on the 26th of Sept., 1812, the great tragedian died, aged 57 years and 5 months.

86. **COOKE (GEO. FRED.)** PORTRAIT, as KING LEAR, full length. Edwin sc. Engraved for "Mirror of Taste."

87. **COOKE (Mr.)** PORTRAIT, in the CHARACTER of RICHARD THE 3rd. "I wish the bastards dead." *Act 4, Scene 2*, RICHARD 3rd. Oval. Engraved by A. Cardon from a miniature by J. T. Barber.

88. **COOKE (Mr.)** THE SAME, as above.  
Unfinished Proof.

89. **COOKE (GEO. FRED.)** PORTRAIT, as RICHARD III. C. R. Leslie del. R. Edwin sc., full length.  
Hand colored.

90. **COOKE (Mr.)**. PORTRAIT as SIR ARCHY MACSARCASM in "LOVE A LA MODE," full length. DeWilde Pinxt. Cardon sc. *London*, Published by John Cawthorn, No. 5, Catherine Street, Strand, Oct. 4, 1808.

91. **COOKE (Mr.)**—THE SAME. Three quarter length.  
Printed in colors.

92. **COOKE (Mr.)** PORTRAIT, as RICHARD III. Full length. Drawn and etched by R. Dighton. Pubd. Dec., 1800, by Dighton, Charing Cross, No. 12.  
Printed in colors.

93. **BOSTON THEATRE.** The Managers have the pleasure of announcing to the Public, the engagement of MR. COOKE, of the Theatre Royal, Covent Garden, London, FOR NINE NIGHTS. The Theatre will be opened four evenings per week during his stay—viz. MONDAY, WEDNESDAY, THURSDAY AND FRIDAY. THIS EVENING, JANUARY 3, 1811, "RICHARD THE THIRD;"—RICHARD, DUKE OF GLOSTER. . . MR. COOKE. (His 1st appearance in Boston.)

Advertisement from a contemporary newspaper.

94. **BOSTON THEATRE.** The managers have the pleasure of announcing to the Public, that they have engaged MR. COOKE for NINE NIGHTS, previous to his departure for England. During his Engagement, *no play can be repeated* . . . The theatre will be opened FOUR even-

ings per week, viz:—MONDAY, WEDNESDAY, THURSDAY AND FRIDAY, etc. THIS EVENING, DEC. 30, 1811, will be presented "RICHARD THE THIRD;"—RICHARD, DUKE OF GLOSTER. . . . MR. COOKE.

Advertisement from a contemporary newspaper.

95. **WHEATLEY (Mrs.)** PORTRAIT, three quarter length, seated.

India Ink Drawing.

Maiden name Sarah Ross; was born in Nova Scotia, 1788. After the death of her father, she made her first appearance in New York with slight success, in the fall of 1805, retiring at end of season, on her marriage with Mr. Wheatley. She resumed her profession in 1811, but still gave small promise of her future excellence. Study and long practice, strict adherence to nature, finally gave her the position she aimed at, and for more than twenty years, in the line of comic, middle aged and old women, rich or poor, refined or vulgar, indeed, of every grade, she was entirely unrivaled on the American stage. She opened in Boston in 1811. She bade farewell to the stage in 1843. The performances of that evening consisted of Buckstone's drama "Peter Bell," "Bombastes Furioso," "My Fellow Clerk," and "The Pickwickians." She died July, 1872, in New York.

96. **HOLMAN (Mr.) [JOSEPH GEORGE.]** PORTRAIT, bust in oval. Engraved by James Heath from an Enamel by Bone, painted in 1800.

Hand colored.

Born in 1764, in England. Made his *debut* in America, at Park Theatre, New York, Sept. 28th, 1812, and in Boston on the 2nd of January, 1813, as Hamlet. He was distinguished as a gentleman and a scholar, having contributed to the dramatic literature of the day, and by the urbanity of his manners and force of his talents, greatly exalted the character of his profession. He and his daughter performed eighteen nights to genteel and fashionable houses in this city, receiving \$2,150 for their joint services. He died at Rockaway, Long Island, of apoplexy, on the 24th of August, 1817, in his fifty-third year.

97. **HOLMAN (Mr.)** PORTRAIT, in the CHARACTER of CHAMONT. Engraved by Godfrey, from the original picture, from life by DeWilde. Printed for J. Bell, British Library, London, June 1st, 1792.

98. **HOLMAN (Mr.)** PORTRAIT, in the CHARACTER of ROMEO, full length. From the Hibernian Magazine, Nov. 30, 1784.

Rare Portrait.

99. **HOLMAN (J. G.)** and **(Miss BRUNTON.)** Afterwards Mrs. Merry, Mrs. Wignell, and Mrs. Wm. Warren.) PORTRAITS as "ROMEO and JULIET," full length. Reproduction from the folio Mezzotint by T. Park, after M. Brown, *London*, 1787.

Bierstadt Process Print.

100. **HOLMAN (Mr.)** and **(Mrs. MERRY).** PORTRAITS, as HARRY DORNTON & SOPHIA in "THE ROAD TO RUIN." H. Dor. Did you ever know what it is to love? Full length, Medallion.

101. **HOLMAN (Miss.)** PORTRAIT, as ADELINE in "FONTAINVILLE FOREST," Act 3, full length. From the Hibernian Magazine.

Rare.

Born in England, and had appeared at the Haymarket Theatre, London, prior to her first appearance in Boston, in January, 1813, as Lady Townley. About the year 1815 she married Charles Gilfert, the first manager of the Bowery Theatre. For many years she ranked as the first actress in America in high comedy, and her merit in tragedy was nearly as great, so that her services in 1814 commanded \$200 a night, being the first actress who ever received that salary in America. She made her last appearance in New York, July 26th, 1831, as Constance, in "King John." She died in poverty in Philadelphia.

102. **PLAYBILL. [BOSTON THEATRE.]** MR. MCFARLAND'S BENEFIT, THIS EVENING (Monday), MAY 1 [1815], "THE FOUNDLING OF THE FOREST." SONG: Girl of my Heart. . . by MCFARLAND, Etc., Etc., Etc.

Printed on Silk. Rare.

103. **PLAYBILL. [THEATRE, BOSTON.]** Last night but one of the season. For the BENEFIT of MR. SAVAGE, WEDNESDAY EVENING, MAY 10th, 1815. "PIZZARRO;

or, THE DEATH OF ROLLA";—ROLLA. . . . MR. SAVAGE,  
Etc., Etc., Etc.

Printed on Silk. Rare.

104. **HILSON (Mrs.)** PORTRAIT, as MARGARET OVERREACH half length, in frame. Engraved by A. B. Durand from a painting by J. Neagle. From Lopez & Wemyss' Edition of Plays. Published by A. R. Poole, Philadelphia, 1827.

On the 15th of January, 1817, Miss Ellen Augusta Johnson made her dramatic *debut* as Amanthis, in "The Child of Nature" at the Park Theatre, New York. Born in 1800, this young lady was now in the first blush of womanhood. Her features were handsome and expressive, her complexion of the most delicate fairness, her voice musical, and in her clear ringing laugh, she eclipsed every actress that had ever trod the American stage. It was so light, merry, and joyous, that it affected every hearer, and compelled the audience to join in unison with her. She had a thorough education, and was mistress of several modern languages. She married the eminent comedian Mr. Hilson, in August, 1825. On the death of her mother in 1830, she withdrew from the stage; and, on resuming the profession, she traveled with her husband on his starring tours, until his death, in 1834. In the fall of 1835, she returned to the Park Theatre, sadly changed; her beauty and her youth had fled together, still she was kindly received for the sake of the past. While attached still at the Park, she contracted the scarlet fever during her attendance on her only child, who was sick of the same disease. The child recovered—the mother died—on the 2nd of April, 1837.

105. **HILSON (Mrs.) and (Miss KELLY.)** ENGRAVED PORTRAITS, full length. "Cherry and Fair Star." A FAVORITE DANCE as DANCED at the PARK THEATRE. Arranged for the Pianoforte by T. W. H. B. B.  
Cut from a Music Sheet and inlaid.

106. **BARNES (Mr.) [JOHN.]** PORTRAIT, as BILLY LACKADAY, half length, in frame. Engraved by A. R. Durand from a painting by J. Neagle. From the Lopez & Wemyss' Edition of Plays. Published by A. R. Poole, Philadelphia, 1826.

John Barnes made his first bow in America as Sir Peter Teazle and Lingo, at the Park Theatre, in 1816. He soon became

an immense favorite, and in the course of his theatrical life, probably caused more amusement and laughter than any comedian of his time. The comical phiz of "old Barnes," was always the signal for a burst of merriment, and even they who censured his extravagance were obliged to laugh at his whimsical grimaces. He died on the 28th of August, 1841, and is buried in St. Mark's burying-ground, New York.

**107. PLAYBILL. THEATRE (Federal Street, Boston.) MR.**

J. BARNES' SECOND APPEARANCE in BOSTON, Friday, January 14th. (1820.) "THE SCHOOL FOR SCANDAL;—" SIR PETER TEAZLE. . . MR. J. BARNES;—LADY TEAZLE. . . MRS. J. BARNES, and the melodrama, in 2 acts, "THE BROKEN SWORD;"—PABLO. . . MR. J. BARNES;—MYRTILLO (a Dumb Boy). . . MRS. J. BARNES.

**108. BARNES (Mrs.) [MARY GREENHILL.] PORTRAIT, as**

ISABELLA, half length, in frame. Engraved by A. B. Durand from a painting by J. Neagle. From the Lopez & Wemyss' Edition of Plays. Published by A. R. Poole, *Philadelphia*, 1826.

Born in London, where she made her *debut*, at the Haymarket Theatre, in 1811. She appeared for the first time in America at the Park Theatre, New York, as Juliet in "Romeo and Juliet." Few actresses have been so deserving, fewer still have been so fortunate. She at once gained the affections of the audience and during a theatrical career of five and twenty years, nothing occurred to detract, in the slightest degree, from the kindest feelings always entertained for her. She excelled principally in the youthful heroines of tragedy, though few ladies have given us high comedy with equal finish, and no roguish boy was ever better personated than by Mrs. Barnes. She died from an attack of paralysis, in New York, August 26th, 1864. in the 84th year of her age.

**109. BARNES (Mrs.) ENGRAVED PORTRAIT. BUST, in frame.**

**110. PLAYBILL. THEATRE [Federal Street, Boston.] FRI-**

DAY, DEC. 24 [1819], for the Third Time, "ROB ROY, or, AULD LANG SYNE;"—ROB ROY MCGREGOR. . . MR. DUFF;—JEAN M'ALPINE. . . MRS. BARNES, followed by the Burletta "TOM THUMB;"—TOM THUMB. . . MISS CLARKE.

111. **PLAYBILL. THEATRE [BOSTON.]** MR. BLAKE'S  
THIRD APPEARANCE. MONDAY, DEC. 12 (1825).  
"THE FAIR PENITENT;"—HORATIO... MR. CONWAY;—  
ALTAMONT... MR. BLAKE;—CALISTA... MRS. J.  
BARNES, Etc., Etc.
112. **BARNES (MARY.)** A. L. S. 1p 4to. 11½ *Vandam St.,  
New York, April 9th, 1850.* "...and to enclose my  
donation on the occasion of the dinner of the American  
Dramatic Fund Association. It is with sincere  
interest I offer my warmest wishes for the increase and  
permanence of the Fund, an association which my  
late lamented husband truly desired to see established  
in America."
- Scarce.
113. **PLAYBILL. [BOSTON THEATRE.]** SECOND NIGHT OF  
MISS JOHNSON'S ENGAGEMENT, May 14, 1817.  
"ROMEO & JULIET;"—JULIET... MISS JOHNSON (first  
and only time in Boston). To which will be added  
"THE BEE HIVE, or, SOLDIER'S RETURN."
114. **KEENE (ARTHUR.)** PORTRAIT, profile bust, in CHAR-  
ACTER. PEN and INK DRAWING by J. H. ROOS, 1825.
- Made his first appearance in New York, at Park Theatre,  
April 6th, 1817, as Henry Bertram in "Guy Mannering."  
He sang with Malibran at the Bowery Theatre in 1827. He  
made his first appearance in Boston, season of 1818-19. He  
sang in Concerts at Castle Garden, N. Y., in 1833, and died  
in the South, about 1835.
115. **PLAYBILL. [BOSTON THEATRE.]** FRIDAY, OCTOBER  
16th, 1818. "GEORGE BARNWELL;"—BARNWELL...  
MR. WILLIAMS;—LUCY... MRS. BARNES. End of  
the Play, the admired song, called "The Meeting of  
the Waters; or, The Vale of Avoca," by MR. KEENE,  
to which will be added (second time this season) "THE  
MILLER AND HIS MEN."
116. **PLAYBILL. [BOSTON] THEATRE. Federal Street.**  
MR. DUFF respectfully informs his Friends and the  
Public... for his BENEFIT... he will appear in

the Part of COUNT BELINO, in the "DEVIL'S BRIDGE," etc., April 23rd, 1819;—COUNT BELINO. . . MR. DUFF; —COUNTESS ROSALVINA. . . MRS. WHEATLEY. End of the opera, A FAVORITE SONG by MR. KEENE, Etc., Etc.

117. **PELBY (WILLIAM.)** PORTRAIT, bust, in oval.  
Bierstadt Process Print.

Born in Boston, Mass., March 16, 1793. In 1827 he was manager of the Tremont Theatre, Boston; he also built the Warren Theatre, Boston. He played Hamlet at Drury Lane. He was in the Stock Co. at the Boston Theatre, in 1816. He died May 28, 1850, in Boston.

118. **PELBY (W.)** A. L. S. 1p 4to. *National Theatre, Boston, Sept. 19th, 1838.* To F. C. Wemyss, asking for engagement for Mrs. Anderson (his daughter Julia Pelby).

119. **INCLEDON (Mr.)** PORTRAIT, in the CHARACTER of A SAILOR singing the "STORM," full length. Drawn by Mr. Emery, Theatre Royal, Covent Garden. Etched and Published by Roberts, 28 Middlerow, Holborn.

Born in Cornwall, England, in 1757. Went as a midshipman on board the "Formidable," in 1779, to the West Indies, and was in several engagements. Returned to England in 1782, making his first appearance upon the stage at Southampton, as Alphonso, in "The Castle of Andalusia," he first appeared at Covent Garden, as Dermot, in "The Poor Soldier," in October, 1790; the audience soon acknowledging that, to one of the finest voices ever heard, he united the greatest science, pathos, taste, and execution. His song of "The Storm" was a masterly performance, and his style so expressive of the horrors of the tempest, and the confusion and despair of the sufferers, the vast power and flexibility of voice he displayed produced upon his audience the effect and impression of the finest piece of acting. Made his first appearance in America at Park Theatre, New York, on the 20th of October, 1817, and in Boston the same year. The last song he ever sang was in the kitchen of a country tavern in England—this was "Farewell, my trim-built Wherry!". In his usual brilliant style, he quitted the house, and not many days after died at Worcester, Feb. 11, 1826.

120. **INCLEDON (Mr.)** ENGRAVED PORTRAIT in SONG "DIGGING AND DELVING," full length, with SCENE in BACKGROUND, and WORDS of SONG. Published Dec. 16, 1806, by Laurie & Whittle, 53, Fleet Street, London.

Very Scarce.

121. **INCLEDON (CHARLES)** A. N. S. 1p. 12mo., inlaid, n. d. To T. Phillips, Vocalist. *Washington Hotel, Tuesday Morn*, "My Dear Tom,—I have something of great moment to communicate which is of much importance to you as well as to yours truly, C. Incledon."

122. **PHILIPPS [T.]** PORTRAIT, in CHARACTER, with music in hand. Engraved by T. L. Busby, from an original Drawing by W. Foster. *London*, n.d.

Made his first appearance at the Park, as Count Belino, in "The Devil's Bridge," on the 3rd of November, 1817, and early in 1818, he made his *debut* before a Boston audience, in the same part. He received for 11 nights services in Boston, about \$2,500. He made 2 visits to this country. He was killed, on the 27th of October, 1841, in England, by a railroad accident.

123. **PHILIPPS (Mr.) [THOMAS.]** PORTRAIT, in the CHARACTER of CAPT. BELDARE, in "LOVE LAUGHS AT LOCKSMITHS," full length. E. Percival del. T. Gimbrede sc. Printed & Published by Valentine, N. Y., 1818.

This portrait is excessively rare.

124. **PHILIPPS (Mr.) [THOMAS.]** ENGRAVED PORTRAIT in the CHARACTER of COUNT BELINO, full length. "But mark me! Tis but fancy's sketch."

125. **PLAYBILL. THEATRE [Philadelphia.]** MR. PHILIPPS as COUNT ALMAVIVA in the "BARBER OF SEVILLE," March 18, 1822.

126. **PHILIPPS (T.)** A. L. S. 3pp. 4to. '29 *King Street, Saturday*. 3½ o'clock, Oct. 10, 1812. Relative to his engagement at Drury Lane Theatre.

127. **WALLACK (JAMES W.)** PORTRAIT, three quarter length, sealed. Drawn by T. Wageman. Engraved by T. Woolnoth.

Born in London, England, Aug. 20, 1794, appeared on the stage of Drury Lane when he was 12 years old. In 1817 he married the daughter of the famous "Irish" Johnstone, and sailed for America, making his *debut* Sept. 7, 1818, at the Park Theatre, New York, as Macbeth. In 1820, he returned to England, and revisited America in 1821. After playing successful engagements throughout the country, he returned to England in 1823. He again visited the U. S., and remained until 1831, starring and revisiting England the same year. He was in America again in 1832, and again in 1836. In the fall of 1840, he was manager of the National Theatre, New York, the house burning down on May 29, 1841. He remained in the States until 1844, returning to England same year. Early in 1847, he returned to America, and remained until his decease. He assumed management in New York in 1852, and became immensely popular. His companies were the best to be gathered. He died in New York, Dec. 25, 1864.

128. **WALLACK (J. W.)** PORTRAIT, as ALCIBIADES, full length. Wageman, Wageman. Engraved for Theatrical Inquisitor.

Hand Colored.

129. **WALLACK (J. W.)** PORTRAIT, as ALESSANDRO MASSARONI in "THE BRIGAND," full length. J. Rogers sc., London, Published Jan. 1, 1830, by Whittaker, Treacher & Co.

Hand colored.

130. **WALLACK (J. W.)** PORTRAIT, as DICK DASHALL, in the FARCE of "MY AUNT." "I beg your pardon ma'am." Full length. Sketched and Engd. by D. C. Johnston.

Very Rare Portrait.

131. **WALLACK (J. W.)** PORTRAIT, as FRANKENSTEIN in "PRESUMPTION," full length. I. Findlay Fect.

Printed in colors.

132. **PLAYBILL. THEATRE (Federal St.)** MR. WALLACK for FOUR NIGHTS, WEDNESDAY, DEC. 16th [1818], "HAMLET;"—HAMLET...MR. WALLACK;—OPHELIA...MRS. DUFF, and "MY AUNT;"—DASHALL, (as originally performed by him in London)...MR. WALLACK.
133. **PLAYBILL. THEATRE [Federal Street, Boston.]** MR. WALLACK having made arrangements to return to England, etc., etc., will make HIS LAST APPEARANCE IN BOSTON, WEDNESDAY, DEC. 1st, 1819, in "PIZZARRO;"—ROLLA...MR. WALLACK. To which will be added "THREE AND DEUCE;"—PERTINAX SINGLE...MR. WALLACK;—PEREGRINE SINGLE...MR. WALLACK;—PERCIVAL SINGLE...MR. WALLACK.
134. **WALLACK (J. W.)** A. L. S. 1p. 8vo., inlaid. "*New York*, 10 Nov., 1860. I have no contract of Mr. Brougham's Play of 'Playing with Fire' out of N. York."
135. **BARTLEY (GEORGE.)** PORTRAIT, as SIR TOBY BELCH, half length. Colored Lithograph by Lane.  
  
Made his *debut* in America, as Falstaff on the 19th of Nov., 1818. He was born at Bath, England, in 1782, and was engaged to play children's parts at the theatre there, at a very early age, making his first appearance there as the Page, to Elliston's, Will Steady, in "The Purse." First appeared in London, at Drury Lane, Dec. 11th, 1802 as Orlando in "As You Like It." His greatest fame was derived from his performance of Falstaff (in which for many years he was unrivaled). He appeared in Boston on January 6th, 1819, as Falstaff, in "King Henry IV."
136. **BARTLEY (Mr.)** PORTRAIT, as SIR JOHN FALSTAFF, three quarter length seated. Engd. by T. Wright, after Clint.
137. **BARTLEY (GEORGE.)** A. L. S. 1p. 12mo., inlaid. *Theatre Royal, Adelphi*, 17 Aug., 1821.  
Referring to Robert Wm. Elliston.

138. **SMITH (Miss.) [Mrs. BARTLEY.]** PORTRAIT, half length, in frame. Engraved by Anthony Cardon, from an original miniature by Hargreave. From *La Belle Assemblée*, April 1, 1812.

Mrs. Bartley, formerly Miss Smith, made her first appearance in New York, as Isabella, in 1818. She was born at Liverpool, Oct. 23rd, 1783. She married Mr. Bartley on the 23rd of August, 1815. She first appeared in London, and was engaged at a high salary, in 1805, at Covent Garden. Her first appearance in Boston was made on Jan. 4th, 1819, as Isabella, in "Isabella, or, The Fatal Marriage." She died in London, Jan. 14th, 1850, at the age of 67.

139. **KEAN (EDMUND).** PORTRAIT, as he appeared in his WALKING-DRESS at the time of his first appearance at Drury Lane Theatre, when he was known as THE LITTLE MAN WITH THE GREAT CAPES, full length.

Etching in bistre.

Born in Castle Street, London, 1787. The most celebrated tragedian of his day (or, as some say, of any day). In such parts as "Shylock," "Richard III," "Othello," and "Sir Giles Overreach," he was unsurpassed. His first (so called) appearance at Drury Lane, London, was as "Shylock," on the 26th January, 1814, when he created a remarkable sensation, and from that time until his death, he was the star of the British stage. He made his American *debut* at the Anthony St. Theatre, New York, in Nov., 1820, as Richard III, and his first appearance in Boston, in the same part, on the 12th of February, 1821, when the house was crowded, and continued to be throughout the engagement, and he became the lion of the day. His engagement was for nine nights. He shared after \$1,000 per week, and had a clear benefit; his share of the receipts amounting to \$3,302.68. So great was the rush to see him, that he was re-engaged for six nights more at \$250 per night and clear benefit, which gave him \$2,151.58. The last night of his re-engagement the premiums on the tickets amounted to \$640. It was on his second engagement in Boston, on the night of Friday, the 25th of May, 1821, when he was announced for "Richard III." The audience being light in number, Kean was much chagrined, and he declined to play, although entreated by the management to do so, and much enmity and ill feeling towards Kean was the result. On his return to Boston, in 1825, the evening of Dec. 21, he was announced for "Richard." All the tickets were sold, and on the opening of the doors, the house was soon packed, and the excitement of the audience (not a female being present) was very evident. Kean attempted an apology, but was re-

ceived with jeers, and shouts of—"off"—"off—"pelted with nuts, etc., a bottle of offensive drugs, and other missiles, and was driven from the stage. A fearful riot in the House was the result; (See bill in this Exhibition) and the riot act was read twice, by Mr. Justice Whitman, but without effect. Mr. Kean escaped from the theatre before the riot reached its height, and left Boston the next morning by stage for Worcester. His last appearance upon the stage was at Covent Garden, March 25, 1833, as "Othello"; his son Charles, enacting "Iago." He acted with great vigor up to the third act, and delivered "Farewell the Tranquil mind," etc., with great effect, and the last sentence he ever spoke upon the stage was "Othello's occupation's gone." He died on the 15th of May, 1833, at Richmond, England, in the house adjoining the theatre.

140. **KEAN (EDMUND.)** PORTRAIT, in the dress presented to and worn by him on the occasion of his being chosen a CHIEF and PRINCE of the HURON TRIBE of INDIANS, full length. Engraved by G. F. Storm, after F. Meyer.
  
141. **KEAN. THE LATE EDMUND KEAN** as OTHELLO.  
 IAGO. Oh beware my lord of Jealousy. Full length.  
 From a Drawing by E. F. Lambert.  
 Lithograph Printed in colors.
  
142. **KEAN (EDMUND.)** PORTRAIT, as RICHARD III. Full length. Engraved by G. C. K.  
 Hand colored.
  
143. **KEAN (EDMUND.)** PORTRAIT, as RICHARD III, recumbent, "Penny Plain." Published by M. & M. Skelt.  
 Hand colored.
  
144. **KEAN (EDMUND.)** PORTRAIT, as RICHARD III. Full length. "Penny Plain." Published by J. Wood.
  
145. **KEAN (Mr.) [EDMUND.]** PORTRAIT, as GLOSTER in "RICHARD III."—"That dogs bark at me, as I halt by 'em." Full length.  
 Hand colored Engraving.

146. **KEAN (Mr.) [EDMUND.]** PORTRAIT, as SHYLOCK, half length, with knife in hand. Engraved by H. Meyer, after W. H. Watts. *London*, 1814.

Rare Mezzotint.

147. **KEAN (EDMUND.)** CARICATURE PORTRAIT, "The Theatrical Atlas," drawn and etched by George Cruikshank. Pubd. *May* 7th, 1814. Folio, PRINTED in COLORS.

Extremely Rare.

148. **KEAN (EDMUND.)** COLORED ETCHED CARICATURE, "*The Last Act of Richard III*," drawn and engraved by Geobolibus Crackfordi, F. R. S. A. (D. C. Johnston), with PORTRAITS of EDMUND KEAN, MR. DICKSON, and MRS. SNELLING POWELL.

This print, which is of excessive rarity, was made in consequence of the intense feeling against Kean, displayed by the public of Boston, during his engagement here, in May, 1821, and on his reappearance, Dec 21, 1825, there was a riot in the theatre. Only one other copy known. See bill of this performance in this Exhibition, No. 149.

149. **PLAYBILL. THEATRE [Boston, Federal Street.] MR. KEAN**, for four nights. This Evening, WEDNESDAY, DEC. 21 [1825]. "RICHARD THE THIRD;"—RICHARD (his first appearance in Boston, these 4 years). . . MR. KEAN.

Bill of the Great Kean Riot.

150. **KEAN (EDMUND)** A. L. S. 2pp, 4to *Dieppe, Friday, 21st May* [1824]. (*To Jack Hughes*, Kean's constant companion). "Dear Jack: The closer they pursue, the further I shall recede—by the time you receive this Mrs. Kean & myself are on our way to Paris—where I shall remain till I see the last night advertised of Drury Lane Theatre, the day after you will see me in London. Settle all bills for me; I will discharge them on the instant I return. I shall then quit England for *ever*, but I carry with me the reputation of the first English actor, etc. which if I had allowed them to have their way, I could not have done,

if I had asked I know hundreds, were prepared for hostility, and in the bad parts they were forcing me to play with Macready—he must have skimmed the cream—off my professional dish. The Public may talk and be d——d.” etc., etc.

Fine and Rare with seal.

151. **MAYWOOD (Mr.) [ROBERT CAMPBELL.]** PORTRAIT. as IAGO, full length. Fraser-Thomson. “I hate the Moor.” Engraved for the Theatrical Inquisitor, 1818. Hand colored.

Born at Edinburgh, in 1790. He first appeared at Drury Lane, as Shylock, Sept. 25th, 1817. His first appearance in America, was as Richard III, at the Park Theatre, Jan. 4th, 1819. His first appearance in Boston was made on Feb. 19th, 1819, as King Lear. He enjoyed a great popularity by his unrivaled performance in a line of Scottish characters. He died, Nov. 27th, 1856, at Troy, N. Y., aged 66.

152. **MAYWOOD (R. C.)** PORTRAIT. as SIR PERTINAX MACSYCOPHANT in Macklin’s Comedy of the “MAN OF THE WORLD.” “The siller—the siller, man, that was the north star of my affections.” *Act 3rd.* Nearly full length, seated. LITHOGRAPH, *London*, Published May 24th, 1841, by Welch & Gwynne, 24 St. James Street.

Rare portrait.

153. **MAYWOOD (R. C.)** PORTRAIT, as ROB ROY, three quarter length.

Water Color Drawing.

154. **MAYWOOD (R. C.)** ENGRAVED PORTRAIT as BARON TREVASI, in “THE MOUNTAIN TORRENT,” three quarter length.

155. **PLAYBILL. THEATRE [Federal Street, Boston.]** MR. MAYWOOD, for six nights, FEB. 19th, 1819, “KING LEAR;”—KING LEAR (his first appearance in Boston) . . . MR. MAYWOOD;—CORDELIA. . . MRS. DUFF, etc.

156. **MAYWOOD (R. C.)** A. L. S. 2pp. 12mo. *Chesnut St., Dec.* 8th. n. d. "Col. Esplanade, we consider you ought to play . . . and the theatre cannot afford to pay those who refuse to assist its interest when without degradation their services are called upon," etc.

157. **BROWN (JOHN MILLS.)** PORTRAIT. COMEDIAN. Full length.

Bierstadt Process Print.

Born in England, made his first appearance at the Haymarket Theatre, London. Made his *debut* at Federal St. Theatre, Sept. 19, 1821. Was a clever low comedian. Died at Cold Spring, N. Y., on the 15th of April, 1859, aged 77 years.

158. **KILNER (Mr.)** PORTRAIT, as CAPT. COP in CHARLES THE SECOND, full length. Sketched (from memory,) Engd & published by Throop & Johnston, *Boston*, 1825.

Rare Portrait.

Born in England, in 1777. Made his first appearance on the American stage in 1818, at the Park Theatre, New York. He was for several seasons attached to the Park and Chatham Garden Theatres, and was afterwards manager of the Federal Street Theatre, where he made his first appearance, Sept. 28, 1821, and at once became popular as an actor. He left Boston, in 1838, and went to Ohio, where he purchased a farm, on which it was said he resided for many years. He died at Wilmington, Indiana, Jan. 2nd, 1862, at the age of 85.

159. **FINN (HENRY J., and THOMAS KILNER.)** as PAUL PRY and COL. HARDY, full length, from a drawing by D. C. Johnston.

Lithograph. Very Rare.

160. **FINN (Mr.)** PORTRAIT, as Doctor Logic. Full length, folio. WATER COLOR DRAWING, by Aug. Toedteberg, after D. C. Johnston, 1825.

Mr. Finn was born at Cape Breton, about 1790. He was a student at Princeton College, leaving there, he became a student-at-law with Thomas Phoenix, Esq., at one time U. S. District Attorney for New York. Embarked with his mother to England; the vessel, the *Esther Lindo*, foundered on her passage, and they were rescued by a passing ship. He first

essayed the actor's life, by joining a company of strolling players and finally worked his way to the Haymarket, where he first attracted attention by his performance of Thomas in "The Sleepwalker." Revisited America and first appeared on the American stage, at the Park Theatre, New York, enacting Shylock. Revisited England in 1821. Returned to America, and appeared Oct. 22nd, 1822, at the Federal Street Theatre. His last appearance was at Philadelphia, Chestnut Street Theatre, in Jan., 1840. He was lost on the steamer Lexington, which was burnt on Long Island Sound, Jan. 10, 1840. His wife was Elizabeth Powell, daughter of Mr. and Mrs. Snelling Powell, long and favorably known to all the early play-goers of Boston.

161. **FINN (HENRY J.)** A. L. S. 1p. 4to. *Boston, Jan. 25th, 1828.* To F. C. Wemyss. "I forget what the terms were before, but I believe they were to share after \$100, and clear half ben."

162. **BOOTH (JUNIUS BRUTUS.)** PORTRAIT, as FITZHARDING in "THE CURFEW," full length, dagger raised in right hand.

Etched. Excessively Rare.

Born in London, England, May 1st, 1796. He began his theatrical career at Deptford, as Campillo, in "The Honey-moon," Dec. 13, 1813. Afterwards he played in several continental cities, and returning to England, made his *debut* at Covent Garden, in Oct., 1815, as Sylvius, in "As You Like It." He afterwards appeared at Worthing and Brighton, and at the latter place made a great hit as Sir Giles Overreach, which resulted in his being immediately engaged for Covent Garden, where he reappeared Feb. 12, 1817, as Richard III, and gained the most triumphant success. Shortly after he was induced by the Drury Lane managers, to leave Covent Garden, and on the 20th of Feb., 1817, he was announced at Drury Lane in the character of Iago to the Othello of Edmund Kean—the performance of these two actors creating intense excitement. The same play was advertised for the following evening, and attracted a brilliant audience. Booth returned to Covent Garden, where, on the 25th, he again attempted to perform Richard, but a strong feeling of disapprobation, was artfully fanned by the management of Drury Lane, and notwithstanding the presence of numerous friends, he was assailed throughout the entire evening with riotous opposition and the play was gone through in dumb show only. He made an apologetical appeal to the public the next day, but another riotous audience greeted him on the 1st of March, while on the 3rd and 6th, he played Richard, with very slight mani-

festations of disapprobation, which thereafter entirely ceased. In 1820 he again appeared at Drury Lane. He arrived at Norfolk, Va., in July, 1821, and made his first appearance in this country at Richmond, July 13, 1821. He next appeared at Park Theatre, New York, Oct. 5, 1821, as "Richard III," and played his last engagement there in 1843. He visited England for the last time in 1836, where he remained nearly a year. Since then his career is well known. He made his first appearance in Boston, May 6th, 1822, as "Richard." He then received the applause of a Boston audience; and up to his last performance in this city, prior to his death, he retained the position he so well deserved. His last appearance in this city was at the Museum, October 31st, 1851, as Richard. His last performance upon the stage was on the evening of Friday, Nov. 19th, 1852, when he played Sir Edward Mortimer, in "The Iron Chest," at the St. Charles Theatre, New Orleans, and died *en route* to Cincinnati, on the steamer J. S. Chenoweth, on the 30th of November, and he lies buried in the Cemetery, at Baltimore, Md.

163. **BOOTH (JUNIUS BRUTUS.)** PORTRAIT, as POSTHUMUS, full length. Wageman pinx. Wageman sculp. Engraved for the Theatrical Inquisitor. Published May 1st, 1817.
164. **BOOTH (Mr.)** PORTRAIT in the CHARACTER of RICHARD 3RD, as he first appeared in the United States, in the year 1821. Drawn and Published by W. H. Norton. (Comedian) Burton's Theatre, Chambers St., New York. Three quarter length.  
Colored by hand.
165. **BOOTH (JUNIUS BRUTUS.)** PORTRAIT as SIR GILES OVERREACH, full length. W. Heath, delt. H. Meyer sc. [*London*, Published April 8th, 1817, by Beckett & Hudson, 85, Cheapside]. PRINTED IN COLORS.  
Excessively Rare Portrait.
166. **PLAYBILL. THEATRE ROYAL COVENT GARDEN.**  
Nov. 23, 1815. Tragedy of "PERCY;"—HARCOURT. . .  
MR. BOOTH, etc., etc.
167. **PLAYBILL. THEATRE [Boston.] MR. BOOTH'S LAST PERFORMANCE** but TWO POSITIVELY, THURSDAY, Nov. 27, 1823. "TOWN & COUNTRY;"—REUBEN GLENROY (for this night only). . . MR. BOOTH.

168. **PLAYBILL. BOSTON THEATRE.** MR. BOOTH'S BENEFIT, DEC. 1, 1823. "KING LEAR;"—KING LEAR—(for this night only). . . . MR. BOOTH, and "THE MAYOR OF GARRATT;"—JERRY SNEAK. . . . MR. BOOTH.

169. **BOOTH (J. B.)** D. S. Contract made and entered into at *Philadelphia*, Oct. 13, 1838, "to perform such parts as may be assigned to said J. B. Booth by Wemyss or his authorized agent; J. B. Booth to receive ten dollars per week as compensation in full for his services and a clear half of the Receipts of a Benefit, during the time either in Baltimore or Philadelphia as may be determined by said Wemyss." In the handwriting of Francis C. Wemyss, and signed by him and J. B. Booth 1p. 4 to.

170. **BARRETT (GEO. H.)** PORTRAIT, bust.  
India Ink Drawing.

Known as "Gentleman George," was born in England and made his *debut* as the child, in "Pizarro," at the Federal St. Theatre, in 1799. In the season of 1822-3 he was a member of the company in Boston. His first appearance in New York, was at the Park Theatre, June, 1806, as Young Norval. He died, in abject poverty, at New York, Sept. 5, 1860.

171. **BARRETT (GEO. H.)** A. L. S. 5pp. 4to. No. 4 *Franklin Terrace*, 26th St., near 9th Avenue, Sept. 29, 1858. "My Dear Genl: No one can appreciate the sentiment of 'Friendship, caused by our acquaintance of thirty years' (contained in your last letter) more than myself, for I find the Friends on whom I could once rely, gone, or become so frigid, as to have lost all sympathy, for those whose age and declining Health, with its attendant poverty, renders them no longer agreeable, nor *useful* . . . allow me to test it, by seeking your advice and assistance, for as I think I have but a few months to live, I wish to feel assured my Darling Children will be taken care of, my chief care is a boy of nearly eight years of age . . . in proper hands, he may be made a good and talented man, my means at present is the small amount that I receive, from that glorious institution the Dramatic Association, and

an Annuity of \$400 a year which is all I had (mentions his other children) . . . a general Debility or Gradual Decay of the system, has now set in, and I may set myself down as a Confirmed Invalid, unable to attend to anything or rise from my Bed, for days at a time. How long I shall last, Heaven only knows, tho' I imagine the 1st of Jan. will close my career. I look forward to it as a relief from suffering and want, my mind is at ease and on that score I feel happy." etc., etc.

- 172. MATHEWS (CHARLES.) THE ELDER.** PORTRAIT, half length, seated.

Born June 28, 1776, in London. Made his first appearance in America, at Baltimore, Sept. 2nd, 1822, in "The Trip to Paris," at the Holliday St. Theatre. His first appearance in Boston, was made on the 26th of Dec., 1822. He opened in two of his best parts, Goldfinch and Monsieur Tonson, and his reception was great. His style was original and had the great charm of novelty. His "Trip to Paris" drew crowded houses, heavy premiums being paid for tickets, and though the cold was intense, the water freezing in Mathews' room so thick that he could not break it, people came in open sleighs from Salem to attend the performances. He again visited Boston in December, 1834, and for the last time in January, 1835. He was taken sick during this visit, and improving, returned to New York, where he played a short engagement, taking his farewell benefit on the 11th of February, 1835, which was his last appearance on any stage. He returned home to England, and died on the 28th of June, 1835, and was buried in St. Andrew's Church, Plymouth.

- 173. MATHEWS (CHARLES.)** PORTRAIT, in CHARACTER, half length, in frame, on base. DeWilde pinxt. H. Meyer sc.

- 174. MATHEWS (Mr.)** PORTRAIT AS MONS. MORBLEU, full length. Wageman del. Woolnoth sc.

- 175. MATHEWS (Mr.)** PORTRAITS, various, in his "AT HOME," of 1820. Etched.  
From the British Stage.

- 176. MATHEWS (Mr.)** PORTRAITS, various, as the DILIGENCIAE PERSONAE in his "Trip to Paris" Etching.

177. **MATHEWS (Mr.) (HARLEY and LISTON).** PORTRAITS, seated. "THE LIGHT CIGAR," oblong, Lithograph of J. H. Bufford, N. Y.

178. **PLAYBILL. NEW THEATRE [Philadelphia.]** MR. MATHEWS' THIRD NIGHT, FEB. 28, 1823. "THE HEIR AT LAW;"—DOCTOR PANGLOS. . . MR. MATHEWS, and the farce of "MONSIEUR TONSON;"—MONSIEUR MORBLEU. . . MR. MATHEWS.

179. **MATHEWS (CHARLES—THE ELDER).** A. L. S. 1p. 4to. n.d. *Oxford, Monday.* "My very dear I. C. Y. I shall arrive please God at Andover in due time—and hope to be cheered by your presence. I shall drive to the same Inn I went to with the Coach knowing no other."

180. **COWELL (Mr.) [JOSEPH.]** PORTRAIT, as CRACK, half length, in frame. Engd. by Durand from a painting by Neagle. From Lopez and Wemyss' Edition of Plays. *Phila.* 1826.

Born in England, Aug. 7th, 1792. He made his first appearance on the New York stage, at the Park Theatre, Oct. 30th, 1821, as Crack, in "The Turnpike Gate." He came to Boston in 1823, and appeared at the City Theatre, formerly Washington Gardens, with an Equestrian and a Comedy Company combined. He died Nov. 14th, 1863, at the age of 71, in London, England.

181. **CONWAY (W. A.)** PORTRAIT, as HAMLET, bust. Mezzotint, engraved by W. Say, after G. H. Harlow. *London,* 1815.

Born in London, 1789. Made his first appearance at Chester, England, as Zanga, in "The Revenge." Made his first appearance in London, at Covent Garden, Oct. 4th, 1814, as Alexander the Great. His first appearance in Boston was as Hamlet, on the 25th of Feb., 1824. Early in 1828 *en route* to Savannah, Ga., by steamer, he threw himself overboard in the harbor of Charleston, S. C.

182. **CONWAY (Mr.)** PORTRAIT, as KING HENRY THE FIFTH, full length. DeWilde pinxt. Rivers sculp. Engraved for the Theatrical Inquisitor, 1814.

183. **KELLY (LYDIA).** PORTRAIT, as BEATRICE, half length in frame, Engraved by J. B. Longacre from a painting by J. Neagle. From Lopez & Wemyss' Edition of Plays.

Hand colored.

Born in London, June 2nd, 1795. When 13 years old, she made her first appearance upon the stage at Glasgow, as Rosina, Oct. 11th, 1810. She was afterwards at Edinburgh and various provincial theatres, as well as at Drury Lane, with success. Her *debut* in the United States, was made on the 17th of Sept., 1824, at the Park Theatre, New York, as Lady Teazle, and as the dashing representative of the fashionable and high-flown heroines of comedy, maintained for several seasons the highest position in the favor of the public. She made her first appearance in Boston, in season of 1824-5, and at her benefit the receipts amounted to \$1,000. She made her first appearance in New York, Sept. 17th, 1824, as Lady Teazle, and ended her career there in July, 1831, when she returned to England.

184. **KELLY (LYDIA Miss.)** PORTRAIT as OPHELIA, full length. Cruikshank del. Alais sculp.

A scarce portrait.

185. **KELLY (LYDIA).** A. L. S. 1p. 4to. n.d. *Monday* 26th. Regarding an engagement. With reply on back by F. C. Wemyss.









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