



## The New York Public Library Manuscripts and Archives Division

Guide to the

### **Townsend Walsh papers**

1763-1935 [bulk 1890-1935]

MssCol 3213

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### **Summary**

**Creator:** Walsh, Townsend

**Title:** Townsend Walsh papers

**Date:** 1763-1935 [bulk 1890-1935]

**Source:** Purchased from the estate of Townsend Walsh. Transferred from Theatre Division, 1942.

**Abstract:** The Townsend Walsh Papers (1763-1935, bulk 1890-1935) consist of the professional and personal papers of theatrical press agent Townsend Walsh (1872-1935). The collection includes important material relating to both the theatre and circus in the United States in the nineteenth and early twentieth centuries.

**Preferred citation:** Townsend Walsh Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations.

**Language of the Material:** English

**Processing note:** John J. Ammirati (May 1973); machine readable finding aid created by APEX data services and revised by Chatham Ewing.

### **Creator History**

Throughout his life, Townsend Walsh was involved with the American theatre in a variety of capacities--press agent, business manager, drama critic, playwright, collector, theatre and circus historian and sometime actor. Born in Albany, New York in 1872, to Augustus Henry and Laura Spencer Walsh, Townsend Walsh graduated from the Albany Academy in 1891 and from Harvard University in 1895. While at Harvard, he apparently took George Pierce Baker's playwriting course, served on the editorial staff of the *Harvard Advocate*, and was a commencement speaker for his class.

In 1897 Walsh's play, *The Boys of Kilkenny*, was produced at the Star Theatre in New York. The next year, 1898, Walsh began work as advance press representative for Mrs. Minnie Maddern Fiske in the production *Love Finds A Way*, followed by *Tess of the D'Ubervilles* and *Becky Sharpe*. This was the beginning of a long and fruitful career as an advance press agent in the theatre. After his work with Mrs. Fiske, Walsh worked for Fred Hamlin of the Grand Opera House with Hamlin's touring productions of

*Bases in Toyland* and the *Wizard of Oz* between 1902 and 1906. This was followed by four years as press agent for Otis Skinner in various plays--*Honour of the Family*, *The Duel*, and *Your Humble Servant*. During subsequent years he worked for various performers including Mrs. Patrick Campbell (1910), Blanche Bates (1913), Ethel Barrymore (1913), E.H. Sothorn (1916) and John Drew (1914). Some of the producers he worked for included Henry Savage, Charles Frohman, the Schuberts and Winthrop Ames. In 1923, Walsh went to work as a press agent for the Ringling Brothers and Barnum and Bailey Circus--a job which was a logical outgrowth of his increasing interest in the circus and of his contacts with many friends and acquaintances in the circus world. He left the circus in 1926 and, in 1927, returned to work with Mrs. Fiske in her productions of *Ghosts* and *Merry Wives of Windsor*.

The title of Walsh's positions in the theatre and circus varied-- press agent, press representative, advance press representative, business manager. Despite the different labels, however, his work seems to have generally consisted of travelling across the United States and into Canada, going ahead of touring shows in order to do advance publicity for an upcoming play or circus show. In some cases, Walsh apparently also performed other business activities such as arranging transportation for the acting company, reserving accommodations and working with the managers of theatre in which the touring company would play. Walsh seems to have been well respected in his profession as evidenced by his steady employment with important theatrical producers and performers. In addition to his work as a press agent for theatrical companies, Walsh also worked directly for several newspapers as a drama critic including the *Albany Express* (1890-92?), the *New York World* (1895), the *New York Dramatic Mirror* (1897) and the *Boston Traveller* (1917-1918).

Walsh's writings include several plays, a published biography of Dion Boucicault, *The Career of Dion Boucicault*, and two unpublished full-length studies on the circus, *Love of the Circus* and *King Clown*. Although Walsh finished the Boucicault biography in 1910, he was unable to get it published until 1915. Walsh's book on Boucicault, although not completely reliable, is still considered a useful source on the Irish playwright. Walsh pursued many research interests throughout his life including theatrical performers and the history of pantomime and the circus. His many notes and writings attest to this lifelong interest in theatre and circus history.

Walsh's acting experience included a role in the Albany production of *Fair Rosamund* (1895), a part in his own play *Boys of Kilkenney* (1897), summer stock at the Davidson theatre in Milwaukee (1900), and the role of the beggar in Yeats' play *The Pot of Broth* with the Irish Literary Society (1903).

Walsh was an avid collector of theatrical and circus memorabilia. At the time of his death, he was considered to have one of the best collections of circus materials in the United States. He also collected a mass of letters of important theatrical figures--most notably of Dion Boucicault and Boucicault's wife Agnes and son Aubrey.

Walsh had a wide circle of friends within the theatrical and newspaper profession. He was a member of the Players, the Lambs and Green Room Club and the Harvard Club. He was known as someone who enjoyed a good time and a strong drink. Throughout his life, he went on and off the wagon but his drinking does not seem to have interfered with his professional work. An important friend in Walsh's life--and one who urged him not to partake of liquor--was John Quinn. The shared interest in all things Irish seems to have been a strong bond between the two men. Quinn was very supportive of Walsh's work on Boucicault and tried to help Walsh get the biography published. Another important friendship in Walsh's life was with theatre historian, William J. Lawrence, with whom he corresponded and visited in Dublin. Lawrence helped Walsh with the Boucicault biography by doing some research through Dublin records. The two men seem to have had some kind of falling out, however, around 1914.

Walsh travelled widely and seemed to enjoy his many trips abroad. He often used these trips to do

research on the history of pantomime and the circus. Evidently Walsh never married. Although his work took him across the country for a good portion of each year, Walsh seems to have maintained close ties to his home city of Albany, often returning there for summers. In his later years, he apparently split his time between Albany and trips abroad. Although little is known about his family, he had a least one sister, Esther, and possibly two other sisters, Kate and Julia as well as a brother. Walsh died in 1941.

### **Chronology**

1872 Born  
1890 Correspondent for Albany Evening Journal  
1893 Elected an editor of the Harvard Advocate  
1895 Graduated from Harvard; reporter for the New York World  
1896 His play *Boys of Kilkenny* produced in New York  
1897 Writer for the Dramatic Mirror  
1898 Advance Representative for Minnie Maddern Fiske in *Love Finds A Way* and *Tess of D'Urbervilles*  
1900 Acted at the Davidson Theater  
1901 Advance work for Mrs. Fiske in *Becky Sharpe*  
1902-1906 Wizard of Oz; Babes in Toyland  
1903 Acted in Yeats' play with the Irish Literary Society  
1904 Trip to Dublin  
1906 Summer trip to Europe  
1906-1910 Press Representative for Otis Skinner  
1908 Summer trip to Europe; worked on Boucicault biography  
1909 Summer-worked on Boucicault biography  
1910 Summer trip to Europe summer; press work for Mrs. Patrick Campbell her the short-lived production of *The Foolish Virgin*  
1911-1912 Press representative for *Everywoman* produced by Henry Savage  
1912 Summer trip abroad  
1913 Press representative for Frohman; *Witness for the Defense* with Blanche Bates  
1915 *Career of Dion Boucicault* published  
1916 Press Representative for E.H. Sothorn; also press work for *Hobson's Choice*  
1916-1917 Press representative for Winthrop Ames at the Little Theatre; cruise to Jamaica.  
1917 Advance agent for *Saturday to Monday* for Ames.  
1917-1918 Dramatic editor of the Boston Traveller.  
1919 Business Manager "Little Simplicity"  
1920 Advance agent for *Greenwich Village Follies*  
1919-20 Press representative for *Chris*  
1921 Press Agent for *Hitchy-Koo*; business manager for *The Bat*  
1922 Trips to Bermuda and Havre  
1922-1923 Press representative for Fred Stone's *Tip-Top*  
1923-24 Press work for Channing Pollock's *The Fool*.  
1923-1926 Press Representative for Ringling Brothers, Barnum and Bailey Circus  
1927 Press Representative for Mrs. Fiske  
1928-19 Summer trips abroad  
1931-1933 Winter trips to Europe.

### **Scope and Content Note**

The Townsend Walsh Papers cover the dates 1763-1935 with the bulk of the material falling between 1890 and 1935. The papers document the personal and professional life of Townsend Walsh (1872-

1941) who was involved in many aspects of American theatre and circus life. The Townsend Walsh Papers are organized in ten series: Correspondence, Press Releases, Circus Manuscripts, Circus Writings and Notes, Writings and Notes on Theatrical and Miscellaneous Subjects, Walsh Family Correspondence and Documents, Business Papers, Collected Material, Clippings, and Printed Material. Because Walsh worked with many of the most prominent American actors, producers, and managers of his day, the collection is rich in information about this period of American theatrical history. The collection is particularly important because it contains valuable information about the working conditions, responsibilities, and salaries of theatrical press agents.

The correspondence (1890-1935) included in this collection is the best source of information about Walsh's work as a press agent. The correspondence, consisting almost entirely of letters written to Walsh, includes various types of information such as Walsh's itinerary on the road, financial details of advertising, casts lists, transportation arrangements, and financial figures for advertising costs. In addition the press releases written by Walsh for the theatre and circus complement the correspondence in any study of his career as a press agent. These press releases not only reveal the quality and range of Walsh's writing, but can also be used to research the publicity for particular plays. Researchers interested in Mrs. Fiske's work as an actress, for instance, will find Walsh's press releases on *Becky Sharpe*, *Tess of the D'Urbervilles* and *Ghosts* an important aid in studying these productions. Business documents such as cast lists, instructions to press agents, and route books are also part of Walsh's papers and add to the value of the collection in a study of the theatrical business world.

The correspondence is also the most valuable source of information about Walsh's personal life. Unfortunately, the letters do not contain much information about Walsh's family. There appears to be only one letter from a family member, Walsh's sister Esther, in the correspondence. However, the letters do reveal the strength of Walsh's many friendships and suggest much about his reputation as a lively, but loyal, friend. Walsh's enjoyment of socializing and drinking is also clear in the letters. Walsh seemed to cope with the tedium of the road by enjoying evenings with other press agents as well as various actors and actresses in different cities. The letters also reveal his lifelong interest in collecting material related to the circus and theatre. Letters from book and autograph dealers such as H. S. Renton indicate that he purchased theatrical material throughout his life. An examination of the list of prominent correspondents will suggest the wide range of friends and professional colleagues with whom Walsh corresponded.

Walsh's interest in theatre and circus history is evident in his own writings on these subjects as well as his collected materials. Walsh's two manuscripts on the circus *King Clown* and *Love of the Circus* appear to rely, in part, on Walsh's interviews with circus performers, and consequently, may be of value to scholars despite the fact that Walsh does not often cite sources. His notes on the circus and theatre should be examined in conjunction with his writings because sources are sometimes cited in the notes but not in the finished manuscripts. Several brief essays on nineteenth century American performers are among the most valuable of his writings on the theatre.

Other material collected by Walsh includes correspondence of theatrical and circus personalities. A list of correspondents from this group of letters will allow researchers to identify potentially interesting letters. Although less valuable to researchers, there is also a group of autograph signatures acquired by Walsh. This latter group is probably most valuable in revealing Walsh's collecting interests. In addition a group of letters of playwright Dion Boucicault and other Boucicault family members were collected by Walsh. These letters have been separated from the Townsend Walsh Papers and may be examined as part of the Boucicault Family Papers.

Because of the lack of information about Walsh's family in the correspondence, the few items included among the Walsh Family documents and correspondence are especially valuable. Of particular note is

the horoscope done for Walsh in 1913 which appears to be the only place that his birth date is documented in this collection. In addition, family letters suggest some of the history of the Walsh family.

Although the newspaper clippings in this collection are not identified directly with Walsh, it is possible that some of these may be articles that he wrote; a good number of the articles concern the performers for whom Walsh did press work. A close examination of the press releases with some of the articles might reveal whether or not Walsh was the author of any of the articles. In any case, the clippings, like Walsh's other collected material, reveals his interest in particular performers and theatrical subjects.

Researchers interested in Townsend Walsh will want to consider two other sources of material in addition to the Townsend Walsh Papers. Correspondence between Walsh and John Quinn is included in John Quinn Memorial collection at New York Public Library. These letters are particularly important because they include approximately 30 letters written by Walsh. In addition, Quinn and Walsh appear to have been relatively close friends and, consequently, Walsh's letters are more revealing than they might be to a mere acquaintance. The letters in the Quinn collection are most informative about Walsh's interest in Irish literature and his struggles with writing and publishing his biography of Boucicault. In addition, the New York Public Library's Billy Rose Theatre Collection at Lincoln Center has the prompt book (with manuscript notes and corrections) of Walsh's play, *The Boys of Kilkenny* (1897) and a copy of another play by Walsh, *The Adventures of Adam* (n.d.).

**Arrangement:** Ten series: I. Correspondence; II. Press Releases; III. Circus Manuscripts; IV. Circus Writings and Notes; V. Writings and Notes on Theatrical and Miscellaneous Subjects; VI. Walsh Family Correspondence and Documents; VII. Business Papers; VIII. Collected Material; IX. Clippings; X. Printed Material

## Key Terms

### Occupations

Authors  
Press agents  
Theatrical agents

### Genre/Physical Characteristic

Autographs

### Subjects

Circus -- United States  
Clowns -- United States  
Theater -- Ireland  
Theater -- United States

### Geographic Names

United States -- Social life and customs

### Names

Boucicault, Dion, 1820-1890  
Coward, Edward Fales  
Fiske, Minnie Maddern, 1865-1932  
Hackett, Francis, 1883-1962  
Hamlin, Fred  
Hyde, James Clarence

Lawrence, Willian J. (William John), 1862-1940  
Norwood, Edwin P  
Pollock, Channing, 1880-1946  
Quinn, John, 1870-1924  
Shipman, Louis Evan, 1869-1933  
Skinner, Otis, 1858-1942  
Thompson, Lester  
Waldron, James Albert  
Walsh, Townsend  
Walsh family  
Ringling Brothers Barnum and Bailey Combined Shows

## Container List

### I. Correspondence 1890-1935, n.d. (1.25 linear feet.)

The correspondence consists of both professional and personal letters written to Walsh. These letters are the principal source of information about both his career and his personal life. Correspondents include actors, managers, producers, agents, editors, writers, and circus performers. In many cases, the envelopes that are with particular letters (as well as the separate group of envelopes which are included) provide the only means for verifying Walsh's professional position at various points in his life. Letters from Mrs. Fiske and Otis Skinner are particularly valuable for understanding the working relationship between performers and their press agents. Letters from John Quinn reveal Walsh's interest in Irish theatre and literature and also document Walsh's struggle to get his book, *The Career of Dion Boucicault*, published. The letters do not seem to provide any direct information about Walsh's work on his two unpublished circus manuscripts. Neither do the letters provide much information about Walsh's family. Four letters written by Walsh are included in the correspondence and are interfiled with the other correspondence by date: 10/5/09, 2/21/13, 10/16/26, 5/26/33.

Arranged chronologically. Undated letters arranged alphabetically by correspondent. Undated letters with unidentified correspondents, unarranged. Envelopes, unarranged. List of prominent correspondents at end of finding aid.

- b. 1 f. 1 1890-1899
- b. 1 f. 2 1900-1901
- b. 1 f. 3 1902
- b. 1 f. 4 1903
- b. 1 f. 5 1904-1905
- b. 1 f. 6 1906-1907
- b. 1 f. 7 1908
- b. 1 f. 8 1909-1911
- b. 1 f. 9 1912-1913
- b. 1 f. 10 1914-1916
- b. 1 f. 11 1917 January-August
- b. 1 f. 12 1917 October-December
- b. 1 f. 13 1918
- b. 2 f. 1 1919-1920
- b. 2 f. 2 1921-1922
- b. 2 f. 3 1923
- b. 2 f. 4 1924
- b. 2 f. 5 1925-1926
- b. 2 f. 6 1927 January-September
- b. 2 f. 7 1927 October-December
- b. 2 f. 8 1928-1932
- b. 2 f. 9 1933-1935
- b. 3 f. 1 A-D
- b. 3 f. 2 E-F
- b. 3 f. 3 G-J
- b. 3 f. 4 K-L
- b. 3 f. 5 M

I. Correspondence (cont.)

- b. 3 f. 6 N, P
- b. 3 f. 7 R-S
- b. 3 f. 8 T-W
- b. 3 f. 9 Unidentified
- b. 3 f. 10 Envelopes

II. Press Releases undated (2 boxes.)

The press releases cover work done by Walsh in both the theatre and the circus. They provide an excellent view of Walsh's work as a press agent and also offer insight into the publicity for particular plays. There are press releases for several productions: *Becky Sharpe*, *Ghosts*, *Tess* (starring Mrs. Fiske) and *Merry Wives of Windsor* (starring Fiske and Otis Skinner), *Everywoman* and *Witness for the Defense* (starring Blanche Bates). When examined along with the correspondence, the press releases are a particularly rich source of information about attempts to market particular plays. In particular, Mrs. Fiske, in her letters to Walsh, frequently expressed her views about the plays she was in and the ideas that she wanted communicated in press work. By examining the press releases in light of her concerns, it is possible to see how well her desires were carried out by Walsh.

Circus press releases, unarranged; Theatre press releases arranged by production; others unarranged

- b. 4 f. 1 *Everywoman*
- b. 4 f. 2 *Becky Sharpe*
- b. 4 f. 3 *Becky Sharpe, Tess*
- b. 4 f. 4 *Ghosts*
- b. 4 f. 5 *Merry Wives of Windsor*
- b. 4 f. 6 *Witness for the Prosecution*
- b. 4 f. 7 Press releases on Pantomime
- b. 4 f. 8 Press releases on various theatrical subjects
- b. 5 f. 1 Circus Press Releases
- b. 5 f. 2 Circus Press Releases
- b. 5 f. 3 Circus Press Releases
- b. 5 f. 4 Circus Press Releases
- b. 5 f. 5 Circus Press Releases

III. Circus Manuscripts n.d. (3 folders.)

This series consists of Walsh's two full-length studies on the circus, *Love of the Circus* and *King Clown*. Typewritten and manuscript copies of the two works are included. Walsh based these works on research, interviews with circus performers and his collection of circus material. The manuscripts are particularly valuable for the first hand accounts by circus performers which Walsh relates in the books. The presence of these manuscripts further documents Walsh's strong interest in the circus which is also apparent in the correspondence from circus performers and workers. Neither work seems to have been published.

Arranged by title.

- b. 6 f. 1 *Typewritten and manuscript chapters of Love of the Circus*
- b. 6 f. 2 *Typewritten and manuscript chapters of Love of the Circus*
- b. 6 f. 3 *Typewritten and manuscript chapters of King Clown*
- b. 6 f. 4 *Typewritten and manuscript chapters of King Clown*
- b. 6 f. 5 *Typewritten and manuscript chapters of King Clown*



#### IV. Circus Writings and Notes n.d. (3 folders.)

In addition to the manuscripts of *King Clown* and *Love of the Circus*, Walsh appears to have begun work on at least one other book on the circus. Chapters and parts of chapters for this uncompleted work include "The Circus Afloat", "The Rise of the Ringlings", and "Wagon Shows, Boat Shows, Railroad Shows." In addition the notes which were apparently used as the basis for his two full-length studies and these additional writings are included here. Combined with *King Clown* and *Love of the Circus*, these materials reveal Walsh's tremendous knowledge of the circus and suggest some of the sources of his information.

Unarranged.

- b. 7 f. 1
- b. 7 f. 2
- b. 7 f. 3
- b. 7 f. 4
- b. 7 f. 5

#### V. Writing and Notes on Theatrical and Miscellaneous subjects n.d. (7 folders.)

Three essays *Pierrot Terrible*, *Le Voyage en Suisse* and *The Duel*, apparently unpublished, are included in this group of writings by Walsh. There are also manuscript copies of plays and parts of plays that appear to have been written by Walsh. In addition, there are six notebooks which consists of notes on various subjects--principally the origins of the circus, history of pantomime and circus and theatrical performers (including Walter Ringham, Henry Bartholomew, Leotard and Grimaldi). Some of these notes appear to have been recorded during Walsh's trips abroad. These notes and writings suggest Walsh's wide-ranging interest in circus and theatre history.

Unarranged.

- b. 8 f. 1 *Pierrot Terrible, Le Voyage en Suisse, The Duel*
- b. 8 f. 2 Two notebooks
- b. 8 f. 3 Four notebooks
- b. 8 f. 4 Plays
- b. 8 f. 5 Notes on circus and performers
- b. 8 f. 6 Notes and writings

#### VI. Walsh Family Correspondence and Documents 1814, 1815, 1833, 1913, n.d (2 folders)

Three Walsh family letters are included here although the relationship of the correspondents to Townsend Walsh is not clear. There is one letter from Dudley Walsh to his son John Walsh (who was apparently in school at Yale) in 1814. In addition there is a letter to Dudley Walsh from Alice Walsh (sister?) in Ireland (1815) and a second letter to him from his brother in Dublin (1815). A horoscope done for Walsh in 1913 by Albert Jay Snow of Los Angeles is particularly valuable because it is the only document in which Walsh's birth date is recorded. A class list of students in the Albany Academy is also of value because it documents Walsh's enrollment in that institution. A card listing Walsh's classes at Harvard for one term is also of interest.

Arranged chronologically.

- b. 9 f. 1 Walsh Family letters and documents
- b. 9 f. 2 Horoscope; grades; class list and schedule

## VII. Business Papers 1900-1927, n.d. (4 folders)

These papers include box office statements, route lists and route books, bills, receipts, account books, contracts, and complaint and salary lists for various productions with which Walsh was involved. The contracts (1906, 1912, 1913) are for the Wizard of Oz Company, Everywoman Company, Balanche Bates and Co., Otis Skinner and Co. and a blank contract for Mrs. Fiske and Co. In addition, Henry Savage's *General Instructions for Advance Representatives* for the 1911-1912 season gives detailed information about the work and concerns of his advance representatives. Personal business papers such as bills for club memberships are also in this series.

Unarranged.

- b. 9 f. 3 Box office Statements, Route Lists and Route Books
- b. 9 f. 4 Bills, receipts, account books
- b. 9 f. 5 Contracts 1906, 1909, 1910, 1912, 1913, n.d
- b. 9 f. 6 Business papers; general agent instructions, lists

## VIII. Collected Material 1763-1911, n.d. (16 folders)

Walsh's collection of letters of theatrical and circus personalities as well as his collection of signatures are included in this material. The autograph letters (1835-1928) contain a large group of letters to John Palgrave-Simpson, the British playwright. In addition, a manuscript entitled *Account of the New Pantomime Entertainment...* (1763), apparently the oldest document in the Townsend Walsh collection is among the items in his series. Other manuscripts include *First Treatment of Popular Pantomime Themes* by W. J. Lawrence (n.d.) and *Charles Dickens* by Ernest d'Heville (1868). A clipping from a 1930 Billboard article by Walsh entitled *Dickens and the Circus* as well as other special newspaper clippings are also included. Programs, playbills and other theatrical memorabilia in this series are indicative of Walsh's collecting interests.

Autograph letters and signatures arranged alphabetically.

- b. 9 f. 7. Autograph Letters, A-C
- b. 9 f. 8. Autograph Letters, D-F
- b. 9 f. 9. Autograph Letters, G-L
- b. 9 f. 10 Autograph Letters, M-R
- b. 9 f. 11. Autograph Letters, S-W
- b. 9 f. 12 Autograph Letters, Unidentified
- b. 9 f. 13 Miscellaneous Correspondence
- b. 10 f. 1 Clipped signatures
- b. 10 f. 2 *Memoirs of Robert Hales; First Treatment of Popular Pantomime Themes; Charles Dickens; Account of the New Pantomime*
- b. 10 f. 3 *Barnum by William Rose Benet*
- b. 10 f. 4 British Consular Court for Egypt documents; British Foreign Office Document
- b. 10 f. 5 Photographs, programs and special clippings
- b. 10 f. 6 Special clippings
- b. 10 f. 7 Dumas material
- b. 10 f. 8 Typed Theatre Pieces by A.J. Evans and Minnie Maddern Fiske
- b. 10 f. 9 Papyrus Magazine The Circus; History and Medical Description of the Two Headed Girl; History of the Baby Elephant; illustrations from Charles O'Malley the Irish Dragon 1911
- b. 10 f. 10 Name cards, tickets, travel information, sketches, announcements, notices

VIII. Collected Material (cont.)

- b. 10 f. 11 Notices, announcements from organizations and committees, poems
- b. 10 f. 12 Harvard Press Association Members Certificate; Selwyns Theatre Announcement (mounted);
- b. 10 f. 13 Players Club Bulletins and other publications. Box

IX. Clippings (2 boxes.)

Clippings have been arranged by the following topics or performers: Chauncey Olcott, Blanche Bates, Mark Twain, Irish Theatre, Tyrone Power, Mrs. Patrick Campbell, Joseph Murphy, E.H. Sothorn, Julia Marlowe. Non-Western Drama, Oscar Wilde, Andrew Mack, "Hitchy Koo", Francis Wilson, Rip Van Winkle, Joseph Jefferson, Benjamin C. Porter, the Barrymores, John Drew, Minnie Maddern Fiske, Circus during Omaha flood 1923

Box 1--arranged by subject and performer. Box 2--unarranged.

- b. 11 f. 1 Chauncey Olcott, Blanche Bates, Mark Twain, Harry E. Dixey
- b. 11 f. 2 Irish Theatre, Tyrone Power, Mrs. Patrick Campbell, Joseph Murphy, E.H. Sothorn, Julia Marlowe
- b. 11 f. 3 Non-Western Drama, Oscar Wilde, Andrew Mack
- b. 11 f. 4 Hitchy Koo, Francis Wilson, Rip Van Winkle, Joseph Jefferson, Benjamin C. Porter
- b. 11 f. 5 Barrymores, John Drew
- b. 11 f. 6 Minnie Maddern Fiske
- b. 11 f. 7 Minnie Maddern Fiske
- b. 11 f. 8 Circus during Omaha flood 1923
- b. 12 f. 1 Miscellaneous clippings
- b. 12 f. 2 Miscellaneous clippings
- b. 12 f. 3 Miscellaneous clippings
- b. 12 f. 4 Miscellaneous clippings
- b. 12 f. 5 Miscellaneous clippings

X. Printed Material 1895-1922, n.d. (1 box)

Includes cards, tickets, travel information, sketches, announcements, menus, and notices.

Unarranged.

- b. 13 f. 1 Postcards, signatures, miscellaneous
- b. 13 f. 2 Postcards, signatures, miscellaneous
- b. 13 f. 3 Programs, Ads, Bills etc
- b. 13 f. 4 Programs, Ads, Bills etc
- b. 13 f. 5 Miscellaneous
- b. 13 f. 6 Cards
- b. 13 f. 7 Cards
- b. 13 f. 8 Invitations, announcements etc
- b. 13 f. 9 Invitations, announcements etc