

**52929 A - EE.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. January - February 1852.

- A. 'My sister from India', farce in one act by Charles Selby. Licence sent 31 December 1851 for performance at the Strand 1 January 1852. Includes performances of the songs 'Youth in wrinkles', and 'Soldiers, comrades.' The latter is noted in the text to be from the play *Frederick of Prussia*, also by Charles Selby (Add. 42948 (9), licensed 24 July 1837). Published in *French's*, vol. 108, no. 1612. Keywords: British Empire, servants, family relationships.  
ff. 31.
- B. 'An organic affection' ('An organic affection, or, An affection of the heart'), farce in one act by Mrs. Alfred Philips. Licence sent 9 January for performance at the Royal Olympic 12 January 1852. *Signed* by W. Farren. Includes performances of a number of songs, one of which contains the phrase 'affection of the heart.' LCO Day Book Add. 53703 records the stipulation that the word 'damn' be omitted. Published in *Lacy's*, vol. 5, no. 75. Keywords: French influence, theatre, doctors and medicine, disfigurement.  
ff. 14.
- C. 'A duel in the dark', farce in one act by J. S. Coyne. Licence sent 12 January for performance at the Theatre Royal, Haymarket 14 January 1852. Request for licence written and *signed* by Benjamin Webster. LCO Day Book Add. 53703 records the stipulation that the word 'damn' be omitted. Published in *Lacy's*, vol. 6, no. 76. Keywords: French influence, duelling, theatre, impersonation, murder, adultery, food and dining.  
ff. 23.
- D. 'Extremes are bad' ('The juvenile party'), farce in one act. Licence sent 16 January for performance at the Strand 19 January 1852. Includes a brief performance of the song, 'We won't go home till morning.' LCO Day Book Add. 53703 records the stipulation that biblical passages be omitted. Keywords: sport, discipline, children, stagecraft, animals, family relationships.  
ff. 20.
- E. 'Aminta, or, A match for a magistrate', opera in two acts by John Oxenford. Licence sent 19 January 1852 for performance that day at the Theatre Royal, Haymarket. Manager: Benjamin Webster. Untitled songs performed by both the chorus and individual characters are written into the text, suggesting that they are original. Keywords: Spain, crime, mountain settings, aristocracy.  
ff. 46.
- F. 'The heart of gold' ('The golden heart'), drama in three acts by Douglas Jerrold. Licence sent 21 January for performance at the Princess's 9 October 1854. Stage directions marked with slashes. Keywords: London, pubs and inns, urban-rural contrast, servants.  
ff. 32.
- G. 'The Hebrew tribe of Rome, or, The Greek hero and the Jewish maid', ('Cleomenes'), drama in two acts. Licence sent 21 January for performance at the Standard 2 February 1852. LCO Day Book Add. 53703 records the stipulation that biblical passages be omitted. Keywords: Jews and Judaism, Rome, Italian influence, family relationships, African characters, political revolution, Roman imperialism.  
ff. 62.
- H. 'The Hebrew' ('The Hebrew's sacrifice'), drama in three acts. Licence sent 2 February for performance at the City of London Theatre 9 February 1852. Title page *signed* by Messrs. Johnson and Nelson Lee. A note in the LCO Day Book Add. 53703 explains that the original version of the play, 'The Hebrew's sacrifice', was *refused* a licence because the biblical story of Jephthah's daughter formed the third act. This was revised, and subsequently licenced and performed as 'The Hebrew.' Two versions of the third act are included in the script. Keywords: Greek characters, Jews and Judaism, classical civilization, adultery, family relationships.  
ff. 80.

- I. 'The charade', farce in one act by Mary Cleaver. Licence sent 28 January 1852 for performance that day at the Adelphi, Edinburgh. *Signed* by manager, Mr. Wyndham. LCO Day Book Add. 53703 records the stipulation that the final stage direction, where a character dresses up as the Prince of Wales, be prohibited since the royal family must not be represented on stage. Keywords: Scottish characters, theatre, dance, stagecraft, duelling.  
ff. 17.
- J. 'The fall of the leaf', drama in three acts. Authorship, management or both are attributable to Messrs. Johnson and Nelson Lee. Licence sent 31 January 1852 for performance that day at the City of London Theatre. The date 1851 appears at the bottom of the title page. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Keywords: murder, festivals and celebrations, prisons and prisoners, crime, female villains.  
ff. 62
- K. 'Pretty Poll of Paddington, or, The sailor's logbook of life', drama in three acts by Henry Coleman. Licence sent 31 January for performance at the Marylebone 9 February 1852. Author's signature appears on title page. Revisions throughout. Only the first act of this play has been preserved. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Keywords: nautical drama, crime, adultery, stagecraft, fallen woman.  
ff. 17
- L. 'The old school and the new', farce in one act. Licence sent 6 February 1852 for performance that day at the Bath and Bristol Theatre. *Signed* by H. Butler. Noted to be the 'property of the Bateman children' on title page. The last two pages of the play are bound with Add. 52929 M. *Nicoll* also lists a performance at the Surrey Theatre in 1852. Keywords: debt and its consequences, illness, elopement, Yorkshire, discipline.  
ff. 39.
- M. 'Her Royal Highness', farce in one act. Licence sent 6 February 1852 for performance that day at the Bath and Bristol. The last two pages are part of the previous play in this volume, 'The old school and the new' (Add. 52929 L). Keywords: Italy, discipline, aristocracy, education, children, eating and dining.  
ff. 32.
- N. Note relating to the five act play 'A woman's heart', by Miss Vandenhoff. Licence sent 9 February for performance at the Theatre Royal, Haymarket 14 February 1852. The note reads 'Woman's heart. Lent to Henry Vandenhoff, November 17, 1862.'
- O. 'Matrimonial—A Gentleman, etc. For further particulars apply at—The Royal Olympic Theatre', farce in one act by J. V. Bridgeman. Licence sent 9 February for performance at the Olympic 12 February 1852. *Signed* by W. Farren. Stage directions underlined. Published in *Lacy's*, vol. 7, no. 96. Keywords: police, natural phenomena, stagecraft, duelling, sport, spinsters, age and ageing.  
ff. 16.
- P. 'Tancred, or, The triumph of the Crusaders', spectacle in two acts by John M. Kingdom. Licence sent 9 February for performance at Astley's Royal Amphitheatre 1 March 1852. Elaborate stage directions for battle scenes including horses. Title page states 'property of Dow. Batty.' Keywords: stagecraft, crusades, Muslims and Islam, Amazon women, Christians and Christianity, animals.  
ff. 52.
- Q. 'The Leghorn bonnet', extravaganza in one act by John Oxenford. Licence sent 9 February 1852 for performance that day at the Adelphi. Request for licence written and *signed* by Benjamin Webster. Actors' names included in the dramatis personae. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. For another version see Add. 52930 R. Keywords: French influence, adultery, age and ageing, disabled characters, fashion.  
ff. 74.

- R. *Colombine, ou, Les sept péchés capitaux*, 'comédie-vaudeville' in one act by P. F. A. Carmouche and Paul Vermond. Licence sent 11 February 1852 for performance at the St. James's. *Signed* by J. Mitchell. *Printed* (1850). *French*. Original first performance at the Théâtre des Variétés 12 March 1850. Advertising for other printed plays on front and back covers. LCO Day Book Add. 53703 records the stipulation that the 'alternative' title of the play be omitted to avoid giving an erroneous impression of the play's content. Keywords: French influence, Commedia dell'Arte, Italian influence, theatre, literature and literary references, sport, aristocracy.  
ff. 25.
- S. *Mercadet*, 'comédie' in three acts by Honoré de Balzac. Licence sent 11 February 1852 for performance at the St. James's. *Printed* (La librairie théâtrale), 1851. *French*. Original first performance at the Théâtre du Gymnase 24 August 1851. Advertising on back cover. Label of Willm. Jeffs, foreign bookseller, Piccadilly. LCO Day Book Add. 53703 records the stipulation that one passage be omitted. Keywords: debt and its consequences, servants, family relationships, crime, theatre, the press, politicians, French influence, eavesdropping.  
ff. 60.
- T. *La pension alimentaire*, 'comédie-vaudeville' in two acts by J. B. Rosier. Licence sent 11 February 1852 for performance at the St. James's. *Printed* (Paris: Bibliothèque dramatique: théâtre moderne), 1849. *French*. Original first performance at the Théâtre des Variétés 29 January 1849. *Signed* by John Mitchell. Advertising for other printed plays on front and back covers. Keywords: spinsters, family relationships, adultery, servants, military, dance, festivals and celebrations.  
ff. 44.
- U. 'The rifle club, or, A shot at a passing bubble', farce in one act by M. W. B. Jerrold. Licence sent 11 February for performance at the Strand 16 February 1852. Keywords: invasion fears, military, discipline, animals, debt and its consequences.  
ff. 11.
- V. 'My husband's widow, or, Too late for the train!', farce in one act by J. M. Morton. Licence sent 12 February for performance at the Theatre Royal, Drury Lane, 16 February 1852. *Signed* by the author. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Revisions throughout. Keywords: food and dining, adultery, widows and widowers, murder, duelling, bachelors, letters, age and ageing.  
ff. 21.
- W. *La douairière de Brionne*, 'comédie-vaudeville' in one act by J. F. A. Bayard and 'P. F. Pinel-Dumanoir'. Licence sent 11 February 1852 for performance at the St. James's. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne), 1850. *French*. *Signed* by J. Mitchell. Advertising on front and back covers. Keywords: festivals and celebration, age and ageing, widows and widowers, servants, dance.  
ff. 22.
- X. *Le marquis de Lauzun*, 'comédie-vaudeville' in one act by P. F. A. Carmouche and Paul Vermond. Licence sent 11 February 1852 for performance at the St. James's. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne: 2e serie), 1850. *French*. Manager; J. Mitchell. Advertising on front and back covers. Keywords: French influence, property, German characters, aristocracy, servants, pubs and inns, letters, disabled characters, doctors and medicine.  
ff. 29.
- Y. 'Our national defences', 'extravaganzical farce' in one act by F. Fox Cooper. Licence sent 12 February for performance at the Marylebone 16 February 1852. *Signed* by E. J. Smith. LCO Day Book Add. 53703 records the stipulation that the word 'damn' be omitted. For a previous version of this play by J. S. Coyne and Benjamin Webster performed at the Adelphi 27 January 1848, see Add. 43009 (9). Keywords: black characters, invasion fears, electric telegraph, French imperialism, military, marriage, drinking and drunkenness, London.  
ff. 12.

- Z. *Paillasse*, drama in five acts by 'A. d'Ennery' and 'Marc-Fournier' (i.e., Eugène Philippe and Jean-Louis Fournier). *Printed* (Administration de Librarie Théâtrale, 1850). *French*. Licence sent 13 February 1852 for performance at the St. James's. Original first performance at Théâtre de la Gaieté 9 November 1850. *Signed* by J. Mitchell. Keywords: festivals and celebration, French influence, aristocracy, sport, musicians, theatre, travel.  
ff. 22.
- AA. 'The barrister' ('Home truths'), play in two acts by T. H. Reynoldson. Licence sent 17 February for performance at the Surrey 1 March 1852. Red ink used to highlight speaking cues and stage directions. For another version by G. M. Fenn and J. H. Darnley performed in 1887 see Add. 53375 F. According to the play was also performed at the Princess's in 1859 as 'Home Truths' (see Add. 52987 L), and there is another play with the same title which was performed at Brighton in 1858 (Add. 52978 J). For a version in French entitled '*Un service à Blanchard*', performed in 1852, see Add. 52932 H. (This French version was itself adapted and re-translated by Tom Taylor in 1875 as 'To oblige Benson'.) Keywords: adultery, family relationships, law and legal profession, stagecraft.  
ff. 21.
- BB. 'Printers' squabbles', farce in one act by William Donington. Licence sent 20 February 1852 for performance that day at the Soho Theatre.  
ff. 15.
- CC. *Ruy Blas*, drama in five acts by Victor Hugo. Licence sent 23 February 1852 for performance at the St. James's. *Printed* (Oeuvres de Victor Hugo); Bruxelles, 1839. *French*. LCO Day Book Add. 53703 records the stipulation that '“Ruy blas” will be performed according to the corrected copy of the drama. J. W. Mitchell promise(s) [*sic*] never to perform it again. Official letter 2929, March 24, 1852.' Keywords: aristocracy, working class characters, Spain, disguise.  
ff. 91.
- DD. 'The advocate and his daughter', drama in two acts by Joseph Ebsworth. Licence sent 23 February for performance at the Royal Olympic 26 February 1852. Manager: W. Turner. Also performed at the Adelphi in Edinburgh in 1856. For the original French version of this play, by Marguerite Ancelot, see 'Clemence, ou, La fille de l'avocat', see Add. 42956 (10). For another English version see 'The divorced' (Add. 52934 H). *Nicoll* does list 'The advocate's daughter' as an alternative title but does not link this play with 'The divorced'. Keywords: French influence, fallen women, adultery, family relationships, law and legal profession, aristocracy.  
ff. 17.
- EE. Index  
ff. 2.

**52930 A - BB.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. February - March 1852.

- A. 'Lelia the betrothed, or, The Savoyard assassin', drama in three acts by Henry Coleman. Licence sent 23 February for performance at the Marylebone 1 March 1852. H. Coleman's signature appears on cover of act three. Keywords: Italian influence, aristocracy, street musicians, classical civilization, prisons and prisoners, family relationships.  
ff. 127.
- B. *Le cachemire vert*, 'comédie' in one act by Alexandre Dumas *père* and Eugène Nus. *Printed* (1851). *French*. Licence sent 26 February 1852 for performance at the St. James's. Manager: John Mitchell. Original first performance at the Théâtre du Gymnase-Dramatique 15 December 1849. Bound in what appears to be the front matter of a different play, *Riche and pauvre*. Advertising on front and back covers for novels and plays. Keywords: crime, female criminals, Calais, travel, fashion, French influence.  
ff. 8

- C. *La corde sensible*, 'vaudeville' in one act by 'Monsieur Clairville' and 'Lambert-Thiboust' (i.e., L. F. Nicolaie and P. A. A. Thiboust). *Printed* (1851). *French*. Licence sent 26 February 1852 for performance at the St. James's. Manager: John Mitchell. Original first performance at the Théâtre du Vaudeville 8 October 1851. Advertising on front and back covers as well as last page where it is more elaborate. For an English version by C. A. Somerset, under the title 'The tender chord, or, How to touch the ladies' hearts', see Add. 52938 V. Keywords: working class characters, French influence, Paris, stagecraft, dance, orphans.  
ff. 20.
- D. 'The factory girl', drama in two acts. Licence sent 25 February 1852 for performance at the Bower Saloon 25 February 1852. Actresses' names for two main parts listed alongside dramatis personae. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that the word 'damned' be omitted. Keywords: industrialization, Yorkshire, working class characters, urban-rural contrast, land and farming, crime, police, literature and literary reference.  
ff. 23.
- E. 'Dick Fly by Night and Dare Devil Dan, or, The leap for life', drama in two acts by H. Young. Licence sent 26 February for performance at the Bower Saloon 3 March 1852. Title page contains a list of plays by the same author, including 'Aminta' (Add. 52929 E). Keywords: crime, poverty, debt and its consequences, death, police, working class characters, aristocracy, orphans, land and farming, cross-dressing, imprisonment, death.  
ff. 29.
- F. 'A matrimonial prospectus', farce in one act by J. P. Simpson. Licence sent 27 February for performance at the Strand 4 March 1852. Published as *Matrimonial prospectuses* in *Lacy's*, vol. 6, no. 81. Keywords: the press, bachelors, lodgers and boarding houses, servants, debt and its consequences.  
ff. 15.
- G. 'No. 3 Fig Tree Court, Temple, or, Us and our clerks', farce in one act by 'John Roakes' (i.e., Tom Taylor). Licence sent 26 February for performance at the Princess's 6 March 1852. Published in *Lacy's*, vol. 6, no. 80. Keywords: lodgers and boarding houses, law and the legal profession, marriage, festivals and celebration, working class characters, bachelors, children, debt and its consequences.  
ff. 40.
- H. 'An address, expressly for Court Loyal Exchange, to be spoken by Mr. Milborne, written by Nelson Lee on behalf of the Ancient Order of Foresters.' Licence sent 26 February for performance at the City of London 2 March 1852. Keywords: philanthropy, poverty.  
f. 1.
- I. 'The last of the fairies' ('Alice Brooke', 'The fairy of the castle'), drama in two acts by Edward Fitzball. Licence sent 28 February for performance at the Royal Olympic 4 March 1852. *Signed* by manager, W. Farren. Names of actors pencilled in alongside dramatis personae. Revisions throughout. According to *Nicoll*, published in *Duncombe's*, but not reference not verified. Keywords: Christians and Christianity, English Civil War, fairies and other supernatural creatures, the supernatural, political revolution, doctors and medicine, treason, disguise, servants.  
ff. 73.
- J. 'The Sicilian bride' [*sic*], opera in four acts: libretto by Alfred Bunn 'after St. Georges', i.e., J. H. Vernoy de Saint-Georges (the music by Michael Balfe.) Licence sent 1 March for performance at the Theatre Royal, Drury Lane, 6 March 1852. *Signed* by J. W. Norton. Another name is listed in request for licence, but handwriting is unclear. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that the figure of a woman represented in the opening scene must not be the Madonna. According to *Nicoll*, published by Chappells, but reference not verified. Keywords: Italian influence, Sicily, festivals and celebration, French imperialism, political revolution, crime, Christians and Christianity.  
ff. 28.

- K. 'My lover the captain', farce in one act by J. Edward Thompson. Licence sent 5 March for performance at the Strand 8 March 1852. Keywords: suburbs, doctors and medicine, science and technology, servants, military, nautical drama, Egypt, disguise, children, cross-dressing, poverty ff. 14.
- L. 'White magic', comic opera in two acts by H. F. Chorley. Licence sent 5 March for performance at the Theatre Royal, Haymarket 8 March 1852. Manager: Benjamin Webster. LCO Day Book Add. 53703 records the stipulation that the words 'gospel true' be omitted. Keywords: French influence, disguise, the supernatural, debt and its consequences, aristocracy, castles, illness. ff. 21.
- M. 'James the Sixth, or, The Gowrie plot', tragedy in five acts by the Rev. James White. Licence sent 5 March for performance the next day at Sadler's Wells. Paper of different sizes used for different acts. Keywords: military, Scottish characters, political revolution, English Civil War, Christians and Christianity, Scotland, Scottish characters, family relationships, aristocracy, kidnapping ff. 96.
- N. 'Timoleon', tragedy in five acts by R. W. Jameson. Licence sent 9 March 1852 for performance that day at the Adelphi, Edinburgh. Title page states that play is the property of Robert Henry Wyndham, sent to Lord Chamberlain *via* Henry Butler, London theatrical agent. Text very elaborately and professionally copied apart from a final 3 pages on different paper and in a less readable hand. Red underlining of stage directions and speaking cues throughout. Names of actors appear in pencil alongside dramatis personae. Occasional revisions and stage directions in pencil. LCO Day Book Add. 53703 records the stipulation that the word 'deliverer' be used in place of 'saviour.' There are plays of the same title by Southby (1697) and B. Martyn (1730). Keywords: classical civilization, prison and prisoners, family relationships, treason, execution, political revolution, murder. ff. 102.
- O. 'Good night, Monsieur Pantalon', comic operetta in one act, adapted from the French by Charles A. Somerset. Licence sent 9 March for performance at the Grecian Saloon 15 March 1852. Signature of the Grecian's proprietor appears on title page. A number of songs are included in the MS. *Nicoll* lists title as 'Good night, Signor Pantalon.' Keywords: French influence, Italian influence, Venice, doctors and medicine, Commedia dell'Arte, Venice, science and technology, musicians, servants. ff. 36.
- P. 'The Corsicans, or, The brothers Salucarro', drama in three acts by the Brothers Sala. Licence sent 9 March for performance at the Surrey 15 March 1852. *Signed* by Messrs. Shepherd and Creswick. Red underlining of stage directions and speaking cues throughout some of the text. For other versions, see Add. 43037 H, 52930 S, 52930 Y, 52930 Z, and 52931 G. For burlesqued versions, see Add. 52931 I and 52931 L. Keywords: twins, the supernatural, French influence, French, Corsican Brothers, Corsica, festivals and celebrations, family relationships, adultery, duelling. ff. 24.
- Q. 'The little captive king, or, A mother's sorrows' ('Louis, the little captive king'), drama in two acts by W.T. Townsend. Licence sent 10 March for performance at the Pavilion 15 March 1852. J. C. Morgan listed as prompter for 'Mr. Thorne Lessee' on last page. Keywords: French Revolution, political revolution, French influence, execution, children, working class characters. ff. 24.
- R. 'The Leghorn bonnet', farce in one act. Licence sent 10 March 1852 for performance that day at the Theatre Royal, Manchester. Title page instructs that the licence can be left for John Knowles of the Theatre Royal Manchester at 360 Oxford Street. Elaborate title page. For another version, see Add. 52929 Q. Keywords: French influence, adultery, age and ageing, disabled characters, fashion. ff. 45.

- S. 'The Corsican brothers, or, The scarlet letter', drama in three acts by George Almar. Licence sent 11 March for performance at the Victoria 15 March 1852. Two different types of paper used and passages crossed out throughout. Page 2 contains space for a song to be inserted. For other versions, see Add. 43037 H, 52930 P, 52930 Y, 52930 Z, and 52931 G. For burlesqued versions see Add. 52931 I and 52931 L. Keywords: twins, the supernatural, French influence, French, Corsican Brothers, Corsica, festivals and celebrations, family relationships, adultery, duelling.  
ff. 53.
- T. 'The ragged school', drama in one act by Edward Stirling. Licence sent 12 March for performance at the Strand 15 March 1852. According to *Nicoll*, published in *Duncombe*, but reference not verified. Keywords: poverty, education, orphans, cross dressing, street musicians, children.  
ff. 15.
- U. 'Annie Tyrell, or, The tempter and the tempted', domestic drama in three acts by T. J. Serle. Licence sent 12 March 1852 for performance at the Surrey. Actors' names pencilled in alongsidenext to the dramatis personae. Many revisions throughout text which do not appear to have been made by the Examiner of Plays or anyone else in the LCO. Additional stage directions pencilled in as well as large numbers that appear to be some form of prompt system. Songs included in MS. The text is almost certainly *incomplete*. Keywords: sport, working class characters, crime, servants, stagecraft, French characters.  
ff. 57.
- V. 'The Hebrew son, or, The child of Babylon' ('Joseph and his brethren'), drama in three acts. Licence sought 11 March 1852 for performance at the Olympic, but *refused* on 13 March. According to LCO Day Book Add. 53703, the refusal of a licence was because the play was 'merely a dramatic account of the scriptural story of Joseph and his brethren.' 'Mr Farrar has the 2<sup>nd</sup> Mss' appears on title page. *Signed* by W. Farren. Substantial revisions on every page. Occasional sketches. Keywords: Jews and Judaism, mountain settings, family relationships, gypsies, classical civilization, Babylon.  
ff. 118.
- W. 'Love's device, or, Where there's a will there's a way', interlude in one act. Licence sent 17 March 1852 for performance at the Surrey. Red underlining of stage directions and speaking cues throughout some of the text. Title page *signed* by Messrs. Shepherd and Creswick. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that the line 'The nursery of Griffet and Co. will require no sleeping partner' be omitted. This line is marked in pencil in the text. The play published in *Lacy's* (vol. 9, no. 129) under the title 'Where there's a will, there's a way' is there attributed to J. M. Morton and said to have been performed at the New Strand Theatre on 6 September 1849. This is a version of Add. 43020 (4) not of the present MS. Keywords: debt and its consequences, family relationships, crime, French influence, property.  
ff. 16.
- X. 'The bottle imp, or, Spirits in bond', burlesque in one act by W. P. Hale and Francis Talfourd. Licence sent 17 March for performance at the Grecian Saloon 12 April 1852. Songs included in MS. Manager's signature appears on last page. LCO Day Book Add. 53703 records the stipulation that 'O Lord' be replaced with 'O Heaven.' Diagram of 'disposition of characters' appears on last page. Keywords: fairies and other supernatural creatures, the supernatural, Venice, Italian influence, stagecraft.  
ff. 62.

- Y. 'The Corsican brothers', 'legendary drama in three acts dramatised from A. Dumas's romance *Les Frères Corses* by E. Grangé and Xavier de Montépin. Translated and adapted to the English stage by Charles Webb. Printed from the acting copy with remarks [ ... ] by D – G-.' *Printed* (Cumberland's British theatre, no. 387; 1852.) Licence sent 18 March for performance at the Grecian Saloon 18 March 1852. Advertising on front and back covers. For other versions see Add. 43037 H, 52930 P, 52930 S, 52930 Z, and 52931 G. For burlesqued versions see 52931 I and 52931 L. Keywords: twins, the supernatural, French influence, French, Corsican brothers, Corsica, festivals and celebrations, family relationships, adultery, duelling.  
ff. 23.
- Z. 'The Corsican brothers', drama in three acts. *Printed* (*Lacy's*, vol. 6, no. 79). Licence sent 19 March 1852 for performance at the Marylebone. Scrap of a playbill that lists title and 'stage manager copy' bound in with text. LCO Day Book Add. 53703 records the stipulation that exclamations such as 'Oh Lord' and 'Good Lord' be omitted. For other versions see Add. 43037 H, 52930 P, 52930 S, 52930 Y, and 52931 G. For burlesqued versions see 52931 I and 52931 L. Keywords: twins, the supernatural, French influence, French, Corsican Brothers, Corsica, festivals and celebrations, family relationships, adultery, duelling.  
ff. 22.
- AA. 'The trial of love, or, Self-devotion', drama in five acts by G. W. Lovell. Licence sent 26 March for performance at the Princess's 7 June 1852. For an earlier play under the same title, by G. Soane, see Add. 42883 (2). Keywords: English Civil War, political revolution, treason, Christians and Christianity, aristocracy.  
ff. 39.
- BB. Index.  
ff. 2.

**52931 A-BB.** LORD CHAMBERLAIN'S PLAYS, 1852 – 1866. March - April 1852.

- A. 'Wittikind and his brothers, or, The seven swan princes and the fair Melusine' ('The swan princes'), fairy tale in two acts, by 'John Roakes' (i.e. Tom Taylor). Licence sent 26 March for performance at the Princess's 12 April 1852. Extensive revisions throughout text. Some notes about types of music to be used. Published in *Lacy's*, vol. 6, no. 85. Keywords: fairies and other supernatural creatures, murder, family relationships, stagecraft, aristocracy, disfigurement, the supernatural, working women, prison and prisoners, execution.  
ff. 97.
- B. 'Napoleon', petite drama in one act. Licence sent 26 March for performance at the Marylebone 1 April 1852. LCO Day Book Add. 53703 records the stipulation that 'Heaven' should be substituted for 'Lord.' Keywords: French influence, French Imperialism, military, food and dining, disguise, impersonation.  
ff. 15.
- C. 'Bonaparte in Egypt', military spectacle in two acts, adapted by Charles A. Somerset from the French five act spectacle. Licence sent 26 March for performance at Astley's Royal Amphitheatre 12 April 1852. Title page reads 'the property of W. Batty, Esq.' Keywords: Muslims and Islam, Middle East, Egypt, military, Christians and Christianity, animals, French imperialism, French influence.  
ff. 77.
- D. 'The three perils of man: wine, wit and woman', 'grand spectacular burlesque' in one act by E. L. Blanchard. Licence sent 27 March for performance at the Surrey 29 March 1852. Title page lists Messrs. Shepherd and Cheswick. Stage directions underlined in red. Songs included in MS. Keywords: the supernatural, fairies and other supernatural creatures, King Arthur, stagecraft, food and dining.  
ff. 17.

- E. 'The working man, or, The pearl and the diamond', drama in three acts. Licence sent 29 March 1852 for performance the same day at the City of London Theatre. Title page lists Mssrs. Johnson and Nelson Lee. Keywords: working women, Paris, French influence, drinking and drunkenness, working class characters, crime.  
ff. 20.
- F. *Mademoiselle de La Seiglière*, comedy in four acts, by Jules Sandeau. *Printed* (2e édi., 1852). *French*. Licence sent 8 April 1852 for performance at the St. James's. Manager: J. Mitchell. Original first performance at the Comédie Française, 4 November 1851. LCO Day Book Add. 53703 records the stipulation that the word 'dieu' be omitted. Keywords: French imperialism, aristocracy, age and ageing, family relationships, property, death, law and the legal profession, military, Russia.  
ff. 64.
- G. 'The Corsican brothers, or, Les frères Corses', 'dramatic romance' in three acts and five tableaux, adapted 'from the romance of M. Dumas by MM. E. Grangé and X. de Montépin'. *Printed* (Lacy's Acting Edition, vol. 6, no. 79). Licence sent 2 April for performance at the Queen's Theatre, Dublin, 12 April 1852. Actors' names listed alongside dramatis personae. Text includes descriptions of costumes. Advertising on front and back covers. For other versions see Add. 43037 H, 52930 P, 52930 S, 52930 Y, and 52930 Z. For burlesqued versions see Add. 52931 I and 52931 L. Keywords: twins, the supernatural, French influence, French, Corsican Brothers, Corsica, festivals and celebrations, family relationships, adultery, duelling.  
ff. 25.
- H. 'The blue baron, or, The mine fiend and the lake fay', extravaganza in one act. Licence sent 6 April for performance at the Victoria 12 April 1852. MS includes letter from Eliza Vincent requesting the licence. Only listed in LCO Day Book Add. 53703 under the title 'The mine fiend and the lake fay' but MS itself and LCO's indexes show it was performed as 'The blue baron.' A different play under the same title, by T. J. Dibdin, had been performed in 1821. Keywords: the supernatural, fairies and other supernatural creatures, festivals and celebrations, stagecraft.  
ff. 8.
- I. 'Oh Gemini, or, The brothers of course', burlesque in one act by G. Abbott à Beckett and Mark Lemon. Licence sent 8 April for performance at the Theatre Royal, Haymarket 12 April 1852. *Signed* by Benjamin Webster. LCO Day Book Add. 53703 records the stipulation that a speech criticizing the newspaper press be omitted. For other versions see Add. 43037 H, 52930 P, 52930 S, 52930 Y, and 52930 Z. For burlesqued versions see Add. 52931 G and 52931 L. Keywords: twins, the supernatural, French influence, Corsica, Paris, Corsican Brothers, festivals and celebrations, family relationships, adultery, duelling.  
ff. 15.
- J. 'The fairy page, or, The demon's compact', drama in two acts by Augustus Harris the elder. Licence sent 8 April for performance at the Theatre Royal Manchester 12 April 1852. Title page lists John Knowles, and notes that licence should be sent to 368 Oxford Street for forwarding to Mr. Knowles. 8 penny postage stamps attached to back cover. Elaborate presentation of title. Keywords: fairies and other supernatural creatures, the supernatural, German influence, festivals and celebrations.  
ff. 26.
- K. 'The queen of the market', drama in a prologue and three acts by H. C. Coape and B. N. Webster. Licence sent 8 April for performance at the Adelphi 12 April 1852. *Signed* by Benjamin Webster. LCO Day Book Add. 53703 does not appear to list this play. Text written in a number of different hands. For another version of this play, see 'The chain of events', Add. 52931 S. Keywords: French influence, French Revolution, political revolution, disguise, street musicians, police, crime, Christians and Christianity, prisons and prisoners, property.  
ff. 75.

- L. 'The Camberwell brothers, or, The mystic milk man', a 'biological prolusion' in two acts by Charles Selby. Licence sent 10 April for performance at the Olympic 12 April 1852. *Signed* by W. Farren. Text includes a number of songs where original lyrics are set to well-known music. Includes a monologue by a marionette at the end of the first act. Keywords: twins, the supernatural, French influence, Corsica, Paris, Corsican Brothers, festivals and celebrations, family relationships, adultery, duelling.  
ff. 28.
- M. 'Adrienne Lecouvreur', tragic drama in four acts. Licence sent 10 April 1852 for performance the same day at the Theatre Royal Manchester. 'Helen Faucit Martin' is listed on title page, but *Nicoll* lists author as her husband, Sir Theodore Martin. Revisions to text throughout. This script may be the first English version of the text actually licensed as 'Adrienne Lecouvreur': a version by John Oxenford with the title altered on the title-page itself to 'The reigning favourite' was licensed in 1849. See Add. 43021 (6). It is not clear what relationship the text bears to the French original by Scribe and Legouvé on which Cilea's 1849 opera *Adriana Lecouvreur* was based. For a licensed version of this libretto, see Add. 43025 (11). The LC Plays also include versions of this story by unidentified authors licensed in 1858, 1863, and 1882 (Add. 52975 F, 53023 S, and 53277 E) as well as a version by Henry Herman licensed in 1880 (Add. 53242 B). Keywords: French influence, theatre, Paris, working women, letters, military, imprisonment, aristocracy, crime, female villains, murder.  
ff. 87.
- N. 'Mephistopheles, or, An ambassador from below', an extravaganza in one act by R. B. Brough and H. S. Edwards. Licence sent 10 April for performance at the Adelphi 12 April 1852. Request for licence written and *signed* by Benjamin Webster. Songs included in MS. LCO Day Book Add. 53703 does not appear to record this play. Published in *Lacy's*, vol. 25, no. 361. A burlesque of the same title by an unnamed author was licensed in 1894 (Add. 53560 D). Keywords: the supernatural, fairies and other supernatural creatures, festivals and celebration, castles, aristocracy, food and dining, servants.  
ff. 32.
- O. 'A village tale' ('Our country homes'), drama in three acts by Charles Reade. Licence sent 11 April for performance at the Strand 12 April 1852. Title page lists W. R. Copeland as lessee of the Strand Theatre. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that the word 'damned' and all oaths be omitted. Play of the same title by A. Younge licensed by the LC in 1850, for which see Add. 43026 (18). Keywords: illegitimacy, land and farming, widows, age and ageing, adultery, dance, death, working women, fallen women.  
ff. 33.
- P. 'Minnigrey', drama in four acts. Licence sent 15 April 1852 for performance the same day at the City of London Theatre. Title page lists Mssrs. Johnson and Nelson Lee. LCO Day Book Add. 53703 records the stipulation that a number of phrases be omitted in representation of the text. Two other versions were licensed in April 1852: one by J. B. Johnstone for performance at the Standard (Add. 52931 Q) and one by an unnamed author for performance at the Bower Saloon (Add. 52931 Y). *Nicoll* lists both plays incorrectly as 'Minnie Grey.' Several later plays of the same title were licensed: by an anonymous author for performance at the Pavilion in 1853 (Add. 52941 C); by Sidney Davis, with the subtitle 'Gus and his Friend' for performance at Newcastle-on Tyne in March 1856; and by Henry Young and George Robert ('Robert Walters') for performance at the Elephant and Castle Theatre in June 1886. Keywords: gypsies, aristocracy, family relationships, science, doctors and medicine, orphans, military, stagecraft, Spanish setting, forest setting.  
ff. 65.

- Q. 'Minnigrey', drama in two acts by J. B. Johnstone. Licence sent 12 April for performance the same day at the Standard. For another version, see Add. 52931 P and 52931 Y. The LCO Day Book Add. 53703 does not record any stipulations about changes to this version; contrast the changes required to Add. 52931 P. Two other versions licensed in April 1852: both by anonymous authors for performance at the City of London (Add. 52931 P) and at the Bower Saloon (Add. 52931 Y). Both incorrectly listed by *Nicoll* as 'Minnie Grey.' Several later plays of the same title were licensed: by an anonymous author for performance at the Pavilion in 1853 (Add. 52941 C); by Sidney Davis, with the subtitle 'Gus and his Friend' for performance at Newcastle-on Tyne in March 1856; and by Henry Young and George Robert ('Robert Walters') for performance at the Elephant and Castle Theatre in June 1886. Keywords: gypsies, aristocracy, family relationships, science, doctors and medicine, orphans, military, stagecraft, Spanish setting, forest setting.  
ff. 44.
- R. 'Transferring a license', a farce in one act by Lewis I. Jenkins and Thomas W. Hughes. Licence sent 12 April 1852 for performance the same day at the Theatre Royal, Liverpool. Keywords: working class characters, stagecraft, family relationships.  
ff. 8.
- S. 'A chain of events', drama in eight acts by 'Slingsby Lawrence' (i.e. G. H. Lewes) and C. J. Matthews. Licence sent 11 April for performance at the Lyceum 12 April 1852. The whole of Act II is devoted to scenic effect with no dialogue at all. Songs included with MS. For another version, see 'The queen of the market', Add. 52931 K. Published in *Lacy's*, vol. 21, no. 313. Keywords: French influence, French Revolution, political revolution, disguise, street musicians, police, crime, Christians and Christianity, prisons and prisoners, property.  
ff. 124.
- T. *La diplomatie du ménage*, 'proverbe' in one act by Caroline Berton. *Printed* (Théâtre choisi des auteurs contemporains, tom. 9; 1852.). *French*. Original first performance at the Théâtre-Français 6 January 1852. Licence sent 15 April 1852 for performance at the St. James's. *Signed* by J. Mitchell. Advertising on covers and on additional pages at back. LCO Day Book Add. 53703 records the stipulation that some phrases be omitted. Keywords: festivals and celebration, servants, food and dining, literature and literary reference, fashion.  
ff. 14.
- U. '*I martiri*' ('The martyrs'), lyric tragedy in four acts; libretto for the opera by Donizetti. *Printed* (Brettell, n.d.) *Italian*, with *English translation*, by Manfredo Maggioni. Licence sent 14 April 1852 for performance at the Royal Italian Opera, Covent Garden. Donizetti originally composed the opera in Italian as *Poliuto*, in 1838, using a three-act libretto by Salvatore Cammarano based on the French play *Polyeucte* by Corneille, but the opera was banned in Italy because of its religious content. The librettist Eugene Scribe then rewrote the libretto in a grander, four-act version in French as *Les martyrs*, and Donizetti entirely revised the music to conform to the French text, French operatic forms, and the needs of the Paris Opera, where the revised work was performed in 1839. The French version was then translated back into Italian. Names of actors and orchestra listed with dramatis personae. LCO Day Book Add. 53703 records the stipulation that a number of phrases be omitted. Keywords: Rome, classical civilization, Christians and Christianity, Italian influence.  
ff. 32.
- V. *Les petites moyens*, 'comédie-vaudeville' in one act, by G. Lemoine, E. Labiche, and A. Decourcelle. *Printed* (Paris; Beck, 1850). Licence sent 15 April 1852 for performance at the St. James's. Original first performance at the Théâtre du Gymnase 6 November 1850. *Signed* by J. Mitchell. Songs included in MS. Advertising on back cover. Actors' names listed with dramatis personae. Keywords: law and the legal profession, doctors and medicine, adultery, French influence, flirtation.  
ff. 10.

- W. *Brutus, lâche César!*, 'comédie-vaudeville' in one act, by J. B. Rosier. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne, 1850). *French*. Licence sent 15 April for performance at the St. James's. *Signed* by J. Mitchell. Advertising on front and back covers. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that a number of phrases be omitted. These phrases are also marked on the MS pages in pencil. Keywords: death, adultery, French influence, French Revolution, marital separation, animals, servants.  
ff. 29.
- X. *Midi à quatorze heures*, 'comédie-vaudeville' in one act, by Theodore Barrière. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne, 1851). *French*. Licence sent 15 April 1852 for performance at the St. James's. *Signed* by J. Mitchell. Actors' names listed alongside dramatis personae. Keywords: adultery, festivals and celebrations, French influence, law and the legal profession, widows.  
ff. 24.
- Y. 'Minnigrey, the gypsy girl', drama in two acts. Licence sent 21 April 1852 for performance the same day at the Bower Saloon. For other versions, see Add. 52931 P and 52931 Q. The LCO Day Book Add. 53703 does not record any stipulations about changes to this version; contrast the changes required to Add. 52931 P. *Nicoll* incorrectly lists the title as 'Minnie Grey, the gypsey girl.' Two other versions were licensed in April 1852: one by an anonymous author for performance at the City of London (Add. 52931 P) and another by J. B. Johnstone for performance at the Standard (Add. 52931 Q). Several later plays of the same title were licensed: by an anonymous author for performance at the Pavilion in 1853 (Add. 52941 C); by Sidney Davis, with the subtitle 'Gus and his Friend' for performance at Newcastle-on Tyne in March 1856; and by Henry Young and George Robert ('Robert Walters') for performance at the Elephant and Castle Theatre in June 1886. Keywords: gypsies, aristocracy, family relationships, science, doctors and medicine, orphans, military, stagecraft, Spanish setting, forest setting.  
ff. 35.
- Z. 'Mind your own business, or, The man of tact', drama in three acts by Mark Lemon. Licence sent 22 April for performance at the Theatre Royal, Haymarket, 24 April 1852. Request for licence written and *signed* by Benjamin Webster. LCO Day Book Add. 53703 records the stipulation that the word 'damned' be omitted. According to *Nicoll*, published in *Lacy's*, but the BL catalogue records only the copy in *Webster's*, vol. 17. Keywords: art and artists, family relationships, property, urban-rural contrast, illness, drinking and drunkenness, gambling, London.  
ff. 64.
- AA. 'The lost husband', drama in two acts, adapted from the French by Charles Reade. Licence sent 23 April for performance at the Strand 26 April 1852. Title page lists W. R. Copeland as lessee. Small number of revisions, usually in pencil. Published in *Lacy's*, vol. 6, no. 86. There were two other licensed plays under the same title; a farce performed at the Theatre Royal, Haymarket in 1862 (Add. 53015 T), and an operetta privately performed in London and Brighton in 1884 and 1885, and licensed for performance at the Opera Comique in 1886 (Add. 53357 C). Keywords: French influence, adultery, servants, class, money, emigration, crime, female villains, adultery, aristocracy.  
ff. 42.
- BB. Index.  
ff. 2.

**52932 A - Z.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. April - June 1852.

- A. 'The pearl of Rouen, or, Two in one', drama in two acts. Licence sent 26 April for performance at the Theatre Royal, Manchester, 24 April 1852. Each act lists '34 North Bank' on first page. LCO Day Book Add. 53703 records the stipulation that two short phrases in French be omitted. Keywords: French influence, aristocracy, marital separation, treason, cross-dressing, disguise, abandoned women.  
ff. 21.
- B. 'The lucky Friday', serio-comic drama in one act by A. S. Wigan. Licence sent 29 April for performance at the Princess's 7 May 1852. 'New Farce' appears on title page. LCO Day Book Add. 53703 records the stipulation that the word 'damned' be omitted. Keywords: property, animals, the supernatural, French influence, French characters, debt and its consequences.  
ff. 22.
- C. 'Honor is before titles' ('Nobs and snobs'), drama in three acts by Charles Reade. Licence sent 30 April 1852 for performance the same day at the Strand. Inside cover lists 'C. Read, Garrick Club, King St, Covent Garden.' Another signature, possibly the theatre manager's, appears on covers of acts. Revisions to text throughout. LCO Day Book Add. 53703 records the stipulation that oaths and a few short phrases be omitted. Incorrectly listed in *Nicoll* as 'Honour before titles.' *Nicoll* lists a second performance date at the St. James's, 3 October 1854. Keywords: nobility, French influence, French character names, love, marriage, marriage plot, servants, money, murder, duelling, mothers, daughters, melodrama.  
ff. 61.
- D. 'Venus with a tippet on!' musical comic drama in one act by Charles A. Somerset. Licence sent 30 April for performance at the Grecian Saloon 5 July 1852. Theatre manager's name on the title-page. Songs included in MS. For another version, see Add. 52932 I. Keywords: art and artists, doctors and medicine, family relationships, servants, crime, adultery, French influence.  
ff. 32.
- E. 'Just my luck!' (*altered from* 'Mind your own business'), farce in one act by Alfred Maltby. Licence sent 1 May for performance at the Royal Olympic 3 May 1852. *Signed* by W. Farren. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. *Nicoll* lists a performance of a play by Maltby of the same title at the Lyceum 29 October 1877. Keywords: servants, bachelors, crime, murder, theatre, letters, lodgers and boarding houses, police.  
ff. 18.
- F. *La niaise de Saint-Flour*, 'comédie-vaudeville' in one act by J. F. A. Bayard and G. Lemoine. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne, 1848). Licence sent 4 May 1852 for performance at the St. James's. *Signed* by J. Mitchell. Original first performance at the Théâtre du Gymnase 19 June 1848. *Dramatis personae* lists actors' names. Publisher's advertising at front and back. Songs included in MS. Keywords: French influence, aristocracy, servants, sport, dance.  
ff. 24.
- G. *Le collier de perles*, comedy in three acts by M. Mazères. *Printed* (Paris: Bibliothèque dramatique; théâtre moderne, 1851). Licence sent 4 May 1852 for performance at St. James's. *Signed* by J. Mitchell. Original first performance at the Théâtre du Gymnase 4 Février 1851. *Dramatis personae* lists actors' names. Publisher's advertising at front and back. Keywords: French influence, fashion, Canadian characters, family relationships, travel, French imperialism.  
ff. 30.

- H. *Un service à Blanchard*, vaudeville in one act by 'E. Moreau' and 'A. Delacour' (i.e., L. I. E. Lemoine-Moreau and A. C. Lartigue). *Printed* (Paris: Beck, 1852). Licence sent 4 May 1852 for performance at St. James's. *Signed* by J. Mitchell. Original first performance at the Théâtre du Gymnase 6 April 1852. Dramatis personae lists actors' names. Publisher's advertising on back cover. Songs included in MS. For English version under the title 'The barrister' as well as other English productions see Add. 52929 AA. Keywords: French influence, theatre, dance, duelling, adultery, family relationships, law and legal profession, stagecraft.  
ff. 9.
- I. 'A critical position', farce in one act. Licence sent 6 April for performance at the Theatre Royal, Manchester 10 May 1852. *Signed* by John Knowles. Title page instructs that 'Licence may be left at 360 Oxford Street for Mr. Knowles'. LCO Day Book Add. 53703 records the stipulation that the phrase 'However she persists in saying, there is something more between us than meets the naked eye' be omitted from the text. For another version, see Add. 52932 D. Keywords: art and artists, doctors and medicine, family relationships, servants, crime, adultery, French influence.  
ff. 17.
- J. 'Eulalie and Vermilion, or, The charmed arrow' ('The charmed lesson'), a 'tragic-comic-melodramatic-historical-spectacular-fanciful-fairy-like-operatic and terpsichorean-burlesque-extravaganza', in a prologue and two acts by J. P. Wooler. Licence sent 8 May for performance at the Grecian Saloon 31 May 1852. Manager: B. O. Conquest. Songs included in MS. Keywords: fairies and other supernatural creatures, the supernatural, doctors and medicine, sport, dance, stagecraft, family relationships, orphans.  
ff. 41.
- K. 'Sea and land', drama in three acts by Mark Lemon. Licence sent 13 May for performance at the Adelphi 17 May 1852. Request for licence written and *signed* by Benjamin Webster. Revisions to text throughout. Large numbers pencilled in throughout. Keywords: disabled characters, nautical drama, servants, working class characters, seaside setting, castles, sport, military, murder.  
ff. 60.
- L. 'The language of flowers', farce in one act by J. P. Wooler. Licence sent 17 May for performance at the Royal Olympic 20 May 1852. *Signed* by W. Farren. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. A play titled 'The bouquet, or, The language of flowers', was performed at the East London Theatre 24 October 1870 (Add. 53089 B). Keywords: servants, orphans, family relationships, letters, disguise.  
ff. 10.
- M. 'Egmont', tragedy in five acts by J. W. Goethe. *Printed* (Stuttgart, 1849). *German*. Licence sent 21 May 1852 for performance at the St. James's. *Signed* by J. Mitchell. Publisher's advertising on inside of front cover. Bookseller's label: Mitchell, Bookseller and Stationer, 33, Old Bond Street. LCO Day Book Add. 53703 records the stipulation that two phrases be omitted. Keywords: Christians and Christianity, Netherlands, political revolution, German influence, crime.  
ff. 63.
- N. *Le piano de Berthe*, 'comédie-vaudeville' in one act by Théodore Barrière and Jules Lorin. *Printed* (Paris; Bibliothèque dramatique; théâtre moderne, 1852). Licence sent 21 May 1852 for performance at the St. James's. Original first performance at the Théâtre du Gymnase 20 March 1852. Songs included in MS. Publisher's advertising on front and back covers. Keywords: art and artists, musicians, servants, French influence, stagecraft.  
ff. 20.
- O. 'The secret pass, or, The khan's daughter', melodrama in two acts by E. Fitzball. Licence sent 22 May for performance at the Surrey 31 May 1852. Mssrs. Shepherd and Creswick listed on title page. Copyist's name and address listed on last page. Songs included in MS. Keywords: Muslims and Islam, Middle East, Beirut, Kurdish characters, murder, the supernatural.  
ff. 35.

- P. *'Faust'*, tragedy in five acts, by J. W. Goethe. *Printed* (Stuttgart, 1850). *German*. Licence sent 24 May for performance at the St. James's. *Signed* by J. Mitchell. LCO Day Book Add. 53703 records the stipulation that several passages be omitted. Keywords: theatre, literature and literary reference, Christians and Christianity, education, the supernatural, science and technology, pubs and inns, crime, drinking and drunkenness, duelling, fairies and other supernatural creatures, classical civilization, family relationships, Faust.  
ff. 232.
- Q. 'The vampire', a 'phantasm related in three dramas' ('The vampire', 'Raby Castle', and 'Raby Hall'), by Dion Boucicault. Licence sent 25 May for performance at the Princess's 14 June 1852. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published as *The Phantom* in *French's Standard Drama*, no. 165 (New York, 1856), and in *Dick's*, no. 697 (1885). A burlesque of the same title by 'Robert Reece' (i.e. E. G. Lankester) was performed at the Strand 15 August 1872 (Add. 53111 I). Keywords: English Civil War, Christians and Christianity, the supernatural, death, murder, Wales, Welsh characters, castles, mountain settings, family relationships.  
ff. 34.
- R. 'The triumph of the standard, or, Ben and Bob the British bull dogs', drama in two acts. Licence sent 28 May for performance at the Standard 31 May 1852. LCO Day Book Add. 53703 records the stipulation that the word 'damned' be omitted. Keywords: nautical drama, English characters, French characters, French imperialism, French influence, invasion fears, military disguise, disabled characters.  
ff. 23.
- S. 'Ganem, the slave of love', burlesque in one act by Francis Talfourd. Licence sent 29 May for performance at the Royal Olympic 31 May 1852. 'H. Farren for W. Farren' is listed on title page. MS includes songs. Published in *Lacy's*, vol. 6, no. 88. Keywords: fairies and other supernatural creatures, the supernatural, black characters, Muslims and Islam, murder, crime, female villains, harems, bigamy, food and dining, fashion.  
ff. 16.
- T. *Un frère terrible*, 'comédie-vaudeville' in one act, by C.-D. Dupeuty and 'Paul Vermond' (i.e. Eugène Vermond). *Printed* (Paris; Beck, 1850). *French*. Licence sent 31 May 1852 for performance at the St. James's. *Signed* by J. Mitchell. Publisher's advertising on back cover. LCO Day Book Add. 53703 records the stipulation that stage direction 'Ils dansent, et à la fin du pas ils prennent une attitude voluptueuse, and the phrase 'jour de Dieu' be omitted. Keywords: stagecraft, dance, literature and literary reference, duelling, illegitimacy, family relationships, theatre, French influence.  
ff. 8.
- U. 'Keeley worried by Buckstone', farce in one act by Mark Lemon and Benjamin Webster. Licence sent 1 June for performance at the Theatre Royal, Haymarket 3 June 1852. Request for licence written and *signed* by Benjamin Webster. Revisions that do not appear to be by the Examiner appear throughout text. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Webster's* (vol. 17) and described there as 'freely adapted from the French'. *Nicoll* notes that this play was performed in a revised version, credited only to Mark Lemon, as 'Baker worried by Buckstone' at Liverpool on 3 September 1852. Keywords: servants, theatre, animals, urban-rural contrast.  
ff. 35.
- V. *Kabale und Liebe*, tragedy in five acts by F. Schiller. *Printed* (Stuttgart, 1847). *German*. Licence sent 6 June 1852 for performance at the St. James's. Omissions marked throughout text. Noted on cover to be 'corrected from acting copy and by Examiner of plays.' No entry for this play in LCO Day Book Add. 53703. Publisher's advertising on inside of front cover. This edition of the text on which Cammarano based the libretto for the opera *Luisa Miller* by Verdi is previously unlisted in BL catalogues; the opera was not performed in England until 1858. Keywords: aristocracy, family relationships, German influence, military, letters, suicide.  
ff. 77.

- W 'Taking by storm', farce in one act by 'Frank Churchill' [i.e. G. H. Lewes]. Licence sent 1 June for performance at the Lyceum 5 June 1852. Published in *Lacy's*, vol. 6, no. 89. Keywords: military, literature and literary reference, the press, theatre, spinsters, nautical drama, art and artists, trains and rail travel, servants.  
ff. 33.
- X 'Alice May, or, The last appeal', domestic drama in two acts by Edward Fitzball. Licence sent 12 June for performance at the Surrey 21 June 1852. Title page lists Mssrs. Shepard and Creswick. According to *Nicoll*, published in *Lacy's* and *Duncombe's*, but neither reference has been verified. Keywords: police, urban-rural contrast, land and farming, death, murder, stagecraft, drinking and drunkenness, illness, prisons and prisoners, seaside setting, natural phenomena, nautical drama.  
ff. 40.
- Y 'The foundlings', comic drama in five acts by J. B. Buckstone. Licence sent 15 June for performance at the Theatre Royal, Haymarket 16 June 1852. Request for licence written on title-page is unsigned, but in a hand that appears to be Benjamin Webster's. Keywords: orphans, illegitimacy, law and legal profession, education, working women, art and artists, servants, working class characters.  
ff. 130.
- Z. Index.  
ff. 2.

**52933 A - Z.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. June - September 1852.

- A. *Emilia Galotti*, tragedy in five acts by G. E. Lessing. *Printed* (Leipzig, 1844). *German*. Licence sent 21 June 1852 for performance at the St. James's. A play of the same title by F. Holcroft was performed in 1805. Keywords: aristocracy, family relationships, murder.  
ff. 50.
- B. 'The bag of gold', drama in two acts by J. Hillyard. Licence sent 21 June for performance at the Olympic 25 June 1852. *Signed* by manager, W. Farren. LCO Day Book Add. 53703 records the stipulation that a number of words and short phrases be omitted. Keywords: working class characters, pubs and inns, crime, murder, poverty.  
ff. 15.
- C. 'A novel expedient', farce in one act by B. N. Webster. Licence sent 25 June for performance at the Theatre Royal, Haymarket 26 June 1852. Request for licence unsigned, but apparently in the author's hand, as is part of the text itself. Performed as 'Book the third, chapter the first', at the Court Theatre, 12 June 1857 (Add. 52967 U). Published in *Lacy's*, vol. 7, no. 97. For a French version, *Livre III, chapitre 1er*, by E. Pierron and A. Laferrrière, see Add. 52938 N. Keywords: fashion, spinsters, literature and literary references, adultery, duelling.  
ff. 34.
- D. 'Butcher versus baker', farce in one act by Francis Talfourd. Licence sent 26 June for performance at the Olympic 28 June 1852. *Signed* by manager, William Farren. Keywords: working men's associations, working class characters, philanthropy, family relationships.  
ff. 11.
- E. 'The chameleon, or, The art of pleasing', comic drama in one act by William Brough. Licence sent 1 July for performance at Sadler's Wells 3 July 1852. Text written in more than one hand. Red ink is used on title page. LCO Day Book Add. 53703 records the stipulation that a few words and phrases be omitted. Keywords: aristocracy, law and legal profession, servants, Vienna, German characters, German influence, French characters, sport, drinking and drunkenness, disguise.  
ff. 34.

- F. 'Our new lady's maid', comediotta in one act by H. C. Coape. Licence sent 8 July for performance at the Theatre Royal, Haymarket 14 July 1852. *Signed* by manager, Benjamin Webster. Signature on title page is crossed out. Actors' initials appear alongside dramatis personae. Revisions throughout the text. Keywords: French influence, aristocracy, disguise, servants, impersonation.  
ff. 74.
- G. 'Faust', libretto in three acts for the opera by Louis Spohr. *Printed* (Brettell, n.d.). *Italian* with *English translation*, by Manfredo Maggioni; based on the original German libretto by J. C. Bernard. Licence sent 13 July 1852 for performance at the Royal Italian Opera, Covent Garden. Names of orchestra listed as well as name of composer, director and conductor. Keywords: drinking and drunkenness, festivals and celebrations, murder, the supernatural, fairies and other supernatural creatures, Strasburg, German influence, Faust.  
ff. 42.
- H. 'The man with the red beard' *al.* 'Friends and their shadows', drama in three acts by John H. Wilkins. Licence sent 13 July for performance at the City of London Theatre 19 July 1852. Obscured signature on title page. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted in performance. Keywords: French influence, Dutch characters, Paris, poverty, working class characters, murder, crime, duelling, gambling, mixed race characters, orphans, family relationships.  
ff. 56.
- I. 'Peter the Great', drama in two acts by Edward Fitzball. Licence sent 13 July 1852 for performance at Astley's Amphitheatre. 'The property of . . . W. Batty' as well as signature of C. Le Clercq, the 'stage manager' appear on title page. A play of the same title by A. Cherry was performed in 1807, by T. Morton and J. Kenney in 1829 (Add. 42894 (8), as 'Peter the Great, or, The Battle of Pultawa'), and by L. B. Irving in 1898 (Add. 53650 S). The version by A. Cherry has the additional title of 'Wooden walls.' For a version in *Italian* see Add. 52933 W. According to *Nicoll*, published in *Lacy's, Duncombe's, and Dick's*, but the only reference which can be verified is the one for *Dick's Standard Plays* (no. 104 (1898?)), and it seems more likely that this is an edition of the Irving version of that year. Keywords: military, servants, Russia, Russian Empire, murder, animals.  
ff. 47.
- J. 'The devil's in it', opera in two acts, with libretto by Alfred Bunn. Licence sent 15 July for performance at the Surrey 21 July 1852. Letter from the stage manager requesting licence is bound with MS. Text written in two different hands; one using red ink to underline stage directions and speaking cues. Songs included in MS. Revisions not the work of the Examiner of Plays appear throughout text. LCO Day Book Add. 53703 records the stipulation that one phrase to be omitted. The textual and performing history of this work is not entirely clear. The present text appears to be the libretto for the music by Michael Balfe, the work performed in New York and elsewhere in 1852 as 'The basket maker's wife', and revised in 1871 as 'Letty the basket-maker'. It is *not* a version of Scribe's libretto for 'La part du diable' which was set by Daniel Auber and was itself a version of the old text 'The devil to pay'. For further details see Alfred Loewenberg (compiler) *Annals of opera 1597 – 1940* (1978). Another different play with the same title by T. E. Wilks with the additional title 'Rollo, the minstrel' was performed in 1843. Keywords: the supernatural, fairies and other supernatural creatures, forest setting, sport, dance, stagecraft, festivals and celebrations, the supernatural, aristocracy, impersonation.  
ff. 24.
- K. 'Mrs. Johnson', farce in one act by 'Hugo Vamp' (i.e. J. R. O'Neill). Licence sent 19 July for performance at the Theatre Royal, Drury Lane 26 July 1852. Title page *signed* by Wm. Sheridan Smith, manager, and the author. 'Hugo Vamp' also appears but is slightly obscured. Includes diagrams, extensive stage directions underlined in red, detailed notes on costumes as well as a one page summary of the plot. LCO Day Book Add. 53703 records the stipulation that a few words be omitted. Keywords: working class characters, debt and its consequences, ghosts, prisons and prisoners, murder, duelling.  
ff. 23.

- L. 'Sink or swim', a drama in two acts by Thomas Morton, Jr. Licence sent 27 July for performance at the Royal Olympic 2 August 1852. *Signed* by manager, W. Farren. LCO Day Book Add. 53703 records the stipulation that a few words be omitted. Published in *Lacy's*, vol. 7, no. 98. Keywords: upper class characters, working class characters, servants, elopement, duelling, poverty, crime, death, philanthropy.  
ff. 17.
- M. 'The writing on the wall', drama in three acts by J. M. Morton and Thomas Morton. Licence sent 29 July for performance at the Theatre Royal, Haymarket 2 August 1852. Request for licence written and *signed* by Benjamin Webster. Extensive revisions in various hands (not the work of the Examiner of Plays) appear throughout text. Various different types of paper used. Large numbers and prompts such as 'call' pencilled in throughout text. Published in *Lacy's*, vol. 7, no. 99. Keywords: land and farming, property, doctors and medicine, urban-rural contrast, disabled characters, murder, aristocracy, London, debt and its consequences, death, crime, family relationships, Cornwall, Cornish characters, orphans, dance, natural phenomena, drinking and drunkenness.  
ff. 114.
- N. 'Kafra Karabush, Chief of the Eagle Tribe, or, A chieftain's vengeance', drama in three acts. Licence sent 2 August for performance at the Victoria 9 August 1852. Request for licence written and *signed* by Eliza Vincent. Keywords: Native American characters, black characters, Mexican characters, United States, American characters, American frontier, stagecraft, military.  
ff. 28.
- O. 'The maid and the magpie', operatic burlesque in one act. Licence sent 2 August for performance at the Victoria 9 August 1852. Request for licence written and *signed* by Eliza Vincent. The exact relationship of this text to the libretto of Rossini's opera *La gazza ladra*, usually translated in English as 'The thieving magpie' is not clear. The opera was first performed in London in 1821. A play under the title 'The maid and the magpye', by S. J. Arnold, was performed in 1815. A play of the same title by N. Lee was performed in 1844; by an anonymous author, in 1846; by S. James, in 1848; and by H. J. Byron, in 1858 (Add. 52976 H). Keywords: the supernatural, land and farming, urban-rural contrast, crime, prison and prisoners.  
ff. 8.
- P. 'The betting boy's career, from his home to the hulks', 'moral drama' in two acts. Licence sent 3 August for performance at the City of London Theatre 9 August 1852. 'Taken from the plates' appears on title page, perhaps written by an E. F. Saville who has *signed* the title page in pencil. LCO Day Book Add. 53703 records the stipulation that the words 'Louis Napoleon' be omitted. For other versions see Add. 52933 U, 52933 V, and 52933 BB as well as a collection of supplemental scenes, Add. 52834 D. See also 'The betting boy' performed at the Adelphi Edinburgh, and another version, performed at the Victoria 16 September 1852, neither of which appear to have had a licensed script preserved in the LC Plays collection. Keywords: working class characters, poverty, gambling, convicts and transportation, crime, murder, prison and prisoners, debt and its consequences.  
ff. 38.
- Q. 'Oscar the Dane, or, The mysterious man of Australia', drama in two acts. Licence sent 5 August for performance at the Britannia Saloon 11 August 1852. *Signed* by Samuel Lane, proprietor. Extensive underlined stage directions. Keywords: Australia, German characters, Danish characters, English characters, servants, convicts and transportation, land and farming, debt and its consequences, British Empire, murder, crime, London, kidnapping, natural phenomena.  
ff. 46.
- R. 'Casilda', opera in four acts. *Printed* (circa 1852); possibly *proof copy*. *Italian*. Licence sent 6 August 1852 for performance at Her Majesty's. Back of MS *signed* by a 'Mr. Jennings'. There is one entry in LCO Day Book Add. 53703 covering both Add. 52933 R and 52933 S. Keywords: gypsies, urban-rural contrast, aristocracy, adultery, festivals and celebrations, dance, murder, castles.  
ff. 12.

- S. 'Casilda', opera in four acts; the libretto by 'M. Tenelli' (i.e. J. H. Millenet) for the music written by Ernst II, Duke of Saxe-Coburg-Gotha. *Printed (circa 1852). Italian with English translation on facing page.* Licence sent 6 August 1852 for performance at Her Majesty's 5 August (the latter date printed on title page). Names of actors, costume and scenery designers, composers, etc. are listed. Caution to public that only texts sold *inside* the theatre are legitimate appears on front and back covers. There is one entry in LCO Day Book Add. 53703 covering both Add. 52933 R and 52933 S. Keywords: gypsies, urban-rural contrast, aristocracy, adultery, festivals and celebrations, dance, murder, castles.  
ff. 39.
- T. 'The field of terror, or, The gnome lamp' ('The gnome's lantern' *al.* 'Black spider' *al.* The devil's diggings'), romantic drama in two acts. Licence sent 7 August for performance at the Olympic 9 August 1852. *Signed* by W. Farren, manager. Extensive underlined stage directions and a number of diagrams throughout text. According to *Nicoll*, the performance had the additional title of 'The devil's diggings' rather than 'The gnome lamp' or 'The gnome's lantern.' Another play under the title 'Black spider' was performed in 1831. Keywords: the supernatural, fairies and other supernatural creatures, forest settings, German influence, family relationships, poverty, crime, dance, food and dining.  
ff. 21.
- U. 'The betting boy's career, from the counting house to the hulks', drama in two acts. *Imperfect.* Licence sent 11 August 1852 for performance at the Standard 25 July 1853. LCO Day Book Add. 53703 records the stipulation that the word 'damn' be omitted. Only one of the two acts of this play appears has been preserved. For other versions see Add. 52933 P, 52933 V, and 52933 BB as well as a collection of supplemental scenes: Add. 52834 D. See also 'The betting boy' performed at the Adelphi, Edinburgh, and another version, performed at the Victoria 16 September 1852, neither of which appear to have had a licensed script preserved in the LC Plays collection. According to *Nicoll*, there is another MS of this text in the collections of Birmingham Central Library. Keywords: working class characters, urban-rural contrast, prison and prisoners, crime, poverty, philanthropy, gambling, pubs and inns, betting houses, Jews and Judaism.  
ff. 22.
- V. 'The betting boy's career, from the counting house to the hulks', ('Fifty to one against him'), drama in two acts. Licence sent 12 August 1852 for performance the same day at the Pavilion 12 August 1852. Stage directions require that 'plates' be 'struck.' A 'picture reference' list for 'numbers' 1 - 5 appears on page 10 of the text. For other versions see Add. 52933 P, 52933 U, and 52933 BB as well as a collection of supplementary scenes, Add. 52834 D. See also 'The betting boy' performed at the Adelphi, Edinburgh, and another version, performed at the Victoria 16 September 1852, neither of which appear to have had a licensed script preserved in the LC Plays collection. Keywords: working class characters, poverty, London, gambling, Jews and Judaism, working women, law and legal profession, convicts and transportation, crime, murder.  
ff. 67.
- W. 'Pietro il Grande', lyric play in three acts: translated by Manfredo Maggioni from the original English libretto by Desmond Ryan (for the music by L. G. Jullien). *Printed* (Brettell, n.d.). *Italian*, with English translation. Licence sent 13 August 1852 for performance at the Royal Italian Opera, Covent Garden. Includes cast and orchestra members names as well as scenery designers' names. Relationship of the text to 'Peter the Great', by E. Fitzball (Add. 52933 I) is not clear. Keywords: military, servants, working class characters, Russia, Russian Empire.  
ff. 52.
- X. 'Anne Blake', drama in five acts by J. W. Marston. *Printed* (C. Marshall, 1852). Licence sent 23 August 1852 for performance at the Princess's 28 October 1852. Text written in two different hands. Published in *Lacy's*, vol. 49. Keywords: Wales, Welsh characters, servants, orphans, aristocracy, property.  
ff. 38.

- Y. 'Stella, or, Rouble and company', comedy in one act. Licence sent 23 August for performance at the Princess's 24 August 1852. Stage directions and speaking cues underlined in red. *Nicoll* incorrectly lists additional title as 'Bauble and company.' Plays of the same title were performed in 1798; by B. Thompson, in 1800; F. Shoberl, in 1804; and by B. W. Findon, in 1889, as Add. 53438 F). Keywords: theatre, Italian influence, Italy, Milan, illness, doctors and medicine, orphans, aristocracy.  
ff. 29.
- Z. 'The charmed harp', operetta in one act by John Courtney (for the music by M. Lutz). Licence sent 24 August for performance at the Surrey 30 August 1852. Donne's signature and one other appear on title page. Stage directions and speaking cues underlined in red. Songs included in MS. Two pages appear to have been inserted later with revisions or additions. Keywords: aristocracy, education, family relationships, German influence, German character names, the supernatural, sport, castles, ghosts.  
ff. 29.
- AA. 'Young husbands', comedy in two acts by 'John Daly' (i.e. John Daly Besemeres). Licence sent 24 August for performance at Sadler's Wells 30 August 1852. Text written in a number of different hands. LCO Day Book Add. 53703 records the stipulation that oaths and the words 'Lord bless me' be omitted. This play also performed at the Strand 9 July 1855 under the title 'Married daughters and young husbands' which version was published in *Lacy's*, vol. 20, no. 286. Keywords: widows, festivals and celebration, servants, suburbs, food and dining, letters, drinking and drunkenness.  
ff. 25.
- BB. 'The life of a betting boy, or, His widow's hope and a lover's fear', drama in two acts by H. Young. Licence sent 25 August 1852 for performance the same day at the Bower Saloon. Title page annotated and initialled by the Examiner of Plays, W. B. Donne, 'One scene was directed to be struck out of this mss and was accordingly cancelled.' Back cover appears to be addressed to one 'J. S. Biddles', presumably for alteration of scene. LCO Day Book Add. 53703 does *not* mention omission of scene. For other versions see Add. 52933 P, 52933 U, and 52933 V as well as a collection of supplementary scenes, Add. 52834 D. See also 'The betting boy' performed at the Adelphi, Edinburgh, and another version, performed at the Victoria 16 September 1852, neither of which appear to have had a licensed script preserved in the LC Plays collection. Keywords: London, working class characters, poverty, gambling, convicts and transportation, crime, prison and prisoners, debt and its consequences.  
ff. 29.
- CC. 'The master passion', comedy in two acts by Mrs. Alfred Philips. Licence sent 31 August for performance at the Olympic 1 September 1852. Title page is *signed* by W. Farren, manager. LCO Day Book Add. 53703 records the stipulation that duelling scene in first act be omitted and that a phrase containing the word 'God' be substituted. Other revisions not the work of the Examiner of Plays appear throughout text. Published in *Lacy's*, vol. 7, no. 105. Keywords: family relationships, festivals and celebrations, debt and its consequences.  
ff. 25.
- DD. 'Going to Cremorne', an 'extravaganza sketch' in one act by John Courtney. Licence sent 2 September for performance at the Surrey 4 October 1852. Names of Messrs. Shepherd and Creswick appear on title-page as theatre licensees. Keywords: military, fashion, food and dining, adultery, crime, servants.  
ff. 14.
- EE. 'Life's seasons, or, Hearts and homes', drama in four acts, almost certainly by John Courtney (torn page obscures author's name.) Licence sent 4 September 1852 for performance at the Surrey. Names of Messrs. Shepherd and Creswick appear on title-page as theatre licensees, obscured, like the author's name, by damage to the page. Songs included in MS. Keywords: urban-rural contrast, land and farming, poverty, widows, property, debt and its consequences, family relationships, murder.  
ff. 55.

- FF. 'Mont St. Michel, or, The fairy of the sands', drama in two acts by W. B. Bernard. Licence sent 6 September 1852 for performance at the Princess's. Stage directions and speaking cues underlined in red. Songs included in MS. Keywords: British Empire, French influence, military, Normandy, seaside settings, France, festivals and celebrations, aristocracy, invasion fears, French imperialism, treason, fairies and other supernatural creatures, food and dining, working class characters, natural phenomena.  
ff. 37.
- GG. 'Caspar Duverdi' *al.* 'Caspar Duverdi, the terror of Spain, or, The traitor, the Jew and the gypsy', romantic melodrama in three acts. Licence sent 8 September 1852 for performance at the Pavilion. Text written in two different hands. Keywords: gypsies, education, Spanish characters, Spain, flirtation, crime, poverty, kidnapping, Jews and Judaism, black characters, cross dressing, nautical drama, treason.  
ff. 36.
- HH. Index.  
ff. 2.

**52934 A - M.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. September - October 1852.

- A. 'The Assyrian spy', drama in two acts. Licence sent 8 September 1852 for performance the same day at the Pavilion. LCO Day Book Add. 53703 records the stipulation that a phrase referring to scripture be substituted. Only act one has survived in this MS. Keywords: widows, working class characters, lodgers and boarding houses, Jews and Judaism, Rome, classical civilization, political revolution, festivals and celebrations, dance.  
ff. 31.
- B. 'Daft Dora, or, The sorrows of Susan the child of the wreck', drama in two acts. Licence sent 2 September for performance at the Britannia Saloon 13 September 1852. Title page *signed* 'Samuel Lane, Proprietor.' Keywords: nautical drama, orphans, disabled characters, crime, kidnapping, property, law and legal profession.  
ff. 47.
- C. 'Uncle Tom's cabin, or, The negro slave', drama in two acts. Licence sent 9 September for performance at the Standard 13 September 1852. Other versions include those written in 1852 by J. Courtney (Add. 52934 K); three versions by Edward Fitzball (Add. 52934 G, 52935 R, and 52936 Q); H. Young Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A); and anonymous versions (Add. 52934 C and 52934 F). There were further versions in 1853 by C. Hermann, and an unnamed author (Add. 52937 A); in 1878 by G. F. Rowe; in 1882 by another unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: emigration, orphans, black characters, slavery and abolitionism, literature and literary reference, animals, natural phenomena, forest settings, property, debt and its consequences, family relationships, murder, police.  
ff. 65.
- D. 'Scenes and speeches included to be introduced into the Standard Theatre version of 'The betting boy's career' to be produced at the Queen's Theatre.' Licence sent 14 September 1852 for performance at the Queen's. Title page *signed* by C. F. James. Songs included in MS. Revisions not the work of the Examiner of Plays throughout the text. MS intended to accompany the version of 'The betting boy's career' licensed as Add. 52933 U. For other versions see Add. 52933 V and 52933 BB. Keywords: working class characters, poverty, gambling, pubs and inns, crime, debt and its consequences.  
ff. 55.

- E. 'A colour'd commotion', an 'Ethiopian extravaganza' in one act, and 'Honeymoon hints', a musical interlude in one act, both by G. H. George. Licences sent 14 and 15 September for performances at the Strand 14 and 20 September 1852. Songs included in MS. Keywords (for 'A colour'd commotion'): black characters, African characters, stagecraft, musicians; (for 'Honeymoon hints'); cross dressing, disguise, impersonation, sport, military.  
ff. 19.
- F. 'Uncle Tom's cabin, or, The fugitive slave!' drama in two acts. Licence sent 15 September for performance at the Victoria 20 September 1852. Title page *signed* by Eliza Vincent. Request for licence written and *signed* by Eliza Vincent. Other versions include those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (3 versions) Add. 52934, 52935 R, and 52936 Q; H. Young (Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A), and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann; by an unnamed author (Add. 52937 A); in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: emigration, black characters, slavery and abolitionism, American characters, animals, family relationships, orphans.  
ff. 21.
- G. 'Uncle Tom's cabin', drama in two acts by Edward Fitzball. Licence sent 17 September for performance at the Olympic 20 September 1852. Title page *signed* 'W. Farren, Manager.' Underlined stage directions and revisions not the work of the Examiner of Plays appear throughout the text. Diagram of set included in MS. Actors' names listed with dramatis personae. Other versions include those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (2 other versions, Add. 52935 R and 52936 Q); H. Young (Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A); and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann, and by unnamed author (Add. 52937 A); in 1878 by G. F. Rowe; in 1882 by another unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: emigration, black characters, slavery and abolitionism, American characters, family relationships, property, debt and its consequences, orphans, crime.  
ff. 75.
- H. 'The divorced' ('The advocate's daughter'), drama in two acts. Licence sent 21 September 1852 for performance the same day at the Surrey. Title page bears names of Mssrs. Shepherd and Creswick. Stage directions and speaking cues underlined in red. This play was also performed at the Adelphi in Edinburgh in 1856. English version of 'Clemence, où la fille de l'avocat', licensed as Add. 42956 (10). For another English version see 'The advocate and his daughter' Add. 52929 DD. Keywords: French influence, aristocracy, family relationships, law and legal profession, marital separation.  
ff. 22.
- I. 'The marriage day, or, The life chase', drama in two acts. Licence sent 21 September 1852 for performance the same day at the Surrey. Title page signed Mssrs. Shepherd and Creswick. Also performed as 'The life chase' at the Surrey 15 November 1852. Keywords: seaside settings, police, widows, property, debt and its consequences, nautical drama.  
ff. 38.
- J. 'The cardinal's daughter', drama in three acts by W. Thompson Townsend. Licence sent 21 September for performance at the Pavilion 25 September 1852. Author's name listed on title page. Addressed to J. P. Kemble, Examiner of Plays, at 38 Dean Street, Soho on back cover of first act. Keywords: festivals and celebration, London, Hampton Court, drinking and drunkenness, eating and dining, Christians and Christianity, marital separation, illegitimacy, crime, seaside settings, ruins.  
ff. 44.

- K. 'Uncle Tom's cabin', drama in three acts by John Courtney. Licence sent 28 October for performance at the Surrey 1 November 1852. Title page *signed* Mssrs. Shepherd and Creswick. Stage directions and speaking cues underlined in red. Other versions include those written in 1852 by Edward Fitzball (3 versions, Add. 52934 G, 52935 R, and 52936 Q); H. Young (Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A); and by unnamed authors (Add. 52934 C and 52934 F). Other versions in 1853 by C. Hermann; and by an unnamed author (Add. 52937 A); in 1878 by G. F. Rowe; in 1882 by another unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: emigration, black characters, slavery and abolitionism, American characters, family relationships, orphans.  
ff. 36.
- L. 'The emigrant's progress' *al.* 'The emigrant's career': drama in two acts. Licence sent 29 September for performance at City of London Theatre 2 October 1852. Title page *signed* Mssrs. Johnson and Nelson Lee. Title appears as 'The emigrant's career' appears on back cover along with manager and theatre's address. Keywords: Irish characters, emigration, gold prospecting, Australia, British Empire, crime, murder, widows, execution, children, duelling.  
ff. 42.
- M. Index, with note signed by the Examiner of Plays, W. B. Donne, dated 16 February 1863, 'This volume is so incorrectly put together that it must be taken to pieces and re-bound before it can be indexed.'  
ff. 2.

**52935 A - GG.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. October - November 1852.

- A. 'The bride of Golconda, or, The genius of the ring', spectacle in two acts by R. St Clair Jones. Licence sent 29 September for performance at Astley's Royal Amphitheatre 1 November 1852. 'The property of W. Batty' appears on title page. LCO Day Book Add. 53703 records the stipulation that the word 'damn' be omitted. Songs included in MS. A portion noted to have been read by the Examiner W. B. Donne on 20 October 1852 is inserted at back. Keywords: Middle East, Muslims and Islam, aristocracy, musicians, family relationships, English characters, animals, festivals and celebration, servants, execution, the supernatural, fairies and other supernatural creatures, Indian characters, mountain settings.  
ff. 80.
- B. 'Valerie Duclos, or, The poisoners of Bordieux' [*sic*], drama in two acts. Licence sent 30 September for performance at the Britannia Saloon 4 October 1852. 'Samuel Lane, Proprietor' listed on title page. Keywords: disguise, impersonation, French influence, France, working class characters, murder, prisons and prisoners, treason, orphans, festivals and celebration.  
ff. 34.
- C. 'Life as it is, or, The pauper's crib and the model lodging house', drama in two acts by T. G. Blake. Licence sent 30 September 1852 for performance the same day at the Pavilion. LCO Day Book Add. 53703 records the stipulation that the name of the Duchess of Rutland be omitted. Keywords: philanthropy, working class characters, illness, poverty, orphans, education, London, lodgers and boarding houses, food and dining, characters, prisons and prisoners.  
ff. 39.
- D. 'Wanted. 1,000 spirited young milliners for the gold diggings', farce in one act by J. S. Coyne. Licence sent 2 October 1852 for performance the same day at the Olympic. 'Willm Farren, Manager' appears on title page. Revisions not the work of the Examiner of Plays appear throughout text. Published in *Lacy's*, vol. 8, no. 107. Keywords: law and the legal profession, doctors and medicine, cross dressing, impersonation, British Empire, gold prospecting.  
ff. 36.

- E. *Seeing's believing*, comedy in two acts by Edward Ranger. Licence sent 6 October 1852 for performance at the Marylebone. *Printed (circa 1852)*. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. French song included in MS. Keywords: military, eavesdropping, age and ageing, fashion, widows and widowers, poverty, philanthropy.  
ff. 18.
- F. 'Box and Cox married and settled', farce in one act by J. S. Coyne. Licence sent 7 October for performance at the Theatre Royal, Haymarket 12 October 1852. Request for licence written and *signed* by Benjamin Webster. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Lacy's*, vol. 8, no. 113. Keywords: debt and its consequences, lodgers and boarding houses, family relationships, children, food and dining, animals, flirtation, trains and rail travel.  
ff. 19.
- G. 'The silver tower, or, The prince of the Orange Islands', fairy extravaganza in two acts by C. Stanfield James. Licence sent 8 October for performance at the Queen's 11 October 1852. Request for licence written and *signed* by C. S. James. *Dramatis personae* includes detailed description of several characters' appearance and manner. Some revisions not the work of the Examiner of Plays. Songs included in MS. Keywords: fairies and other supernatural creatures, the supernatural, aristocracy, festivals and celebration, Tartars, Asian characters, family relationships.  
ff. 73.
- H. 'Off to the diggings', drama in two acts by John Courtney. Licence sent 9 October for performance at the Surrey 18 October 1852. Addressed to Examiner of Plays by Messrs. Shepherd and Creswick. Songs included in MS. Keywords: gambling, emigration, elopement, Irish characters, immigration, food and dining, Australia, gold prospecting, Australian aborigines.  
ff. 28.
- I. 'Uncle Tom's cabin; a nigger drama', drama in two acts by G. D. Pitt. Licence sent 9 October 1852 for performance the same day at the Pavilion. This text appears to contain at least three if not four different sections incorrectly bound together. For other versions see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (3 versions, Add. 52934 G, 52935 R, and 52936 Q); H. Young Add. 52935 FF); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A), and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: black characters, slavery and abolitionism, American characters, animals, debt and its consequences, property, family relationships, murder, land and farming, Native Americans.  
ff. 43.
- J. 'Uncle Tom's crib, or, The nigger life in London', dramatic sketch in one act by William Brough. Licence sent 9 October for performance at the Strand 14 October 1852. Songs included in MS. For other versions see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (3 versions, Add. 52934 G, 52935 R, and 52936 Q); H. Young Add. 52935 FF); G. D. Pitt (Add. 52935 I); Tom Taylor and Mark Lemon (Add. 52936 A), and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: black characters, slavery and abolitionism, Ethiopian characters, pubs and inns, musicians, drinking and drunkenness, festivals and celebration, British Empire, family relationships.  
ff. 31.
- K. 'Sarah Blangi' ('Sarah the Creole'), drama in five acts by Morris Barnett. Licence sent 12 October for performance at the Olympic 18 October 1852. Title page lists 'Will Farren, Manager.' *Dramatis personae* lists actors' names including 'Farren'. LCO Day Book Add. 53703 records the stipulation that the word 'God' be substituted. Revisions not the work of the Examiner of Plays appear throughout the work. Published in *Lacy's*, vol. 31, no. 465. Keywords: Creole characters, French influence, orphans, death, debt and its consequences, impersonation, bachelors, adultery, flirtation, murder, illegitimacy.  
ff. 69.

- L. 'The mysterious lady' ('Wealth makes the man'), *altered from* 'The Fitzapes', drama in two acts by J. R. Planché. Licence sent 16 October for performance at the Lyceum 18 October 1852. Published in *Lacy's*, vol. 8, no. 114. Keywords: English characters, Antwerp, Flanders, English Civil War, education, flirtation, fashion, Corsican characters, murder, impersonation.  
ff. 49.
- M. 'A house out of windows', farce in one act by William Brough. Licence sent 16 October for performance at the Lyceum 18 October 1852. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Lacy's*, vol. 8, no. 117. Keywords: art and artists, bachelors, letters, age and ageing, police, drinking and drunkenness.  
ff. 21.
- N. 'A.H., My daughter's intended', farce in one act by W. E. Suter. Licence sent 18 October for performance at the Grecian Saloon 25 October 1852. Signature of a Mr Smith and one other appear on title page. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Two different types of paper used. For another version see Add. 52939 L. Keywords: art and artists, family relationships.  
ff. 31.
- O. 'Quatre Bras', drama in three acts by Charles Rice. Licence sent 18 October 1852 for performance at the Grecian Saloon. Different handwritings and papers used throughout. Keywords: family relationships, French influence, France, stagecraft, gypsies, orphans, doctors and medicine, Bohemians, natural phenomena, crime, festivals and celebration, the supernatural, illness.  
ff. 119.
- P. 'The house on the bridge, or, The storm, the fire and the ball', drama in three acts by J. B. Johnstone. Licence sent 22 October for performance at the Standard 1 November 1852. LCO Day Book Add. 53703 records the stipulation that oaths be omitted and the word 'God' substituted. Keywords: London, working class characters, poverty, family relationships, gambling, murder, natural phenomena, crime, stagecraft, orphans, military.  
ff. 61.
- Q. 'Don Roderick, or, The outlaws of Braganza', drama in three acts by 'Hugo Vamp' (i.e. J. R. O'Neill). Licence sent 22 October for performance at the Marylebone 25 October 1852. J. R. O'Neill listed as lessee and manager. Keywords: Portugal, festivals and celebration, crime, aristocracy, illegitimacy, dance, treason, political revolution, prison and prisoners, poverty.  
ff. 38.
- R. 'Uncle Tom's cabin, 'operatic melodrama' in two acts by Edward Fitzball. *Incomplete*. Licence sent 22 October for performance at the Grecian Saloon 25 October 1852. Actors' names listed on dramatis personae. Songs included in MS. Only the first act appears to have been preserved in this text. For other versions see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (2 other versions, Add. 52934 G and 52936 Q); H. Young Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A), and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: slavery and abolitionism, family relationships, black characters, debt and its consequences, animals.  
ff. 20.
- S. 'Oberon; or, The charmed horn', masque by Mr. Beckett. Partly *printed*. Licence sent 25 October 1852 for performance the same day at the Standard. 'Written expressly by Mr. Beckett for his company of living marionettes, Royal Standard Theatre, October 1852.' *Signed* by Thomas W. Beckett. Songs included in MS.. Keywords: fairies and other supernatural creatures, literature and literary reference, the supernatural, disguise, impersonation, electric telegraph, dance, Pas de Poignard.  
ff. 10.

- T. 'Civilization', a play in five acts by John H. Wilkins. Licence sent 25 October for performance at the City of London Theatre 10 November 1852. *Signed* Mssrs. Johnson and Nelson Lee. LCO Day Book Add. 53703 records the stipulation that the expressions 'Lord' and 'O Lord' be omitted. Published in *Lacy's*, vol. 10, no. 137. Keywords: France, French influence, aristocracy, Native Americans, French imperialism, prisons and prisoners, treason, stagecraft.  
ff. 53.
- U. 'The rats of the Seine', drama in five acts. Licence sent 28 October for performance at the Queen's, 1 November 1852. Title page *signed* by C. F. James. Revisions not the work of the Examiner of Plays appear throughout text. Keywords: Paris, French influence, nautical drama, poverty, military, family relationships, orphans, abandoned wives, letters, death, swimming, art and artists, murder.  
ff. 130.
- V. 'Fortunio and his horse comrade, or, Harlequin and the seven gifted men', comic pantomime. Licence sent 29 October 1852 for performance at Astley's Royal Amphitheatre. 'Expressly written for Mr Batty.' Keywords: fairies and other creatures, Commedia dell'Arte, cross dressing, poverty, animals, food and dining, drinking and drunkenness.  
ff. 30.
- W. 'Martyn Langton' *al.* 'Nelly the rag-gatherer', drama in two acts. Licence sent 19 October 1852 for performance the same day at the Victoria. *Signed* by J. J. Johnson on back cover of first act. *Signed* by Eliza Vincent on last page. Keywords: poverty, military, London, fallen women, madness, crime, murder, orphans, property.  
ff. 17.
- X. 'The woman I adore', farce in one act by J. M. Morton. Licence sent 9 October 1852 for performance the same day at the Theatre Royal, Haymarket. Request for licence written and *signed* by Benjamin Webster. Revisions not the work of the Examiner of Plays appear throughout text. LCO Day Book Add. 53703 records the stipulation that the word 'Damn' be omitted. Published in *Lacy's*, vol. 8, no. 112. Keywords: law and legal profession, Cheltenham, food and dining, crime, widows, aristocracy, festivals and celebration, dance.  
ff. 41.
- Y. 'Mary Price, or, The memoirs of a servant girl', drama in two acts by C. A. Somerset. Licence sent 1 November 1852 for performance the same day at the Bower Saloon. 'Founded on the popular work by G. W. M. Reynolds.' For another version see Add. 52941 W. According to *Nicoll*, published in *Dick's*, but reference not verified. Keywords: madness, pubs and inns, servants, crime, family relationships, kidnapping, disguise, drinking and drunkenness, military, working class, poverty.  
ff. 40.
- Z. 'A capital match', farce in one act by J. M. Morton. Licence sent 3 November for performance at the Theatre Royal, Haymarket, 4 November 1852. Names of actors included alongside dramatis personae. Request for licence written and *signed* by Benjamin Webster. Revisions throughout. Stage directions pencilled in throughout. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Lacy's*, vol. 8, no. 116. Keywords: spinsters, widows and widowers, bachelors, military, age and ageing.  
ff. 47.
- AA. 'Paul, or, The fortunate slave', dramatic sketch in one act. Licence sent 4 November for performance at the Strand 8 November 1852. Songs included in mss. Keywords: black characters, American characters, slavery and abolitionism, fashion, stagecraft, natural phenomena.  
ff. 13.
- BB. 'Masks and faces, or, Both sides of the curtain', comedy in two acts. Licence sent 8 November for performance at the Theatre Royal, Haymarket, 5 November 1852. Request for licence written and *signed* by Benjamin Webster. For a related play see Add. 52958 W. Keywords: cross-dressing, theatre, Restoration England, literature and literary reference, adultery, flirtation, food and dining, art and artists.  
ff. 66.

- CC. 'The ocean born, or, The pirate father, a tale of the southern seas, 'nautical domestic drama' in two acts by G. D. Pitt. Licence sent 8 November for performance at the Pavilion 13 November 1852. 'Taken from the tale in the *Family Herald* of the same name' appears on title page. Text written on paper of different sizes. Keywords: nautical drama, aristocracy, stagecraft, military, disguise.  
ff. 29.
- DD. 'The swell mob's man, or, The housebreaker of White Chapel', domestic drama in two acts. Licence requested for performance at the Pavilion 30 October 1852, but *refused* 9 November. Note explaining the meaning of 'housebreaker' appears on title page. Play not entered in LCO Day Book Add. 53703. Keywords: poverty, crime, working class characters, debt and its consequences, drinking and drunkenness, servants, prison and prisoners, police.  
ff. 35.
- EE. 'Don Quixote de la Mancha and the sleep of an hundred years, or, Harlequin, the omened bird and the fairy of the golden waters', pantomime by Edward Farmer. Licence sent 15 November 1852 for performance at the Theatre Royal, Birmingham. Extensive stage directions regarding lighting. Keywords: the supernatural, Spanish influence, fairies and other supernatural creatures, Commedia dell'Arte, stagecraft.  
ff. 19.
- FF. 'Uncle Tom's cabin', 'hippo-drama' in two acts. Licence sent 15 November for performance at Astley's Royal Amphitheatre 22 November 1852. Title page *signed* by Wm Batty, proprietor and manager. For other versions, see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (2 other versions, Add. 52934 G, 52935 R, and 52936 Q); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A), and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: slavery and abolitionism, family relationships, debt and its consequences, animals, black characters.  
ff. 20.
- GG. Index.  
ff. 2.

**52936 A - EE.** LORD CHAMBERLAIN'S PLAYS, 1852 - 1866. November - December 1852.

- A. 'Slave life, from Uncle Tom's Cabin', drama in three acts by 'John Roakes' (i.e Tom Taylor) and Mark Lemon. Licence sent 15 November for performance at the Adelphi 22 November 1852. Request for licence written and *signed* by Benjamin Webster. Extensive revisions throughout. Diagram at the beginning of act two. For other versions see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (2 other versions, Add. 52934 G, 52935 R, and 52936 Q); H. Young (Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: slavery and abolition, land and farming, black characters, education, crime, dance, family relationships, food and dining, American characters, United States, American frontier, illness, murder.  
ff. 158.

- B. Six comic scenes to be performed at Astley's Royal Amphitheatre: 'Moses tailors and outfitters, and Rose's tea mart' (ff. 1 – 4); 'Quiet street, quiet lodgings and boot makers' (ff. 5 – 6); 'Pantaloons model parlour for 1853' (ff. 7 – 8); 'Outside of a fishmonger's shop. Betting office' (ff. 9 – 10); 'High Hill ferry' (ff. 11 – 14); and, 'Toy shop and hairdressers' (ff. 15 – 17). None appear to be listed in LCO Day Book Add. 53703. On each script 'Astley's Pantomime Comic Business, November 18<sup>th</sup>', written and *signed* by W. B. Donne, the Examiner of Plays. Keywords: (for 'Moses tailors') fashion, Commedia dell'Arte, emigration; (for 'Quiet street') Commedia dell'Arte, lodgers and boarding houses, cross dressing, working class characters, servants, street musicians, flirtation; (for 'Pantaloons model parlour') art and artists, Commedia dell'Arte, food and dining, police, electric lighting, stagecraft; (for 'Outside of a fishmonger's shop') Commedia dell'Arte, working class characters, murder, police; (for 'High Hill Ferry') sport, food and dining, Commedia dell'Arte; (for 'Toy shop') Commedia dell'Arte, children, black characters, twins, Christians and Christianity, police.  
Six scenes, bound together; ff. 17.
- C. 'Those dear blacks', farce in two acts by William Brough. Licence sent 18 November for performance at Lyceum 19 November 1852. Songs included in MS. According to *Nicoll*, published in *Lacy's*, but reference has not been verified. Keywords: Uncle Tom's Cabin, literature and literary reference, trains and rail travel, festivals and celebration, fashion, slavery and abolitionism, black characters, debt and its consequences, crime, Brighton, seaside settings, food and dining, the press, dance.  
ff. 51.
- D. 'Saint Cupid, or, Dorothy's wedding', drama in three acts by D. W. Jerrold. Licence sent 19 November 1852 for performance at the Princess's 22 January 1853. Also performed at Windsor Castle 21 January 1853. Keywords: Restoration England, letters, servants, treason, education, the supernatural, gypsies, dance, doctors and medicine.  
ff. 31.
- E. 'Gotobed Tom', farce in one act by Thomas Morton. Licence sent 24 November for performance at the Olympic 25 November 1852. Cover *signed* by Will Farren, Manager. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Lacy's*, vol. 8, no. 119. Keywords: widows and widowers, family relationships, property, crime, emigration, convicts and transportation.  
ff. 9.
- F. 'Right and might', play in five acts. Licence sent 2 December for performance at Sadlers Wells 6 December 1852. Occasional detailed stage directions. Keywords: Russia, Russian empire, political revolution, aristocracy, treason, Tartars, Tartary, Muscovy, servants, disguise, stagecraft.  
ff. 90.
- G. 'The loose fish', comedietta in one act, by 'Hugo Vamp' (i.e. J. R. O'Neill). Licence sent 2 December 1852 for performance at the Marylebone Theatre. The theatre manager Smith has *signed* second page. Revisions not the work of the Examiner of Plays throughout the text. Plot summary appears on back cover. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Keywords: servants, dance, stagecraft, family relationships, animals, police, food and dining, drinking and drunkenness, festivals and celebration.  
ff. 40.

- H. 'Harlequin Cherry and the fair star, or, The green bird, the dancing waters and the singing tree', comic pantomime by George Ellis. Cover *signed* by manager. Licence sent 6 December for performance at the Princess's 27 December 1852. Extensive stage directions. Songs included in MS. Note at end of text announces 'Here follow six comic scenes, containing no political or religious allusions whatever', also *signed* by manager. It is just possible that these may be the same as the set of six licensed apparently for Astley's Royal Amphitheatre as Add. 52936 B. The main script published in *Lacy's*, vol. 9, no. 123. Keywords: Cyprus, Persia, mountain settings, the supernatural, fairies and other supernatural creatures, children, aristocracy, drinking and drunkenness, Commedia dell'Arte.  
ff. 13.
- I. 'Wellington and Waterloo', drama in two acts. Licence sent 8 December for performance at the Marylebone Theatre 27 December 1852. The Examiner of Plays W. B. Donne notes on cover that the events surrounding the funeral of the Duke of Wellington have intervened in the process of licensing the script. LCO Day Book Add. 53703 records the stipulation that the names of the Duke of Richmond and the Earl of Uxbridge be omitted. Keywords: Brussels, Belgium, English characters, military, Irish characters, drinking and drunkenness, musicians, flirtation, Belgian characters, French Empire, stagecraft, cross-dressing, impersonation, festivals and celebration, dance, invasion fears, French influence.  
ff. 42.
- J. 'A phenomenon in a smock frock', farce in one act by William Brough. Licence sent 10 December for performance at the Lyceum 15 December 1852. LCO Day Book Add. 53703 records the stipulation that all oaths be omitted. Published in *Lacy's*, vol. 9, no. 121. Keywords: servants, French influence, adultery, fashion, spinsters, murder.  
ff. 42.
- K. 'Little Toddlekins', farce in one act by C. J. Matthews. Licence sent 13 December for performance at the Lyceum 17 December 1852. Also published in *Lacy's*, vol. 12, no. 173. Keywords: servants, military, family relationships, widows, spinsters, literature and literary reference, children, age and ageing, doctors and medicine.  
ff. 62.
- L. 'King Emerald, or, Harlequin's Crystal Palace in fairyland', comic pantomime by Nelson Lee. Licence sent 16 December for performance at the City of London Theatre 27 December 1852. *Signed* by Mssrs. Johnson and Nelson Lee. Songs included in MS. Separate comic scenes inserted toward the end of this play. Keywords: fairies and other supernatural creatures, the supernatural, poverty, aristocracy, family relationships, food and dining, Commedia dell'Arte, science, animals, gold prospecting, Australia.  
ff. 15.
- M. 'The king of the carbuncles, or, Harlequin Prince Peerless and the enchanted beauty of the diamond castle', pantomime. Licence sent 22 December for performance at the Queen's 27 December 1852. *Signed* by C. F. James. Songs included in MS. Keywords: stagecraft, Commedia dell'Arte, drinking and drunkenness, food and dining, fairies and other supernatural creatures, the supernatural, dance, aristocracy, castles, fashion, family relationships.  
ff. 44.
- N. 'Romeo and Juliet, or, Harlequin Queen Mab and the world of dreams', pantomime by Nelson Lee. Licence sent 8 December for performance at the Olympic 27 December 1852. *Signed* by W. Farren, Manager. Keywords: Commedia dell'Arte, suburbs, food and dining, animals, American characters, crime, the press, dandies, spinsters, poverty, science and technology, animals, doctors and medicine, gambling, Uncle Tom's Cabin.  
ff. 11.

- O. 'Nell Gwynne, or Harlequin Merry Monarch', pantomime by Nelson Lee. Licence sent 18 December for performance at the Adelphi 27 December 1852. Request for Licence written and *signed* by Benjamin Webster. Keywords: fairies and other supernatural creatures, the supernatural, animals, dance, poverty, orphans, aristocracy, family relationships, flirtation, Commedia dell'Arte, science and technology, festival and celebration, travel, working class characters, pubs and inns, food and dining, drinking and drunkenness, military, musicians, children, servants, fashion, trains and rail travel, gambling, gold prospecting, Australian aborigines.  
ff. 20.
- P. 'Leo the terrible, a fable for the present day', burlesque. Licence sent 18 December for performance at the Theatre Royal, Haymarket, 27 December 1852. Request for licence written and *signed* by Benjamin Webster. Written in a number of different hands and on a number of different papers. Revisions throughout the text. Published in *Lacy's*, vol. 9, no. 126, where it is attributed to J. S. Coyne and F. Talfourd. Keywords: nautical drama, the supernatural, animals, widows and widowers, murder, Tartars, stagecraft, literature and literary reference.  
ff. 44.
- Q. 'Uncle Tom's Cabin', drama in three acts by Edward Fitzball. Licence sent 20 December for performance at the Theatre Royal, Drury Lane 27 December 1852. For other versions see those written in 1852 by J. Courtney (Add. 52934 K); Edward Fitzball (2 other versions, Add. 52934 G and 52936 Q); H. Young (Add. 52935 FF); G. D. Pitt (Add. 52935 I); William Brough (Add. 52935 J); Tom Taylor and Mark Lemon (Add. 52936 A); and by unnamed authors (Add. 52934 C and 52934 F). Further versions in 1853 by C. Hermann and by an unnamed author Add. 52937 A; in 1878 by G. F. Rowe; in 1882 by an unnamed author; and in 1887 by A. Dampier and J. F. Sheridan. Keywords: black characters, slavery and abolitionism, family relationships, American characters, debt and its consequences, stagecraft, American frontier, murder.  
ff. 56.
- R. 'Harlequin Studibras, or, Dame Durden and the droll days of the Merry Monarch', pantomime. Licence sent 20 December 1852 for performance at the Theatre Royal, Drury Lane. LCO Day Book Add. 53703 records the stipulation that 'The lines, 'Proclamation—bearbaiting! This act is not Licenced by the Lord Chamberlain' be omitted from the text. Published in *Lacy's*, vol. 9, no. 122, where the play is attributed to E. L. Blanchard. Keywords: fairies and other supernatural creatures, Commedia dell'Arte, land and farming, aristocracy, science, widows, Uncle Tom's Cabin, theatre, literature and literary reference, the supernatural.  
ff. 45.
- S. 'The island of trances, and the land of flowers! or, Harlequin King Nosey and the old woman from Babylon', pantomime. Licence sent 20 December for performance at the Victoria Theatre 27 December 1852. Request for licence written and *signed* by Eliza Vincent. Revisions throughout, sometimes as separate pieces of paper attached to the page. Keywords: fairies and other supernatural creatures, animals, Commedia dell'Arte, science and technology, Uncle Tom's Cabin, children, the supernatural.  
ff. 35.
- T. Comic scenes for a pantomime (the title 'Chamber of horrors' written on title page and crossed out), in four scenes. Licence sent 20 December 1852 for performance at the Surrey. Simultaneously licenced with, and almost certainly meant to be a part of, Add. 52936 U. Revisions throughout first and second scenes. LCO Day Book Add. 53703 records the stipulation for a number of omissions because of political allusions. Keywords: Commedia dell'Arte, London, police, ghosts, the supernatural.  
ff. 16.

- U. 'Harlequin and the world of flowers, or, The fairy of the rose and the sprite of the silver star', 'grand comic pantomime' by E. L. Blanchard. Licence sent 20 December for performance at the Surrey 27 December 1852. Simultaneously licenced with, and almost certainly intended to include, Add. 52936 T. Names of actors listed alongside the dramatis personae. Revisions throughout the text. Songs included in MS. Keywords: aristocracy, Commedia dell'Arte, fairies and other supernatural creatures, stagecraft, the supernatural.  
ff. 21.
- V. 'Harlequin and the one eyed king, or, The charmed milk maid and the fairy queen of the golden alphabet', pantomime. Licence sent 21 December 1852 for performance the same day at the Standard. Keywords: Commedia dell'Arte, fairies and other supernatural creatures, working class characters, police, Uncle Tom's Cabin.  
ff. 28.
- W. 'Callandrack Callebando, the giant Zugii, or, Doctor Killorcureoh' (*altered from* 'Harlequin Bright Little Loaf' on title page), pantomime. Licence sent 21 December for performance at the Britannia Saloon 27 December 1852. Songs included in MS. Keywords: science and technology, fairies and other supernatural creatures, the supernatural, doctors and medicine, food and dining, sport, police, Commedia dell'Arte, doctors and medicine, Uncle Tom's Cabin, gambling.  
ff. 20.
- X. 'Dick Whittington and his cat, or, Old Dame Fortune and Harlequin Lord Mayor of London', pantomime by T. L. Greenwood. Licence sent 21 December for performance at Sadlers Wells 27 December 1852. Keywords: London, stagecraft, Commedia dell'Arte, animals, food and dining, nautical drama, working class characters, Uncle Tom's Cabin.  
ff. 36.
- Y. 'The good woman in the wood', Christmas piece in two acts by J. R. Planché, based on Mlle. de la Force's fairy tale *La bonne femme*.. Licence sent 23 December for performance at the Lyceum 27 December 1852. Songs sent separately make up first eight pages of the MS. Published in *Lacy's*, vol. 9, no. 125. Keywords: family relationships, animals, Uncle Tom's Cabin, property, fairies and other supernatural creatures, the supernatural.  
ff. 46.
- Z. 'Uncle Tom and Lucy Neal, or Harlequin liberty and slavery', pantomime. Licence sent 27 December 1852 for performance the same day at the Pavilion. LCO Day Book Add. 53703 records the stipulation for a number of omissions primarily due to political allusions. Last page *signed* by J.C. Morgan, prompter. Keywords: Uncle Tom's Cabin, the supernatural, fairies and other supernatural creatures, slavery and abolition, crime, American frontier, family relationships, pubs and inns, Commedia dell'Arte.  
ff. 18.
- AA. 'Harlequin Uncle Tom, or, Brittainia [*sic*] the pride of the ocean and guardian genius of the slave', pantomime by Frederic Neale. Licence sent 23 December for performance at the Effingham Saloon 27 December 1852. Request for licence, *signed* by Edmund Green, manager, mentions that the play will be produced by a Mr. Digges. Back page of script reads 'Copied by Edmund Green 1852.' Comic scenes included at end. Songs included in MS. LCO Day Book Add. 53703 records the stipulation that oaths be omitted. Keywords: Uncle Tom's Cabin, the supernatural, fairies and other supernatural creatures, slavery and abolitionism, British Empire, family relationships, debt and its consequences, poverty, emigration, gambling, police, drinking and drunkenness, science and technology, Commedia dell'Arte, military.  
ff. 22.

- BB. 'Romeo and Juliet, or, Harlequin [~~Teetotum~~] Queen Mab and the world of dreams', pantomime by Nelson Lee. Licence sent 8 December for performance at the Olympic 27 December 1852. Revisions throughout the text. Keywords: literature and literary reference, the supernatural, fairies and other supernatural creatures, stagecraft, science and technology, doctors and medicine, law and the legal profession, festivals and celebration, crime, family relationships, Commedia dell'Arte.  
ff. 66.
- CC. 'The fairy and the fawn, or, Life in the dog star and the voyage of taste', pantomime by Charles Rice. Licence sent 23 December for performance at the Grecian Saloon 27 December 1852. *Signed* by 'B. O. Conquest, actual and responsible manager.' Title page is missing. Songs included in MS. Some stage directions added to the text in pencil. LCO Day Book Add. 53703 records the stipulation that 'Lord' be substituted with the word 'Heaven.' Keywords: animals, the supernatural, fairies and other supernatural creatures, fashion, aristocracy, festivals and celebration, disguise, science and technology, the press, London, stagecraft, Commedia dell'Arte.  
ff. 22.
- DD. 'Undine, the spirit of the waters, or, Harlequin and the magic cup and sorcerer', pantomime by E. L. Blanchard. Licence sent 22 December for performance at the Marylebone 27 December 1852. Part of title has been revised and obscured. *Dramatis personae* lists actors' names. Comic scenes submitted as part of the main text. Back page of comic scenes signed 'Harveys.' Keywords: Commedia dell'Arte, working class characters, doctors and medicine, science and technology, police, food and dining, sport, fairies and other supernatural creatures, Chinese characters.  
ff. 27.
- EE. Index.  
ff. 2.