

Margaret Webster Papers

A Finding Aid to the Collection in the
Library of Congress

Prepared by C. L. Craig



Manuscript Division, Library of
Congress

Washington, D.C.

2011

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Collection Summary

Title: Margaret Webster Papers

Span Dates: 1837-1974

Bulk Dates: (bulk 1937-1970)

ID No.: MSS52142

Creator: Webster, Margaret, 1905-1972

Extent: 7,000 items; 28 containers; 11 linear feet

Language: Collection material in English

Repository: Manuscript Division, Library of Congress, Washington, D.C.

Abstract: Actress, theatrical producer, author, and lecturer. Correspondence, family papers, prompt copies of plays and operas, musical scores, set and staging diagrams, articles, lectures, research material, scrapbooks of clippings, printed material, photographs, and other papers consisting primarily of material used by Webster in compiling two family biographies and reflecting her theatrical career.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Atkinson, Brooks, 1894-1983.

Brando, Marlon.

Chekhov, Anton Pavlovich, 1860-1904.

Coward, Noel, 1899-1973.

Crawford, Cheryl, 1902-1986.

Fontanne, Lynn.

Greene, Graham, 1904-1991.

Ibsen, Henrik, 1828-1906.

Le Gallienne, Eva, 1899-1991.

Lunt, Alfred.

O'Neill, Eugene, 1888-1953.

Shaw, Bernard, 1856-1950.

Slezak, Walter, 1902-

Thorndike, Sybil, Dame, 1882-1976.

Webster family.

Webster, Benjamin, 1864-1947.

Webster, Margaret, 1905-1972.

Whitty, May, Dame, 1865-1948.

Wilder, Thornton, 1897-1975.

Williams, Tennessee, 1911-1983.

Woollcott, Alexander, 1887-1943.

Organizations

American Repertory Theater (New York, N.Y.)

United States. Dept. of State.

Subjects

Theater--Great Britain.

Theater--New York (State)--New York.

Theater--Production and direction.

Theater--South Africa.

Theater--United States.

Occupations
Actresses.
Authors.
Lecturers.
Theatrical producers and directors.

Administrative Information

Provenance

The papers of Margaret Webster, actress, theatrical producer, author, and lecturer, were given to the Library of Congress by her estate in 1967-1974.

Processing History

The collection was processed in 1975. The finding aid was revised in 2011.

Transfers

Some photographs have been transferred to the Library's Prints and Photographs Division where they are identified as part of these papers.

Copyright Status

Copyright in the unpublished writings of Margaret Webster in these papers and in other collections of papers in the custody of the Library of Congress has been dedicated to the public.

Access and Restrictions

The papers of Margaret Webster are open to research. Researchers are advised to contact the Manuscript Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Preferred Citation

Researchers wishing to cite this collection should include the following information: Container number, Margaret Webster Papers, Manuscript Division, Library of Congress, Washington, D.C.

Biographical Note

<i>Date</i>	<i>Event</i>
1905, Mar. 15	Born, New York, N.Y.
1907-1908	American tour with parents, May Whitty and Ben Webster, British actors
1918-1923	Attended Queen Anne School, Reading, England
1923-1924	Attended Sorbonne, Paris, France; Etlinger Dramatic School, London, England, and University of London, London, England
1924	Stage debut, chorus of <i>The Trojan Women</i>
1925-1930	Actress, Macdona Tours, Oxford Players, Ben Greet Shakespeare Co. Old Vic, and Schools Theater

1933-1936	Active in British Equity and London Theatre Council; director (producer), British stage
1937	Director, <i>Richard II</i> , starring Maurice Evans, New York
1942	Published <i>Shakespeare Without Tears</i> . New York: McGraw-Hill Directed <i>Othello</i> , starring Paul Robeson
1946-1948	American Repertory Theater, with Cheryl Crawford and Eva Le Gallienne
1948-1950	Margaret Webster Shakespeare Co.
1950	Director, Metropolitan Opera, "Don Carlo"
1961-1962	Specialist, U.S. Department of State, South Africa
1969	Published <i>The Same Only Different</i> . New York
1972	Published <i>Don't Put Your Daughter on the Stage</i> . New York: Knopf
1972, Nov. 13	Died, London, England

Scope and Content Note

The papers of Margaret Webster (1905-1972) cover the period 1837-1974, although the bulk of the material dates from 1937 to 1970, the period of her American theatrical career. Focusing on Webster as an actor and director and as a member of an acting family, the collection is source material for American theater history from 1905 to 1970, with special emphasis on the 1937-1970 period, and for British theater history from 1886 to 1937. The collection is organized into four series: [Family Papers](#), [Professional File](#), [Speeches and Writings File](#), and [Scrapbooks and Notebooks](#).

By far the largest portion of the papers consists of prompt copies of plays and operas with related technical and publicity materials. Webster was renowned as a Shakespearean director and authority, and approximately half of the prompt books are of Shakespearean plays with the works of Anton Pavlovich Chekhov, Henrik Ibsen, George Bernard Shaw, Noel Coward, and Tennessee Williams also represented. Prompt copies of several operas in the 1950-1960 period include annotated librettos and musical scores.

Much of the collection, including correspondence, was used by Webster in compiling two family biographies, *The Same Only Different* and *Don't Put Your Daughter on the Stage*, and, to a less extent, her technical work, *Shakespeare Without Tears* (*Shakespeare Today* in the English version). Annotations by the author on individual documents are extensive.

The collection is organized into four interrelated series: [Family Papers](#), [Professional File](#), [Speeches and Writings File](#), and [Scrapbooks and Notebooks](#). All of the series contain material on Webster's personal and professional life, with strong emphasis on the latter.

The [Family Papers](#) series includes extensive but incomplete correspondence between Webster and her actor parents, Dame May Whitty and Benjamin Webster, from 1913 to 1948, as well as correspondence between the couple from 1886 to 1926. Almost all of the letters are annotated by Webster. A small number of family papers, including notes, correspondence, legal documents, and printed matter, provide biographical and genealogical information on the Webster and Whitty

families as well as on the professional experiences of Webster's parents, particularly on the British stage. Diaries, memoirs, and writings in this series provide similar information.

The [Professional File](#) Series contains material on theatrical activities, organizations, and productions, primarily from Webster's American period, 1937-1970. The theater productions section is organized into operas, plays, and Shakespearean plays, and contains prompt copies, correspondence, notes, clippings, programs, and printed matter related to specific productions. Included are lighting and set diagrams, electrical surveys, property plots, actors' movements and directions, and occasional notes for a playwright, composer, or manager. Although plays are arranged alphabetically by title, the names of writers, composers, or significant correspondents are included in the finding aid under folder title headings.

Other items in the [Professional File](#) series deal with professional organizations and projects. Files on American National Theater and Academy, Actors Equity and blacklisting relate particularly to committees in which Webster was directly involved. The file on South Africa dates from her tour as a Department of State specialist, 1961-1962, and includes material on South African theater and apartheid. Files on the American Repertory Theater delineate her attempts with Eva Le Gallienne and Cheryl Crawford to activate repertory theater in New York in the late 1940s. Clippings, memoranda, and correspondence from this period trace the financing of repertory theater before the advent of subsidies and foundation grants. Files on Marweb Productions (Margaret Webster Shakespeare Company) concern additional attempts at experimental theater through the bus-truck touring company, which covered forty states in an effort to present Shakespeare to the vast audiences of middle America.

The [Speeches and Writings File](#) contains lecture arrangements and scripts, articles about the theater, manuscripts and galley proofs of books, and research notes. Notes unidentified as to writing are in the [Professional File](#) under subject headings or in the [Family Papers](#). The bulk of the papers in the writings series relate to two books, *The Same Only Different* and *Don't Put Your Daughter on the Stage*, but many other writings are on theater history and theory, Shakespeare, Bernard Shaw, and other theater personalities.

Files on "A Bronte Anthology" include the script and technical specifications for Webster's one-woman performance on the lectures circuit. The play *Royal Highness*, which was adapted from Felix Saltern, is represented in three draft versions.

The [scrapbooks](#) in the last series contain newspaper clippings on Webster's professional activities from 1929 to 1949, as well as photographs and other printed materials, including articles by Webster.

Correspondence in the collection, except for family, is minimal, but includes the letters of Brooks Atkinson, Marlon Brando, Dame Sybil Thronthike, Noel Coward, Lynn Fontanne and Alfred Lunt, Graham Greene, Eva Le Gallienne, George Bernard Shaw, Walter Slezak, and Alexander Woollcott.

Arrangement of the Papers

The collection is arranged in four series:

- [Family Papers, 1837-1969](#)
- [Professional File, 1917-1971](#)
- [Speeches and Writings File, 1886-1974](#)
- [Scrapbooks and Notebooks, 1929-1959](#)

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-3	<u>Family Papers, 1837-1969</u> Family and genealogical records, clippings, diaries, diary notes, memoirs, writings, and correspondence, primarily between Dame May Whitty and Ben Webster and between Margaret and her parents. Arranged alphabetically by type of material and chronologically therein.
BOX 4-16	<u>Professional File, 1917-1971</u> Correspondence, memoranda, clippings, printed matter, scripts, prompt copies of plays and operas, musical scores, accounts, schedules, technical plots, setting and staging diagrams, and miscellaneous material. Arranged alphabetically by type of material, title, or subject, and chronologically therein.
BOX 17-21	<u>Speeches and Writings File, 1886-1974</u> Articles, lectures, books, and one play, including working and final drafts, corrected galleys, research material, notes, reviews, clippings, correspondence with publishers and fans, and other material relating to published and unpublished writings. Arranged alphabetically by title or subject and chronologically therein.
BOX 22-31	<u>Scrapbooks and Notebooks, 1929-1959</u> Clippings, printed matter, and photographs. Arranged roughly in chronological order with photographs at the end of the series.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-3	Family Papers, 1837-1969 Family and genealogical records, clippings, diaries, diary notes, memoirs, writings, and correspondence, primarily between Dame May Whitty and Ben Webster and between Margaret and her parents. Arranged alphabetically by type of material and chronologically therein.
BOX 1	Correspondence, circa 1876-1969 Whitty, Dame May, and Ben Webster (parents) Between Whitty and Webster, 1886-1926 (13 folders) With others, circa 1876-1942 <i>Correspondents include</i> Duff, Janet George, Anne Hale, Louise Closser Howard, Clare Eames Le Gallienne, Eva Van Druten, John Webster, Margaret To parents 1913-1918 1918-1923 (Queen Anne's School, Caversham, Berkshire, England) 1923 (Paris, France) 1924-1925 (2 folders) 1926 (Macdona tour) 1927-1931 (4 folders) BOX 2 1932 1934 (Scotland) 1936 (Germany) 1937-1948 (13 folders) From parents 1928-1929 (South Africa) 1932 1937 (Hollywood, Calif.) 1938-1947 (2 folders) With others, 1943-1969 General, 1943-1969, undated <i>Correspondents include</i> Russell, Rudyard On Ben Webster's death, 1947 <i>Correspondents include</i>

- Brough, Jean Webster
St. John Christopher
On Dame May Whitty's death, 1948 *Correspondents include*
McDowell, Roddy
Thorndike, Dame Sybil
- BOX 3 Diaries and memoirs, 1885-1938, undated
Dame May Whitty diary, childhood memories, 1885-1938, undated
Recollections of Ben Webster and Dame May Whitty, circa 1886-1931, dictated 1937
Genealogy, 1837-1954, undated
Webster family births, deaths, marriages, 1937-1954
Whitty family notes, clippings, Order of British Empire, and miscellany, 1871-1918, undated
Whitty, Michael James, press clippings, 1868-1873
Whitty-Webster notes and miscellany, undated
Miscellany, 1886-1967
Awards, honorary degrees, 1937-1967
Birth and baptismal papers, 1907-circa 1965
Notes, correspondence concerning school and school reports, 1910-1923 *Correspondents include*
Moore, Kathleen E.
Notes concerning correspondence to and from parents, 1911-1948
Notes concerning Dame May Whitty and Ben Webster correspondence, 1886-1929
Press, publicity (Dame May Whitty and Ben Webster), 1886-1948
Programs (Dame May Whitty and Ben Webster), 1885-1906, undated
Speeches, writings (Dame May Whitty and Ben Webster) on acting women, suffrage, and related topics, 1922-1942, undated
- BOX 4-16 Professional File, 1917-1971
Correspondence, memoranda, clippings, printed matter, scripts, prompt copies of plays and operas, musical scores, accounts, schedules, technical plots, setting and staging diagrams, and miscellaneous material. Arranged alphabetically by type of material, title, or subject, and chronologically therein.
- BOX 4 Actors Equity, 1941-1951 *See also same Container, Blacklisting (regarding Brooks Atkinson)*
Actors Equity Association Council, television merger, 1949-1952
American National Theater and Academy, 1960
Ann Arbor, Mich., repertory project
Ball, William G.
Guthrie, Tyrone
American Repertory Theater, 1946-1948
Articles, critics, 1946-1947 *Correspondents include*
Atkinson, Brooks
Correspondence, 1946-1947 *Correspondents include*
Brando, Marlon

Choate, Edward
Crawford, Cheryl
Rockefeller, John D., Jr.
History, reports, schedules, miscellany, 1946-1948
Letters of appreciation, 1946-1947 *Correspondents include*
Bowen, Catherine Drinker
Kucyniak, James
Stratton, Henry
Unions, circa 1946-1948
Australia tour, 1968
Authors Guild, printed matter, 1969
Biographical material, 1944-1950, undated
Blacklisting, 1945-1961
Actors Equity and others, 1947-1961
Notes for book, 1945-1955
Budgets, accounts, 1937-1971
Clippings, miscellaneous, 1938-196
Correspondence, A-Z, 1930-1972 *Correspondents include*
Anderson, Dame Judith
Bing, Rudolf
Bookman, Judith
Brown, John Mason
Carnovsky, Morris
Christians, Mady
Claire, Ina
Cowl, Jane
Crawford, Cheryl
Gordon, Ruth
Greene, Graham
Guinness, Alec
Hedberg, Steve
Hewitt, Alan
Howard, Clare Eames
Johnson, Edward
Löhr, Marie
Lunt, Lynn and Alfred
Reed, Joseph Verner
Shaw, George Bernard
Slezak, Walter
Staples, Leslie
Stevenson, Janet Marshall
Thorndike, Dame Sybil
Van Cleve, Edith
White, A. Moresby
Williams, Evelyn M.
Wolfit, Donald

	Woolcott, Alexander
	Critics' controversy, 1942-1954
	Atkinson, Brooks
	Gibbs, Wolcott
	Le Gallienne, Eva
	Wilson, Earl
	Marweb Productions (Margaret Webster Shakespeare Co.)
	Clippings, 1948-1950
	Correspondence and memoranda, 1948-1952 <i>Correspondents include</i>
	Choate, Edward
	Gates, Larry
	Martinson, Larry
	Tregoe, William
	Yorke, John
	Financial reports, 1948-1950 <i>Correspondents include</i>
	Choate, Edward
	Itineraries, schedules, 1948-1950
BOX 5	Programs, miscellany, 1948-1950
	Surveys, funding, 1949-1951
	Thesis by David H. Fennema, 1967-1968
	"The Problems of a Touring Company: Margaret Webster's Shakespeare Touring Company" <i>Correspondents include</i>
	Choate, Edward
	Fennema, David H.
	Linenthal, Michael
	Programs, 1917-1946
	South Africa, State Department, 1961-1962 <i>Correspondents include</i>
	Mokae, Zakes M.
	Omond, J. L.
	Tresidder, Angus J.
	Theater plans, public theaters, 1945
	Theater productions, operas, 1950-1960
	<i>Aida</i> by Verdi (Metropolitan Opera), 1951
	<i>Don Carlo</i> by Verdi (Metropolitan Opera), 1950
	<i>Macbeth</i> by Verdi (New York City Opera), 1957
BOX 6	<i>Simon Boccanegra</i> by Verdi (Metropolitan Opera), 1960 (2 folders)
	<i>The Silent Woman</i> by Strauss (New York City Opera), 1958
	<i>The Taming of the Shrew</i> by Vittorio Giannini (New York City Opera), 1958
	<i>Troilus and Cressida</i> by William Walton and Christopher Hassal (New York City Opera), 1955 (2 folders)
BOX 7	Theater productions, plays, 1934-1970
	<i>A Man for All Seasons</i> by Robert Bolt (South Africa), 1962 (2 folders)
	<i>A Touch of the Poet</i> by Eugene O'Neill (South Africa), 1961

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- Alice in Wonderland* by Lewis Carroll, adapted by Eva Le Gallienne and Florida Freibus (American Repertory Theater) 1947
- Androcles and the Lion* by George Bernard Shaw (Bucks County Playhouse), 1941
- Ask Me No More* by Pamela Frankau (London, England) 1956
- Back to Methuselah* by George Bernard Shaw, adapted by Arnold Moss (Theater Guild), 1958
- BOX 8 *Battle of Angels* by Tennessee Williams (Theater Guild), 1940
- Counterattack* by Janet and Philip Stevenson (New Haven, Conn.), 1943
- Dandy Dick* by Arthur W. Pinero (Woodstock, N.Y.), 1950
- Family Portrait* by Lenore and William Joyce Cowan (New York, N.Y.), 1939
- Flare Path* by Terence Rattigan (New Haven, Conn.), 1943
- Fortunato* by Webster-Choate (Woodstock, N.Y.), 1950
- Hedda Gabler* and *Ghosts* by Henrik Ibsen (American Repertory Theater), 1948
- John Gabriel Borkman* by Henrik Ibsen (American Repertory Theater), 1946
- Madame Will You Walk* by Sidney Howard (Baltimore, Md.), 1939
- Mrs. Warren's Profession* by George Bernard Shaw (Surrey Theatre), 1970
- BOX 9 *On Approval* by Frederick Lonsdale (Woodstock, N.Y.), 1950
- St. Joan* by George Bernard Shaw (Theater Guild), 1951
(2 folders)
- The Apollo of Bellac* by Jean Giraudoux, adapted by Pierre Garai (Woodstock, N.Y.), 1950
- The Aspern Papers* by Michael Redgrave, based on Henry James (New York, N.Y.), 1962
- The Cherry Orchard* by Anton Pavlovich Chekhov (New York), 1944
- The Devil's Disciple* by George Bernard Shaw (New York City Center), 1950
- BOX 10 *The High Ground* by Charlotte Hastings (New York, N.Y.), 1951
- The Long Christmas Dinner* by Thornton Wilder (London, England) 1934
[?]
- The Madwoman of Chailot* by Jean Giraudoux, translated from Aurélie by Eva Le Gallienne (N.R.T.), 1965
- The School for Scandal* by Richard B. Sheridan (Birmingham, England), 1960
- The Strong Are Lonely* by Fritz Hochwalder (Das Heilige Experiment), translated by Eva Le Gallienne (New York), 1953, and (London, England), 1955
(2 folders)
- BOX 11 *The Trojan Women* by Euripides, translated by Gilbert Murray (New York, N.Y., benefit), 1941 (N.R.T.), 1965
- Therese* by Thomas Job from Emile Zola's *Therese Raquin* (New York, N.Y.), 1945
- Three Sisters* by Anton Pavlovich Chekhov (Woodstock, N.Y.), 1950
- Twelve Angry Men* by Reginald Rose (London, England), 1964
- Waiting in the Wings* by Noel Coward (London, England), 1960

Professional File, 1917-1971

Container

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- BOX 12 *What Every Woman Knows* by James M. Barrie, (American Repertory Theater), 1946
Yellow Jack by Sidney Howard (American Repertory Theater), 1947
Theater productions, Shakespearean, 1937-1966
A Midsummer Night's Dream (melodrama with Baltimore Symphony Orchestra), 1959
Antony and Cleopatra (Berkeley, Calif.), 1963
Comedy of Errors, undated
Hamlet (Maurice Evans), 1939
 (2 folders)
Hamlet (Marweb Productions), 1948
 (3 folders)
- BOX 13 *Julius Caesar* (Marweb Productions)
 (Marweb Productions), 1951
 (Stratford, Conn.), 1966
King Henry IV
 Part 1 (Maurice Evans), 1939
 Parts 1-2, free adaptation, undated typescript
King Henry VIII (American Repertory Theater), 1946
- BOX 14 *King Richard II*
 (Maurice Evans), 1937
 (New York City Center), 1951
King Richard III (City Center), 1953 *Correspondents include*
 Miller, Bernard W.
Macbeth
 (Maurice Evans), 1941
 (Marweb Productions), 1948
- BOX 15 *Measure for Measure*
 (London, England), 1957
 (Boston University, Boston, Mass.), 1964
Othello (Theater Guild), 1942
 (2 folders)
The Merchant of Venice (Stratford-on-Avon), 1956
 (2 folders)
The Taming of the Shrew (New York City Center), 1951 *See also Container 13, Julius Caesar (Marweb Productions)*
 (1 folder)
- BOX 16 (1 folder)
The Tempest (New York, N.Y.), 1945
 Crawford, C., and David Diamond
 Diamond, David (score)
Twelfth Night (Theater Guild), 1940
Theatrical writings, 1942-1971, undated
 “Margaret Webster's Theory and Practice of Shakespeare” by Ely Silverman, 1969
 “Mark Twain and Royalty and Me” by Bernard Sabath, 1971
 “Preface to 'Hedda Gabler'” by Eva Le Gallienne, undated

“The Art of the Actor” by C. Coquelin, 1951 [1894]
“The Drama of the Future” by Robert E. Jones, 1942

BOX 17-21

Speeches and Writings File, 1886-1974

Articles, lectures, books, and one play, including working and final drafts, corrected galleys, research material, notes, reviews, clippings, correspondence with publishers and fans, and other material relating to published and unpublished writings.
Arranged alphabetically by title or subject and chronologically therein.

BOX 17

Articles and lectures, 1930-1974

Lists and correspondence, 1959-1974

On bus tours, 1949-1950

On directing, acting, 1938-1958

On individual actors, 1933-1968 *Correspondents include*

Edwin Booth, Mady Christians

Ellen Terry, and Dame May Whitty

On individual directors and writers, 1944-1968 *Writers and directors include*

Edith Craig, Anton Pavlovich Chekhov, Pamela Frankau, Molière, and Stanislavsky

On Old Vic, 1930-1946

On opera productions and Rudolf Bing, 1950-1958

On radio, 1942

On Shakespeare and his plays, 1930-1964

On Shaw, 1950-1958

On South Africa, 1961-1962

On theater, history, and general topics, 1940-1964, undated

Books, 1886-1973, undated

Blueprints for Shakespeare

Introduction, 1944

Richard II, undated

Book of prefaces, proposed, 1970 *Correspondents include*

Gaskill, William

Gottlieb, Robert

Guthrie, Tyrone

Oliver, Laurence

Don't Put Your Daughter on the Stage

Author's galleys, 1972

Pages 1-166

Pages 167-379

Corrected galleys, 1972

Part 1, chapters 1-5

Part 2, chapters 6-9

Part 3, chapters 10-13 and epilogue

Setting copy

Pages 1-174

BOX 18

	Pages 175-391
	Pages 392-541
	Typescripts
	Chapters 1-5
BOX 19	Chapters 6-9
	Chapters 10 to end and index
	Research and miscellany
	Bibliography, acknowledgments, 1968-1971 <i>Correspondents include</i>
	Breen, Robert
	Chapters 9, 10, 11, unused
	Correspondence, publicity, 1972-1973 <i>Correspondents include</i>
	Gielgud, John
	Lunt, Alfred
	Sabath, Bernard
	Schneider, Alan
	Notes for quotations, 1942-1971 <i>Correspondents include</i>
	Engel, Lehman
	Notes from diaries, press books, and prompt copies, 1939-1953
	Notes on blacklisting, 1971
	South Africa, 1971 <i>Correspondents include</i>
	Inglis, Margaret
	<i>Royal Highness</i> (based on German of Felix Salten)
	Draft, first version, circa 1937
	Draft, working, 1937-1949
	Draft with revisions, 1952
	Research, notes, program, 1935-1949
	<i>Shakespeare Without Tears</i> , original notes, circa 1940 and contract, 1956-1957
	Shakespearean prefaces, old notes, etc., circa 1940
BOX 20	<i>The Same Only Different</i>
	Drafts (rejects), 1968
	Index, genealogy, galley additions, 1968
	Parts 1-3, working copies 1968
	(3 folders)
	Research and miscellany, 1886-1970
	Correspondence concerning editing and research, 1967-1970
	<i>Correspondents include</i>
	Cutler, Jill
	Gollanez, Livia
	Gottlieb, Robert
	Macdonald, Lesley
	McCall, Monica
	Nichols, Harold
	Raymond, Ernest
	Thomas, Molly (Mrs. Anthony)
	Winant, Ursula

Correspondence to Ben Webster and Dame May Whitty, 1910-1939, undated *Correspondents include*

Ainley, Henry

Dunne, Peter

Fontanne, Lynn

Guthrie, Tony

Lennon, C. Gordon

Extracts, Ben Webster and Dame May Whitty correspondence, 1886-1905

Fan mail, 1969-1971 *Correspondents include*

Beams, David

Casson, Lady Sybil

Chapman, Storm (Mrs. Guy)

Chute, Marchette

Cloak, F. Theodore

Coward, Noel

Fairfax-Lucy, Lady

Gielgud, John

Keddie, James

Morgan, Paul

Nevinson, Bridget

Young, Philip J.

Notes, Ben Webster and Dame May Whitty memoirs, etc. 1967

Notes for parts 2 and 3, 1967

Notes for quotations (circa 1921-1937), 1967

Press clips, publicity, 1969-1970

BOX 21

Lectures, 1951-1970, undated

“A Bronte Anthology” (also “The Brontes” and “No Coward Soul”)

Drafts, press and other, 1963-1969

Production copy, correspondence, 1963-1964

Tuttle, Day

“A Shakespeare Anthology” (also “His Infinite Variety”), circa 1962-1966

“An Evening With Will Shakespeare,” 1951-1953

Williams, Maynard Owen

Dates, travel sheets, notes for book, 1958-1969

“I Remember . . .” (poetry anthology), undated

Notes for Berkeley, Calif., seminar, 1963

Notes for University of Wisconsin, Madison, Wis., 1969

Notes on theater history, 1961-1970, undated

On Shaw (“The Seven Ages of Shaw”), 1963-1969

BOX 22-31

Scrapbooks and Notebooks, 1929-1959

Clippings, printed matter, and photographs.

Arranged roughly in chronological order with photographs at the end of the series.

Scrapbooks and Notebooks, 1929-1959

Container

Contents

BOX 22	Clippings, printed matter, photographs, articles about and by Margaret Webster 1929, Sept.-1933, Feb. (London, England)
BOX 23	1933, Mar.-1936, Dec. (London, England)
BOX 24	1937, Feb.-1938, Dec. (London, England; New York, N.Y.; Shakespeare, etc.)
BOX 25	1939, Jan.-1942, Dec. (New York, N.Y., American Repertory Theater)
BOX 26	1943, Jan.-1946, Oct. (New York, N.Y., American Repertory Theater)
BOX 27	1946, Oct.-1947, Dec. (New York, N.Y., American Repertory Theater)
BOX 28	1947, Nov.-1949, Mar. (New York, N.Y., American Repertory Theater, Marweb Productions)