Guide to the J. M. Barrie Collection

GEN MSS 1400

by Beinecke Staff

December 2015

P. O. Box 208330
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http://beinecke.library.yale.edu/
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Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library  
P. O. Box 208330  
New Haven, CT 06520-8330  
beinecke.library@yale.edu  
http://beinecke.library.yale.edu/

**CALL NUMBER:** GEN MSS 1400

**CREATOR:** Barrie, J. M. (James Matthew), 1860-1937

**TITLE:** J. M. Barrie collection

**DATES:** 1686–1977

**BULK DATES:** 1890–1937

**PHYSICAL DESCRIPTION:** 49.83 linear feet (77 boxes) + 1 art

**LANGUAGE:** English

**SUMMARY:** The J. M. Barrie Collection contains correspondence, writings, and other papers relating to the life and work of the British author and playwright J. M. Barrie. The material was accrued by the Beinecke Library through gifts and purchases in the decades preceding 2011, and assembled into one collection in 2015. Along with correspondence from, to, and about Barrie, and examples of his writings for the theater, serials, and various publishers and audiences, the collection contains images of Barrie and some of his colleagues, artwork and ephemera from publications and theater productions, writings about him by other authors, and objects including his inkwell and his personal key to London’s Kensington Gardens.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/beinecke.barrie

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/beinecke.barrie.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

- b. box
- f. folder
Administrative Information

Immediate Source of Acquisition

The J. M. Barrie Collection is made up of a number of acquisitions. The core of the collection—and its largest component—was accumulated by and given to the library by Walter Beinecke Jr. An overview of this material can be found in Howard S. Mott’s article, “The Walter Beinecke, Jr., J. M. Barrie Collection” in the Yale Library Gazette 39, no. 4 (April 1965). After Mr. Beinecke slowed his collecting in the late 1960s, the Beinecke Library continued to add items to the Barrie collection, in some instances with funds provided by Mr. Beinecke and in other instances with monies used to support the General Collection of Modern Books and Manuscripts. Mr. Beinecke gave the library occasional gifts of material up through the 1970s; most of the material acquired after 1980 was purchased directly by the library.

All of the archival material related to J. M. Barrie that came into the library before 2011 has now been gathered into this collection, with the exception of a few prominent acquisitions such as the Llewelyn Davies Family Papers (GEN MSS 554) and the Quiller-Couch Family Papers (GEN MSS 551). Individual donations of material, such as those made to Yale University Library in the 1940s and 1950s from W. Robert Blum (Yale 1916) and Henry C. Taylor (Yale 1917), have been acknowledged in the finding aid, when known.

The printed collection of works by Barrie, also gathered in large part by Walter Beinecke Jr. and which built upon an earlier gift to the library by Mr. Taylor, were described separately in the library’s online catalog.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The J. M. Barrie Collection is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

J. M. Barrie Collection. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information

This finding aid was produced from a previously existing card set in the Manuscripts Catalog, some cards of which had been selected in 1991 and listed in a finding aid in groups under a modified Cutter number system. The resulting collection was known as the "J. M. Barrie Collection" under the call number MS VAULT BARRIE. In 2015, all Barrie material acquired by the library through 2010 was gathered together and combined with the "J. M. Barrie Collection," organized into three series, rehoused, and a new finding aid produced. All pertinent bibliographical information has been retained, and all former Cutter numbers have been written on the new file folders.

Biographical / Historical

James Matthew Barrie (1860-1937), Scottish author and playwright.

Scope and Contents

The J. M. Barrie Collection contains correspondence, writings, and other papers relating to the life and work of the British author and playwright J. M. Barrie. The material was accrued by the Beinecke Library through gifts and purchases in the decades preceding 2011, and assembled into one collection in 2015. Along with correspondence from, to, and about Barrie, and examples of his writings for the theater, serials, and various publishers and audiences, the collection contains images of Barrie and some of his colleagues, artwork and ephemera from publications and theater productions, writings about him by other authors, and objects including his inkwell and his personal key to London’s Kensington Gardens.

Arrangement

Series I. Correspondence

8.13 linear feet (20 boxes)

Series I contains more than a thousand letters written by, to, or about J. M. Barrie. Because it was accumulated in a piecemeal fashion, the collection is predominantly composed of letters written by Barrie to his friends and colleagues, nearly all of which are autograph letters, signed (or ALS). In 1920 Barrie lost the use of his right hand and learned to write with his left (see his speech “Hand” in Series II, Box 50). In either hand, his script is exceptionally difficult to read but many of the letters are accompanied by typed transcriptions. Dates on the letters are similarly difficult to decipher, and readers should keep that in mind when comparing entries in the finding aid to the letters themselves.

Correspondents in the series include social, literary, and theatrical royalty, as well as actual royalty in a letter to Barrie from Queen Elizabeth II, written when she was just 11. Notables include Barrie’s literary agent Reginald Golding Bright (with more than 200 letters from Barrie to him), personal friends Thomas Lennox Gilmour (over 250 letters) and Elizabeth and Edward Verrall Lucas, the novelist and playwright H. B. Marriott Watson, and the actresses Elisabeth Bergner, Lillah McCarthy, Hilda Trevelyan, and Irene Vanbrugh. A star of German theater who moved to England in the early 1920s, Bergner was a particular favorite; in addition to Barrie’s nearly 100 letters to her in Series I, her script for his last play, The Boy David, which was written especially for her, can be found in Series II.

The correspondence spectrum also encompasses Barrie’s letters to the less-famous, such as Edmund Caley, who wanted to produce crackers featuring quotations from Peter Pan, to Miss Dallas, who was responsible for making changes to Barrie’s motion picture film The Cinema Supper at the Savoy, and to two women, Ethel Dickens and Mrs. Gill, who typed his manuscripts. Also in the series is a group of third-party correspondence wherein Barrie, his writings, or his activities were discussed. This subseries holds the collection’s earliest item, a 1686 document related to the family of Alfred Daniell, a mutual friend of Barrie and Helen Edwards, his beloved Edinburgh landlady.

The greatest number of letters in the series, however, are those Barrie wrote to the people closest to him: his secretary, friend, and literary executor Lady Cynthia Mary Evelyn Asquith (1887–1960), a writer, socialite, and daughter of Hugo Richard Charteris, 11th Earl of Wemyss (1857–1937), and the members of the Llewelyn Davies family, in particular the five sons of Arthur (1863–1907) and Sylvia du Maurier Llewelyn Davies (1866–1910), for whom Barrie became a trustee and guardian upon their mother’s death. Also present and forming its own subseries is the J. M. Barrie correspondence file from the firm Charles Scribner’s Sons, his American publisher, which features more than 1,000 letters and copies of letters written by Barrie, the staff members at Scribner’s and at Hodder and Stoughton, his London publisher, and other correspondents.

Barrie’s great popularity led to his regularly being invited to events, parties, and dinners, and the series contains many brief responses (most in the negative) to invitations received or favors asked, such as for parts in productions his plays. Detailed content descriptions and publication information appearing in the finding aid are remnants of the library’s early-to-mid-twentieth-century cataloging efforts. Information that had been typed onto catalog cards has been retained, but no enhanced description was provided for material acquired by the library after 1990.

Filed at the end of the first subseries are a group of letters written by Barrie to recipients who could not be identified. Most are simply addressed to “Dear Sir” or “Dear Madam” but those bearing salutations with any part of a name (such as “Miss Wooten,” “Lady Simson,” or “Stephen”) were filed alphabetically under that name for purposes of discovery.

Series I is organized into four subseries: Letters from J. M. Barrie, Letters to J. M. Barrie, Charles Scribner’s Sons Correspondence, and Third-Party Letters About J. M. Barrie.
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 1, f. 1</td>
<td>Aberdeen and Temair, John Campbell Hamilton-Gordon, Marquess of</td>
<td>1904, 1923</td>
</tr>
<tr>
<td>b. 1, f. 2</td>
<td>Academy of Dramatic Art (Great Britain)</td>
<td>1914 May 16</td>
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<tr>
<td>b. 1, f. 3</td>
<td>Adam, Patrick W.</td>
<td>1923, 1928</td>
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<tr>
<td>b. 1, f. 4</td>
<td>Adams, Maude</td>
<td>1917–1920</td>
</tr>
<tr>
<td></td>
<td>Containing references to <em>Dear Brutus</em>, the filming of <em>Peter Pan</em>, and Thomas Hardy.</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 5</td>
<td>Adams, Mr.</td>
<td>1891 March 15</td>
</tr>
<tr>
<td>b. 1, f. 6</td>
<td>Adams, Mrs.</td>
<td>1922 January 23</td>
</tr>
<tr>
<td>b. 1, f. 7</td>
<td>Adcock, Arthur St. John</td>
<td>1924, 1927</td>
</tr>
<tr>
<td></td>
<td>Refusing permission for J. A. Hammerton to write his biography, and for</td>
<td></td>
</tr>
<tr>
<td></td>
<td>permission to reprint “Scotland's Lament” in <em>The Bookman</em>.</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 8</td>
<td>Aikman, [Charles Morton?]</td>
<td>[1903?] Jun 26</td>
</tr>
<tr>
<td></td>
<td>Referring to the death of [James?] McMillan.</td>
<td></td>
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<tr>
<td>b. 1, f. 9</td>
<td>Aldons, B. E.</td>
<td>1933 March 17</td>
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<tr>
<td>b. 1, f. 10</td>
<td>Alexander, Florence Jane</td>
<td>1918, 1930</td>
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<tr>
<td></td>
<td>Condolence note to Lady Alexander on the death of her husband George Alexander (1858-1918).</td>
<td></td>
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<tr>
<td>b. 1, f. 11</td>
<td>Alexander, L. C.</td>
<td>1905, 1909</td>
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<td></td>
<td>One letter refers to Bret Harte’s daughter.</td>
<td></td>
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<tr>
<td>b. 1, f. 12</td>
<td>Allen, Ellen Jerrard</td>
<td>1899, 1927</td>
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<tr>
<td></td>
<td>Expressing sympathy on the death of her husband Grant, and a refusal to aid</td>
<td></td>
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<td></td>
<td>in the Golden Valley appeal.</td>
<td></td>
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<tr>
<td>b. 1, f. 13</td>
<td>Anderson, Wellwood</td>
<td>1886–1933</td>
</tr>
<tr>
<td></td>
<td>Letter of June 20, 1903, gift of W. Robert Blum (Yale 1916), 1954.</td>
<td></td>
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<tr>
<td>b. 1, f. 14</td>
<td>Angus, Mr.</td>
<td>1924 July 26</td>
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<td>b. 1, f. 15</td>
<td>Annerley, Frederick</td>
<td>1907–1911</td>
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<tr>
<td></td>
<td>Actor in a <em>Peter Pan</em> touring company.</td>
<td></td>
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<tr>
<td>b. 1, f. 16</td>
<td>Ansell, Mary</td>
<td>1917 March 5</td>
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<td>b. 1, f. 17</td>
<td>Arnold, Edward</td>
<td>1902 December 21</td>
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<td>b. 1, f. 18</td>
<td>Arthur, Donald</td>
<td>1920 August 25</td>
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<tr>
<td>b. 1, f. 19-24</td>
<td>Asquith, Cynthia, Lady</td>
<td>1919–1924</td>
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<td></td>
<td>Letters</td>
<td></td>
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<td>Container</td>
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<td>b. 2, f. 25-32</td>
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<td>1925–1932</td>
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<td>b. 3, f. 33-38</td>
<td>Letters</td>
<td>1933–1937, undated</td>
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<td>b. 3, f. 39</td>
<td>Ashwell, Lena</td>
<td>1907, [1910?]</td>
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<td>b. 3, f. 40</td>
<td>Atkins, Mr.</td>
<td>1904 May 19</td>
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<td>b. 3, f. 41</td>
<td>Authors Syndicate</td>
<td>1910 March 9</td>
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<td>b. 3, f. 42</td>
<td>Baildon, H. Bellyse (Henry Bellyse)</td>
<td>1902, 1903</td>
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<td>b. 3, f. 43</td>
<td>Baker, A. Russell</td>
<td>undated</td>
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<td>b. 3, f. 44</td>
<td>Baldwin, Lucy</td>
<td>1930 May 4</td>
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<td>b. 3, f. 45</td>
<td>Ballantyne, Jane Grant</td>
<td>1912–1913</td>
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<td>b. 3, f. 46</td>
<td>Baring, Maurice</td>
<td>1927, 1930</td>
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<td>b. 3, f. 47</td>
<td>Barnes, Kenneth</td>
<td>1927–1932</td>
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<td>b. 3, f. 48</td>
<td>Barrie, Margaret</td>
<td>undated</td>
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<td>b. 3, f. 49</td>
<td>Barrie, Mrs.</td>
<td>1926 January 1</td>
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<td>b. 3, f. 50</td>
<td>Batley, Dorothy</td>
<td>1918?</td>
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<td>b. 3, f. 51</td>
<td>Beacock, George Ashton</td>
<td>1909 March 28</td>
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<td>b. 3, f. 52</td>
<td>Bedford, F. D.</td>
<td>1911</td>
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<td>b. 3, f. 53</td>
<td>Bell, Mackenzie</td>
<td>1891</td>
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<td>b. 3, f. 54</td>
<td>Bell, Robert Fitzroy</td>
<td>1891–1898</td>
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<td>b. 4, f. 55</td>
<td>Bennett, Arnold</td>
<td>1922 November 13</td>
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<td>b. 4, f. 56</td>
<td>Benson, Earl Maltby</td>
<td>1927 September 17</td>
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<td>b. 4, f. 57</td>
<td>Bentley, Richard</td>
<td>1894–1925</td>
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<th>Container</th>
<th>Description</th>
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<tr>
<td>b. 4, f. 58-59</td>
<td>Bergner, Elisabeth&lt;br&gt;Sixty-one letters, thirty telegrams, and one postcard to the actress.</td>
<td>1934–1937</td>
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<tr>
<td>b. 4, f. 60</td>
<td>Berry, C. W.</td>
<td>1923–1929</td>
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<td>b. 4, f. 61</td>
<td>Bettany, G. T. (George Thomas)</td>
<td>1889 December 6</td>
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<td>b. 4, f. 62</td>
<td>Beveridge, John&lt;br&gt;Concerning the translation of <em>The Little Minister</em> into Norwegian, by Ingeborg von der Lippe Konow.</td>
<td>1899, 1900</td>
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<td>b. 4, f. 63</td>
<td>Birrell, Augustine</td>
<td>1929–1932</td>
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<tr>
<td>b. 4, f. 64</td>
<td>Bishop, G. W. (George Walter)&lt;br&gt;Concerning a matinee committee in honor of Marie Tempest’s jubilee. Accompanied by letters to Bishop from others regarding the event.</td>
<td>1935</td>
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<tr>
<td>b. 4, f. 65</td>
<td>Bliss, Mr.</td>
<td>1896 March 24</td>
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<td>b. 4, f. 66</td>
<td>“Bloomfield”</td>
<td>1922 July 17</td>
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<td>b. 4, f. 67</td>
<td>Boucicault, Dion&lt;br&gt;Containing references to the 1919-1920 production of <em>Peter Pan</em> and to <em>The Wheel</em>.</td>
<td>1905–1928</td>
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<tr>
<td>b. 4, f. 68</td>
<td>Boucicault, Nina&lt;br&gt;Enclosure wanting (speech written by Barrie for Miss Boucicault to deliver at the Playgoers’ Club “Peter Pan Dinner” on December 22, 1912).</td>
<td>1910, 1912</td>
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<td>b. 4, f. 69</td>
<td>Boyd, Ernest Augustus</td>
<td>1933 August 23</td>
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<td>b. 4, f. 70</td>
<td>Braithwaite, Miss</td>
<td>undated</td>
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<td>b. 4, f. 71</td>
<td>Brennecke, Ernest&lt;br&gt;Regarding Thomas Hardy.</td>
<td>1925 April 5</td>
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<td>b. 4, f. 72</td>
<td>Brenon, Arthur&lt;br&gt;Regarding his photograph, <em>A Kiss for Cinderella</em>, and Mary Pickford.</td>
<td>1925 February 17</td>
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<tr>
<td>b. 4, f. 73</td>
<td>Brett-Smith, H. F. B. (Herbert Francis Brett)</td>
<td>1900 June 7</td>
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<td>b. 4, f. 74</td>
<td>Bright, Arthur Addison</td>
<td>1905 April 5</td>
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<tr>
<td>b. 4, f. 75-80</td>
<td>Bright, Reginald Golding&lt;br&gt;More than 200 letters to Bright, Barrie’s literary agent.</td>
<td>1903–1932, undated</td>
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<td>b. 5, f. 81</td>
<td>Brookfield, [Charles Hallam Elton?]</td>
<td>1906 May 13</td>
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<td>b. 5, f. 82</td>
<td>Brough, Sydney&lt;br&gt;Concerning Brough’s portrayal of Valentine Brown in <em>Quality Street</em>.</td>
<td>1901 July 19</td>
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<td>b. 5, f. 83</td>
<td>Brown, Curtis&lt;br&gt;Requesting that his grandnephew bearing the same name and now in Brown’s employ stop writing letters that could be attributed to the author.</td>
<td>1935 October 29</td>
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<tr>
<td>Container</td>
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<td>b. 5, f. 84</td>
<td>Browne, Maurice</td>
<td>1913 July 29</td>
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<td>b. 5, f. 85</td>
<td>Buchan, John</td>
<td>1907 March 9</td>
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<td>b. 5, f. 86</td>
<td>Bulloch, John Malcolm</td>
<td>1919 June 15</td>
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<tr>
<td>b. 5, f. 87</td>
<td>Burrows, Augusta</td>
<td>1920 May 12</td>
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<tr>
<td>b. 5, f. 88</td>
<td>Caley, Edmund J. Giving permission to Caley to produce &quot;Peter Pan&quot; crackers, and including a list of quotations to be used on the crackers.</td>
<td>1906–1907</td>
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<tr>
<td>b. 5, f. 89</td>
<td>Calthrop, Dion Clayton</td>
<td>1907, 1908, undated</td>
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<tr>
<td>b. 5, f. 90</td>
<td>Campbell, Patrick, Mrs. Photocopies of twelve autograph letters, signed, to Stella Patrick Campbell, dated November 6, 1898, to August 21, 1926, accompanied by four letters concerning Mrs. Campbell. They may not be reproduced.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 5, f. 91</td>
<td>Canton, Guy D. Declining to write a foreword to a volume of poems by William Canton.</td>
<td>1926, 1934</td>
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<tr>
<td>b. 5, f. 92</td>
<td>Canton, William and Annie Elizabeth Concerning the copyright of the American edition of <em>The Little Minister</em> (removed from <em>Good Words</em>, 1891); expressing condolences, and thanks for a book of poems.</td>
<td>1891–1927</td>
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<td>b. 5, f. 93</td>
<td>Capey, Ernest F. H.</td>
<td>1906</td>
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<td>b. 5, f. 94</td>
<td>Cardus, Neville</td>
<td>1927 January 12</td>
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<tr>
<td>b. 5, f. 95</td>
<td>“Carter”</td>
<td>1892 December 7</td>
</tr>
<tr>
<td>b. 5, f. 96</td>
<td>Carter, Huntly Concerning a play written by Carter, and <em>The Cinema Supper at the Savoy</em>. A draft reply in the hand of Carter is on the back of the May letter. Accompanied by two envelopes addressed to Carter by Barrie.</td>
<td>1907–1930</td>
</tr>
<tr>
<td>b. 5, f. 97</td>
<td>Cassell Company Contains one letter (1907) and three bank checks cashed by Barrie (1925-1928).</td>
<td>1907–1928</td>
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<td>b. 5, f. 98</td>
<td>Castle, Irene</td>
<td>1918 November 7</td>
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<td>b. 5, f. 99</td>
<td>“Catherine”</td>
<td>1903 January 22</td>
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<td>b. 5, f. 100</td>
<td>Catmur(?), D. G.</td>
<td>1903 January 17</td>
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<tr>
<td>b. 5, f. 101</td>
<td>Cave, Anne Estella Sarah Penfold Mathews</td>
<td>1926</td>
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<td>b. 5, f. 102</td>
<td>Cazenove, C. F.</td>
<td>1912 January 1</td>
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<td>b. 5, f. 103</td>
<td>Chambers, R. D.</td>
<td>1905 September 23</td>
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### Letters from J. M. Barrie (continued)

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<td>Chappell, Miss</td>
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<td>b. 5, f. 105</td>
<td>Charrington, Charles</td>
<td>1893, undated</td>
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<td></td>
<td>Includes letter concerning Barrie's play Becky Sharp, Conan Doyle's play <em>Foreign Policy</em> and Thomas Hardy's play <em>The Three Strangers</em>, produced by Charrington as part of a quintuple bill at Terry's Theatre, June 3, 1893.</td>
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<td>b. 5, f. 106</td>
<td>Charteris, Guy Lawrence and Frances Lucy</td>
<td>1932, undated</td>
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<td>b. 5, f. 107</td>
<td>Charteris, Hugo Richard and Mary Constance Wyndham</td>
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<td>b. 5, f. 108</td>
<td>Chatto and Windus</td>
<td>1884 May 31</td>
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<td>Advising the publishers to send letters and newspapers to Walter Besant. Enclosures wanting.</td>
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<td>b. 5, f. 109</td>
<td>Chesterton, Mrs.</td>
<td>1917 November 10</td>
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<td>Cholmondeley, Mary</td>
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<td>b. 5, f. 111</td>
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<td>b. 5, f. 112</td>
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<td>b. 5, f. 113</td>
<td>Clarence, O. B.</td>
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<td>b. 5, f. 114</td>
<td>Clarke, Dr.</td>
<td>1897 January 30</td>
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<td></td>
<td>Acknowledging Clarke as the model for the doctor in <em>Sentimental Tommy</em>.</td>
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<td>b. 5, f. 115</td>
<td>Clarke, E. Holman</td>
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<td>b. 5, f. 116</td>
<td>Clemens, Cyril</td>
<td>1936 October 8</td>
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<td>Expressing an opinion about A. E. Housman's work.</td>
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<td>b. 5, f. 117</td>
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<td>b. 5, f. 118</td>
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<td>b. 5, f. 120</td>
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<td>Colvin, Frances Fetherstonhaugh Sitwell</td>
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<td>Colvin, Sidney</td>
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<td>Topics include thanking him for sending the Boxhill papers and commenting on Colvin's work on Meredith.</td>
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<td>Cook, Davidson</td>
<td>1914 December 31</td>
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<td>b. 5, f. 127</td>
<td>Corfield, Mrs.</td>
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<td>Accompanied by dedication sheet inscribed by actor Frank Forbes-Robertson, September 27, 1918.</td>
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<td>Cormack, O. S.</td>
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<td>b. 5, f. 129</td>
<td>Cornford, L. Cope (Leslie Cope)</td>
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<td>Cornford, Lawrence</td>
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<td>b. 5, f. 131</td>
<td>Cornhill Magazine (to the editor)</td>
<td>1885 June 19</td>
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<td>Offering “The Body in the Black Box” for publication; editor at the time was James Payne.</td>
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<td>Cornwallis-West, G. (George)</td>
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<td>b. 5, f. 133</td>
<td>Courtney, W. L. (William Leonard)</td>
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<td></td>
<td>Accepting an invitation to join the Titmarsh Club, a group of Thackeray’s admirers.</td>
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<td>Cowell, Silbert Forrest</td>
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<td>b. 5, f. 135</td>
<td>Cowerns and Gray (?)</td>
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<td></td>
<td>Declining an offer of publication.</td>
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<td>b. 5, f. 136</td>
<td>Craig, James Alexander</td>
<td>1904</td>
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<td></td>
<td>Includes a refusal to have his photograph reproduced in Great Thoughts.</td>
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<td>b. 5, f. 137</td>
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<td>1912–1921</td>
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<td>Some letters concern production details of Der Tag, Pantaloon, and The Real Thing at Last.</td>
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<td>b. 5, f. 138</td>
<td>Curzon, Lady</td>
<td>1915 March 31</td>
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<td>Replying to her condolence note upon death of George Llewelyn Davies.</td>
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<td>Dalgleish, Philip H.</td>
<td>1931 December 6</td>
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<td>b. 6, f. 140</td>
<td>Dallas, Miss</td>
<td>1915–1916</td>
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<td></td>
<td>Miss Dallas was an employee of H. A. Brown and Co., and the letters contain instructions from Barrie regarding changes to be made to the film The Cinema Supper at the Savoy. Mentioned are Prime Minister H. H. Asquith, The Duke of Sutherland, Mrs. Patrick Campbell, Charles Frohman, George Bernard Shaw, and G. K. Chesterton.</td>
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<td>Daniell, Alfred</td>
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<td>Davies, Arthur Llewelyn</td>
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<td>b. 6, f. 143</td>
<td>Davies, Margaret Llewelyn</td>
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<td>Concerning Peter Llewelyn Davies’ activities in France during World War I.</td>
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<td>Dawson Scott, C. A. (Catharine Amy) Declining to attend a PEN congress in Scotland.</td>
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<td>de Pass, Ronald</td>
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<td>Delafield, Mr. Containing references to Maude Adams and to Dear Brutus.</td>
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<td>b. 6, f. 147</td>
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<td>Dent, J. C.</td>
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<td>Dickens, Ethel Concerning the typing of Barrie’s manuscripts.</td>
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<td>Dickinson, William Croft Concerning Barrie’s installation as rector of St. Andrew’s University.</td>
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<td>Drinkwater, John Including note in an unidentified hand: “Will write author Sal not paid. Banker’s form encl.”</td>
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<td>b. 6, f. 157</td>
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<td>Duncan, Elsie Accompanied by a later postcard of the Peter Pan statue in Kensington Gardens, London.</td>
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<td>Duncan, Robert Accompanied by an envelope addressed to Duncan in an unidentified hand.</td>
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<td>Eaton, Florence Giving advice about a play she has written.</td>
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<td>Ford, Ford Madox</td>
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| b. 6, f. 186 | Fraser, Margaret                                                                     | 1903 July 11  |
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| b. 6, f. 188 | Frohman, Charles  
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script for *The Dramatists*—wanting).                   | 1906–1914     |
| b. 6, f. 189 | Furniss, Harry  
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| b. 6, f. 190 | Furse, Charles Wellington  
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| b. 7, f. 191 | Gawsworth, John  
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| b. 7, f. 193 | Geddie, John                                                                                                                                 | 1922–1930     |
| b. 7, f. 194 | Gilder, Richard Watson  
Concerning the typing of Barrie’s manuscripts.                                        | 1900 June 25  |
| b. 7, f. 195 | Gill, Mrs.  
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| b. 7, f. 196 | Gilmour, Elizabeth Keltie  
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| b. 7, f. 197-205 | Gilmour, Thomas Lennox  
Collection of 252 letters from Barrie to Gilmour, and one letter from Gilmour to Barrie.  
Enclosures: December 13, 1902, ALS to Barrie from Walter Biggar Blaikie; April 16, 1915, cablegram to Barrie from Charles Frohman; July 11, 1915,  
ALS to Prime Minister Asquith from Barrie; August 3, 1912, AL (initialed) to Lewis and Lewis from T. L. Gilmour; August 3, 1912, AL (initialed) to Barclays Bank from T. L. Gilmour. Letters of May 5, 1887, and February 15, 1896, are published in *Letters of J. M. Barrie*, edited by Viola Meynell (New York: Charles Scribner’s Sons, 1947).  
Letter of June 18, 1927, gift of John Wilson, 1977. | 1885–1936     |
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| b. 8, f. 207 | Goodman, Mr.   
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| b. 8, f. 209 | Gordon, Ralph  
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<td>Includes photograph of Barrie inscribed to Gorell, two autograph letters, signed, to the <em>Times</em>, and a typed statement, signed, regarding the Berne Convention and literary copyrights.</td>
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<td>b. 8, f. 211</td>
<td>Gosse, Edmund</td>
<td>1895–1928</td>
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<td>The 1895 letter refers to Gosse’s article about Robert Louis Stevenson, published in <em>Century Magazine</em>, July 1895. The 1909 letter is dated by Gosse and includes a note in his hand: “This refers to Lord Morley’s refusal to let G. Meredith be buried in Westminster Abbey. E. G.”</td>
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<td>b. 8, f. 212</td>
<td>&quot;Graham&quot;</td>
<td>1902, 1906, undated</td>
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<td>b. 8, f. 219</td>
<td>Haddon, Archibald John</td>
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<td>Removed from An Edinburgh Eleven (London, 1896) (BEIN Ip B276 E33 1896C)</td>
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<td>Haggard, H. Rider (Henry Rider)</td>
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<td>Haig, Douglas Haig</td>
<td>1926 July 15</td>
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<td>b. 8, f. 222</td>
<td>Haig, Mr.</td>
<td>1902 August 2</td>
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<td>Replying to a request for a part in one of Barrie’s plays.</td>
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<td>Harcourt, Lewis Harcourt</td>
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<td>b. 8, f. 225</td>
<td>Hardy, Emma Lavinia Gifford</td>
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<td>One letter regarding various characters in the works of Thomas Hardy and Barrie.</td>
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<td>b. 8, f. 226</td>
<td>Harebin, M.</td>
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<td>Harper Brothers</td>
<td>1912 February 20</td>
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<td>Some letters containing references to the filming of <em>Peter Pan</em>, <em>Quality Street</em>, <em>The Little Minister</em>, <em>The Admirable Crichton</em>, <em>What Every Woman Knows</em>, and <em>Sentimental Tommy</em>; the production of the plays <em>The Truth About the Russian Dancers</em>, <em>A Well-remembered Voice</em>, and <em>Mary Rose</em>; and to the people involved in those productions, including Maude Adams, Gerald du Maurier, David Wark Griffith, Jesse Louis Lasky, and other theater and cinema personalities. 1918–1921</td>
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<td>1926 November 26</td>
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<td>Regarding cricket. 1902 April 26</td>
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<td>b. 8, f. 236</td>
<td>“Sir Henry”</td>
<td>Removed from <em>The Admirable Crichton</em> (1914); gift of W. Robert Blum (Yale 1916), 1954. 1897 January 1</td>
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<td>b. 8, f. 237</td>
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b. 8, f. 253  Holland, Clive  1912

b. 8, f. 254  Holland, (Lionel Reginald?)  1894 November 13

b. 8, f. 255  Hollyer, Frederick
Concerning photographs to be made of Barrie.  1888 December 3

b. 8, f. 256  Horder, Thomas
Enclosed is a letter to Horder from Windsor Castle regarding Barrie’s health.  1937

b. 8, f. 257  Horne, A. B.  1907–1913

b. 8, f. 258  Hornung, Ernest William  1899 June 8

b. 8, f. 259  Hubback, Edith C. (Edith Charlotte)
Offering financial aid and literary advice to the recipient (Mrs. Francis Brown).  1911–1923

b. 8, f. 260  Hughes, J. D.  1903 September 21

b. 8, f. 261  Hughes, Pryde
Eight letters to Hughes, who was in charge of filming The Yellow Week at Stanway. A Record of Fair Women and Brainy Men.  1923

b. 8, f. 262  Humes, Brandon  undated

b. 8, f. 263  Hunt, Edith Holman  undated

b. 8, f. 264  Hutchinson, Thomas
Removed from The Wedding Guest (New York, 1900) (BEIN Ip B276 W42 1900, copy 2).  1900 May 12

b. 8, f. 265  Huxley, Mrs.  1907 July 10

b. 9, f. 266  Inge, Mrs.  1926 January 10

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Removed from Courage (London, 1922 (BEIN Ip B276.922b); gift of Henry C. Taylor (Yale 1917), 1949.  1927 April 26

b. 9, f. 269  Irving, Henry
Endorsed by Irving. Containing references to Barrie’s The Professor’s Love Story and to George Washington Cable.  1892–1898

b. 9, f. 270  Irving, Peter  1875–1877
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<td>Accompanied by a letter by Barrie signed as “Tammas Haggart,” and a copy of a program related to readings from Barrie’s works.</td>
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<td>Accompanied by printed portraits of Barrie, Kipling, and Robert Louis Stevenson.</td>
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<td>“Lee” Concerning a dinner for John Morley.</td>
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<td>b. 9, f. 295</td>
<td>Leng, John Issuing an invitation to Sir John and Lady Leng to attend the 114th annual dinner of the Royal Literary Fund.</td>
<td>1904 March 4</td>
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<td>Llewelyn Davies, Michael One letter in mirror writing.</td>
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<td>Llewelyn Davies, Nicholas Series of letters written between September and December 1916 which contain part of a story titled “The Room with Two Beds.”</td>
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<td>b. 10, f. 309-314</td>
<td>Llewelyn Davies, Nicholas First folder holds list of letters with précis for some.</td>
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<td>Lloyd George, Margaret</td>
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<td>b. 11, f. 321</td>
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<td>Loosemore, Mr. and Miss</td>
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<td>Lucas, Audrey Letter of December 3, 1921, gift of Henry C. Taylor (Yale 1917), 1952.</td>
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<td>b. 11, f. 324</td>
<td>Lucas, E. V. (Edward Verrall) and Elizabeth Containing a reference to letters submitted by Barrie to the <em>Dumfries and Galloway Standard</em> while a student at Dumfries Academy. Accompanied by a typed tribute to Charles Lamb with autograph revisions.</td>
<td>1917–1935</td>
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<td>Thirty-nine letters; the letter of August 10, 1935, gives details of Barrie's Mediterranean cruise.</td>
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<td>All letters except August 10, 1935, were the gift of Henry C. Taylor (Yale 1917), 1952.</td>
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<td>McArthur, Gertrude</td>
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<td>McCarthy, Lillah</td>
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<td></td>
<td>Forty-six letters bound in blue morocco by Sangorski &amp; Sutcliffe. Bound with these letters is one autographed letter, signed, from Viola Meynell to Lady Keeble (Lillah McCarthy) concerning four of the letters published in <em>Letters of J. M. Barrie</em>, edited by Viola Meynell (New York: Charles Scribner’s Sons, 1947).</td>
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<td>b. 11, f. 333</td>
<td>McComb, Robert</td>
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<td>MacDonald, Mr.</td>
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<td>Mackail, Margaret</td>
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<td>Mackay, Eneas</td>
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<td>Includes one letter to Macleay from Arthur Quiller-Couch.</td>
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<td>McLaren, Jack</td>
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<td>Macleod, Donald</td>
<td>circa 1889, 1894</td>
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<td>Earlier of the two letters outlines the plot of <em>The Little Minister</em>, first published in <em>Good Words</em> (January-December 1891), edited by Reverend Macleod.</td>
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<td>Mais, Stuart Peter Brodie (?)</td>
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<td>Malcolm, Mrs.</td>
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<td>Mallaby, Angela Vanbrugh</td>
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<td>&quot;Malthus” Concerning the Stage Society.</td>
<td>1922 March 23</td>
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<td>b.12, f.347</td>
<td>Manson, James Alexander Advising Manson about changes for the title page and spine of the first edition of Barrie’s <em>Sentimental Tommy</em> (London, 1896). Removed from the copy of <em>Sentimental Tommy</em> presented to Manson by Barrie.</td>
<td>1896 September 6</td>
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<td>Marillier, H. C. (Henry Currie), and Mrs.</td>
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<td>The 1936 letters concern the production of <em>The Boy David</em>.</td>
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<td>b.12, f.355</td>
<td>Martyn, May (Lady Playfair) Regarding Miss Martyn’s job as an understudy in <em>Peter Pan</em> and her marriage to Nigel Playfair.</td>
<td>1905, 1906</td>
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<td>“Lady Mary”</td>
<td>1918 February 10</td>
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<td>Masson, Mrs.</td>
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<td>Mathews, W. Lee</td>
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<td>Matthews, Brander? Concerning Barrie’s story “The Kaiser and his Dentist.”</td>
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<td>b.12, f.361</td>
<td>Maude, Cyril and Winifred Emery One letter to Cyril Maude removed from <em>The Boy David</em> (1938) (BEIN Ip B276 B65)</td>
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<td>Melville, Lewis [Lewis Saul Benjamin] Sending his subscription for the Titmarsh Club’s first dinner which he was unable to attend.</td>
<td>1906 October 9</td>
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Accepting an invitation to visit George Meredith at Box Hill. | 1892, 1898 |
| b. 12, f. 368 | Meredith, William Maxse 
One letter concerning a picture (possibly of George Meredith and Barrie) painted by Miss Draper and photographed by Hollyer, and a report that Barrie was going to adapt *Evan Harrington* for the stage. | 1898–1936 |
| b. 12, f. 369 | Methuen, Algernon | 1894 July 8 |
| b. 12, f. 370 | Meyer, Lady | 1913 June 6 |
| b. 12, f. 371 | Miles, Alfred H. (Alfred Henry) 
Giving Miles permission to use 1500 words from Barrie’s “The Courting of T’nowheads Bell.” | 1892? Feb 8 |
| b. 12, f. 372 | Miller, Mr. | 1908 April 15 |
| b. 12, f. 373 | Mills, John F. | 1895, 1896 |
| b. 12, f. 374 | Milne, A. A. (Alan Alexander) | 1925 |
| b. 12, f. 375 | Milon, Mrs. | undated |
| b. 12, f. 376 | Minta, Mrs. | 1931–1934 |
| b. 12, f. 377 | Mitford, Mr. | 1907 January 25 |
| b. 12, f. 378 | Moore, George 
Gift of Halsted B. VanderPoel, 1944. | 1930 |
| b. 12, f. 379 | Moore, T. Sturge (Thomas Sturge) 
Concerning an unsigned paper by Charles Dickens which appeared in *Household Words*. | undated |
| b. 12, f. 380 | Morgan, Mr. 
Concerning the death of George Llewelyn Davies. | 1921 February 21 |
| b. 12, f. 381 | Morley, George | 1905 March 4 |
| b. 12, f. 382 | “Morrison” | 1913 June 6 |
| b. 12, f. 383 | *Motoring* (to the editor) 
Declining an offer to be photographed. | 1903 May 8 |
| b. 12, f. 384 | Moult, Thomas 
Concerning Moult’s article and book about Barrie. | 1923–1929 |
| b. 12, f. 385 | “Moynihan” | 1930 December 17 |
| b. 12, f. 386 | Mozley, E. 
Endorsed by E. Mozley with note to “Cooper” arranging cricket matches. | 1903 February 7 |
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<td>Accompanied by a draft from Muir to Barrie dated October 7, [1929].</td>
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<td>12, f. 391</td>
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<td>Murray, Gilbert</td>
<td>The 1907 letter concerns the fight by literary and theatrical people against government censorship of stage productions.</td>
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<td>1905 December 21</td>
<td>Murray, Mr.</td>
<td>Published in <em>Letters of J. M. Barrie</em>, edited by Viola Meynell (New York: Charles Scribner’s Sons, 1947).</td>
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<td>12, f. 393</td>
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<td><em>National Observer</em> (to the editor)</td>
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<td>1897 October 31</td>
<td>National Press Agency, Ltd.</td>
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<td>12, f. 395</td>
<td>1918 January 18</td>
<td>Nevinson, Margaret Wynne</td>
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<td>12, f. 396</td>
<td>1907</td>
<td>Newbigging, William</td>
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<td>12, f. 397</td>
<td>1925</td>
<td>Newbolt, Francis</td>
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<td>12, f. 398</td>
<td>1926 July 11</td>
<td>Newman, George</td>
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<td>12, f. 399</td>
<td>undated</td>
<td>Newton, Charles</td>
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<td>12, f. 400</td>
<td>1890–1923</td>
<td>Nicoll, W. Robertson (William Robertson)</td>
<td>One letter accompanied by an autograph letter, signed, from Thomas James Wise to “Uncle Ernest” explaining the letter.</td>
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<td>12, f. 401</td>
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<td>Noble, Edward</td>
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<td>12, f. 402</td>
<td>1902 November 27</td>
<td>Norman, Henry</td>
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<td>12, f. 403</td>
<td>1928</td>
<td>Norris, W. Foxley (William Foxley)</td>
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<td>13, f. 404</td>
<td>1917 November 2</td>
<td>O’Grady, Mrs.</td>
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<td>13, f. 405</td>
<td>1888, 1889</td>
<td>Olliphant, Mrs.</td>
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<td>13, f. 406</td>
<td>1900 April 11</td>
<td>Oliver, John</td>
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<td>13, f. 407</td>
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<td>13, f. 408</td>
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<td>Osborne, Charles C. (Charles Churchill)</td>
<td>Expressing interest in “Bob Stevenson’s boy.”</td>
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<td>b. 13, f. 409</td>
<td>Owen, Rebekah</td>
<td>1893 October 1</td>
<td>Regarding a copy of his <em>A Window in Thrums</em>, 11th ed. (London, 1893) to be sent to Thomas Hardy. Removed from a copy of the above edition.</td>
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<td>b. 13, f. 410</td>
<td>&quot;Lady Oxford&quot;</td>
<td>1925, 1932</td>
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<td>b. 13, f. 411</td>
<td>Paget, R. M.</td>
<td>1908 October 24</td>
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<td>b. 13, f. 412</td>
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<td>b. 13, f. 413</td>
<td>Parker, Louis Napoleon</td>
<td>1898 November 9</td>
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<td>b. 13, f. 414</td>
<td>Parrott, Edward</td>
<td>1906 March 30</td>
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<td>b. 13, f. 417</td>
<td>Payne, Ben Iden</td>
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<td>b. 13, f. 418</td>
<td>Pearsall, Mrs.</td>
<td>1921–1922</td>
<td>Accompanied by photograph of Michael Llewelyn Davies.</td>
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<td>b. 13, f. 419</td>
<td>Pentland, Nicol</td>
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<td>b. 13, f. 420</td>
<td>Perry, Denis L.</td>
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<td>Phelps, Ruth Shepard</td>
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<td>Concerning a tea party at Smith College.</td>
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<td>b. 13, f. 422</td>
<td>&quot;Phil&quot;</td>
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<td>Concerning serving on a committee.</td>
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<td>b. 13, f. 424</td>
<td>Piggott, William Charter</td>
<td>1898 September 15</td>
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<td>b. 13, f. 425</td>
<td>Pinero, Arthur Wing</td>
<td>1903?–1933</td>
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<td>b. 13, f. 426</td>
<td>Pinero, Myra</td>
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<td>Plymouth, Lord</td>
<td>1912 October 18</td>
<td>Concerning a dinner for Sir Sydney Colvin.</td>
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<td>Pol, Mrs.</td>
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<td>Pole, Katharine</td>
<td>1917–1932, undated</td>
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<td>b. 13, f. 430</td>
<td>Ponsonby, J. T. Woolryd</td>
<td>1936 February 5</td>
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<td>b. 13, f. 431</td>
<td>Ponsonby, Magdalen</td>
<td>1908–1928</td>
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<td></td>
<td>Including one letter granting permission for a performance in France of <em>The Old Lady Shows Her Medals</em>, and one addressed to “Ponsonby.” Accompanied by an article on Barrie by Granville Barker, clipped from <em>The Bookman</em> (October 1910).</td>
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<td>b. 13, f. 432</td>
<td>Pound, James B.</td>
<td>1896 July 14</td>
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<td>b. 13, f. 433</td>
<td>Press Association (Great Britain)</td>
<td>1922–1926</td>
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<td></td>
<td>Two-way correspondence with the association’s director H. C. Robbins; enclosures include a typescript carbon copy of Barrie’s commencement address at the University of St Andrews (April 1922), a press clipping of Barrie’s address at Wallasey High School (February 1924), and an autograph manuscript, signed, of “Cast Adrift,” Barrie’s address at Freedom of Dumfries (December 1924).</td>
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<td>b. 13, f. 434</td>
<td>Preston, James Rudge</td>
<td>1917 May 16</td>
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<td>b. 13, f. 435</td>
<td>Preston, Mrs.</td>
<td>1883 March 9</td>
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<td>b. 13, f. 436</td>
<td>Price, Nancy</td>
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<td>b. 13, f. 437</td>
<td>Queen, William</td>
<td>1927 May 21</td>
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<td></td>
<td>Advising Queen to send his plays to R. Golding Bright.</td>
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<td>b. 13, f. 438</td>
<td>R. R. Clark (Firm)</td>
<td>1895 April 7</td>
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<td>Concerning the proofs for the <em>Auld Licht Idylls</em>.</td>
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<td>b. 13, f. 439</td>
<td>Read, John</td>
<td>1934, 1936</td>
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<td>b. 13, f. 440</td>
<td>Redgrave, Michael</td>
<td>1917 February 26</td>
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<td>b. 13, f. 441</td>
<td>Reece, Mrs.</td>
<td>1911 April 19</td>
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<td></td>
<td>Concerning the return of her manuscripts.</td>
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<td>b. 13, f. 442</td>
<td>Reed, Edward Tennyson</td>
<td>1897–1901</td>
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<td>b. 13, f. 443</td>
<td>Rees, Alec L.</td>
<td>1934 August 2</td>
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<td>b. 13, f. 444</td>
<td>Rees, Wilkins</td>
<td>1898–1922</td>
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<td>b. 14, f. 445</td>
<td>Reid, T. Wemyss (Thomas Wemyss)</td>
<td>1890–1903</td>
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<td>b. 14, f. 446</td>
<td>Rhodes Trust (Oxford, England)</td>
<td>1929 February 26</td>
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<td>b. 14, f. 447</td>
<td>Richmond, Oliffe</td>
<td>1932</td>
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<td>b. 14, f. 448</td>
<td>Rickett, Arthur</td>
<td>1905 January 12</td>
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<td></td>
<td>Declining an offer of the presidency of the Fairy Tale Society.</td>
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<td>b. 14, f. 449</td>
<td>Riding, William H.</td>
<td>1893</td>
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<td></td>
<td>Agreeing to write for the <em>Youth’s Companion</em>.</td>
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<td>b. 14, f. 450</td>
<td>Rigby, Mrs.</td>
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<td>1922 May 18</td>
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<td>b. 14, f. 451</td>
<td>Ristori, Adelaide</td>
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<td>1886 July 16</td>
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<td>b. 14, f. 452</td>
<td>Ritchie, Anne Thackeray</td>
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<td>The 1897 letter also includes an undated note (probably in the hand of Lady Ritchie) to an unidentified recipient. The 1899 letter expresses Barrie’s opinion of <em>The Autobiography and Letters of Mrs. M. O. W. Oliphant</em>.</td>
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<td>1896–1919</td>
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<td>b. 14, f. 453</td>
<td>Roberts, Kilham</td>
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<td>1932–1934</td>
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<td>b. 14, f. 454</td>
<td>Robins, Miss</td>
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<td>1891 April 23</td>
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<td>b. 14, f. 455</td>
<td>Robinson, J. Armitage (Joseph Armitage)</td>
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<td>Draft in the name of the Royal Literary Fund to the Dean of Westminster Abbey, London, containing a request for the burial of George Meredith in the Abbey. Inscribed by Edmund Gosse: “Handed across the table to me by J.M.B.” Accompanied by an autograph manuscript note regarding the burial of George Meredith.</td>
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<td>1909 May 19</td>
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<td>b. 14, f. 456</td>
<td>Rook, Mr.</td>
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<td>Congratulating Rook on his short story about “the two soldiers &amp; a woman.”</td>
<td>1896 September 26</td>
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<td>b. 14, f. 457</td>
<td>“Rose”</td>
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<td>1901 January 22</td>
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<td>b. 14, f. 458</td>
<td>Rowley, Alfred</td>
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<td>Concerning a Peter Pan medal and a Peter Pan cup given by Barrie as prizes at the annual Christmas competition of the Serpentine Swimming Club.</td>
<td>1903–1909</td>
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<td>b. 14, f. 459</td>
<td>Royal Institute of British Architects</td>
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<td>1931 May 19</td>
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<td>b. 14, f. 460</td>
<td>Scott, Clement and Constance</td>
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<td>One letter mentions a German translation of Barrie’s play <em>Ibsen’s Ghost</em>.</td>
<td>1891–1919</td>
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<td>b. 14, f. 461</td>
<td>Scribner, Mrs.</td>
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<td>1928</td>
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<td>b. 14, f. 462</td>
<td>Sedgwick, S. N. (Sidney Newman)</td>
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<td>Concerning a play written by Sedgwick.</td>
<td>1915 January 12</td>
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<td>b. 14, f. 463</td>
<td>Shaw, Bernard</td>
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<td>Presenting Barrie’s point of view on stage censorship.</td>
<td>1907 November 20</td>
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<td>b. 14, f. 464</td>
<td>Shearne, Angela</td>
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<td>1920 March 31</td>
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<td>b. 14, f. 465</td>
<td>Sheppard, Mrs.</td>
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<td>1916 January 16</td>
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<td>b. 14, f. 466</td>
<td>Shiel, M. P. (Matthew Phipps)</td>
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<td>Concerning a Civil List Pension for Shiel. Accompanied by other letters concerning Shiel’s application, written to or from John Buchan, John Gawsworth, and the Civil List Pension Fund Trustees.</td>
<td>1934–1935</td>
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<td>b. 14, f. 467</td>
<td>Shield, Katharine</td>
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<td>Photocopies of letters, one from Shield to Barrie and his reply, in the Guilford College Library. They may not be reproduced. Gift of Guilford College Library, 1981.</td>
<td>1927</td>
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<td>1904–1925</td>
<td>Shorter, Clement King</td>
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<td>1904, 1911</td>
<td>Sichel, Edith Helen</td>
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<td>1913–1923</td>
<td>Sichel, Walter and Constance</td>
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<td>1926 September 7</td>
<td>Sidgwick Jackson Concerning their map of “Fairyland.”</td>
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<td>1920 July 7</td>
<td>Silver, Christine</td>
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<td>1921 January 2</td>
<td>Simpson, Henry Concerning a dinner of the Poets’ Club.</td>
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<td>Simson, Lady</td>
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<td>Smellie, Mr.</td>
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<td>Smith, Herbert Greenhough</td>
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<td>Smith, Mary Bentinck</td>
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<td>1896 October 5</td>
<td>Smith, Miss</td>
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<td>1913 June 22</td>
<td>Spence, Edward Fordham</td>
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<td>1907 January 3</td>
<td>“Spender”</td>
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<td>1921 September 30</td>
<td>Spielmann, M. H. (Marion Harry) Concerning Hugh Thomson and illustrations for Quality Street.</td>
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<td>1907 January 4</td>
<td>Steel, Flora Annie Webster</td>
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<td>1915 August 31</td>
<td>Stewart, Colville</td>
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<td>1896 December 3</td>
<td>Stevenson, Fanny Van de Grift</td>
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<td>Stoll, Oswald</td>
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<td>1935 July 26</td>
<td>Storr, Vernon F. (Vernon Faithfull)</td>
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<td>b. 14, f. 492</td>
<td>Strachey, Mrs.</td>
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<td>b. 14, f. 493</td>
<td>Strong, Austin and Mary Holbrook Wilson</td>
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<td>b. 14, f. 494</td>
<td>Sutton, Mr.</td>
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<td>b. 14, f. 495</td>
<td>Sutton, Mrs.</td>
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<td>b. 14, f. 496</td>
<td>Swan Sonnenschein Co.</td>
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<td>b. 15, f. 497</td>
<td>Tearle, Godfrey</td>
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<td>b. 15, f. 498</td>
<td>Terry, Marion</td>
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<td>Letter of March 5, 1906, gift of Mrs. Thomas N. Kendler Jr., 1937.</td>
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<td>b. 15, f. 499</td>
<td>Thompson, Mr.</td>
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<td>b. 15, f. 500</td>
<td>Thomson, David</td>
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<td>b. 15, f. 501</td>
<td>Thomson, Mr.</td>
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<td>b. 15, f. 502</td>
<td>Thorndike, Sybil, Dame</td>
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<td>b. 15, f. 503</td>
<td>Thorpe, Rose Hartwick</td>
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<td>b. 15, f. 504</td>
<td>Thring, George Herbert</td>
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<td>b. 15, f. 505</td>
<td>Throne (to the editor)</td>
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<td>b. 15, f. 506</td>
<td>Tomson, Mrs.</td>
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<td>b. 15, f. 507</td>
<td>Tooley, Mrs.</td>
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<td>b. 15, f. 508-509</td>
<td>Trevelyan, Hilda</td>
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<td>Forty-eight letters; some signatures have been cut out.</td>
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<td>b. 15, f. 510</td>
<td>Trevelyan, George Macaulay</td>
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<td>b. 15, f. 511</td>
<td>Tweedie, Mrs.</td>
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<td>b. 15, f. 512</td>
<td>Vachell, Horace Annesley</td>
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<td>b. 15, f. 513</td>
<td>Vanbrugh, Irene</td>
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<td>b. 15, f. 514</td>
<td>Vedrenne, John Eugene</td>
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<td>Some letters concerning the 1923 revival of <em>What Every Woman Knows</em>.</td>
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<tr>
<td>b. 15, f. 515</td>
<td>Vibart, Henry Meredith</td>
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<td>b. 15, f. 516</td>
<td>&quot;Violet&quot;</td>
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<td>b. 15, f. 517</td>
<td>Wakefield, Charles Cheers Wakefield</td>
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<td>Walbrook, H. M. (Henry Mackinnon)</td>
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<td>Walkley, Arthur Bingham</td>
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<td>b. 15, f. 519</td>
<td>Enclosure wanting: Barrie's Rectorial address delivered at the University of St Andrews on May 3, 1922.</td>
</tr>
<tr>
<td>b. 15, f. 520</td>
<td>Wallace, Mr.</td>
</tr>
<tr>
<td>b. 15, f. 521</td>
<td>Ward, Humphry, Mrs.</td>
</tr>
<tr>
<td>b. 15, f. 521</td>
<td>Some letters concerning the dramatization of Mrs. Ward's Eleanor, contributions to her <em>Vacation School</em>, and the stage censorship controversy of 1907. One letter is also signed by John Galsworthy and Gilbert Murray.</td>
</tr>
<tr>
<td>b. 15, f. 522</td>
<td>Wason, Sandys</td>
</tr>
<tr>
<td>b. 15, f. 523</td>
<td>Waters, James</td>
</tr>
<tr>
<td>b. 15, f. 524</td>
<td>Watson, Frederick</td>
</tr>
<tr>
<td>b. 15, f. 525-528</td>
<td>Watson, H. B. Marriott (Henry Brereton Marriott)</td>
</tr>
<tr>
<td>b. 15, f. 525-528</td>
<td>Some letters containing references to Barrie's earliest plays, <em>Richard Savage</em> and <em>Walker, London</em>, and to the cricket matches organized by Barrie for his friends.</td>
</tr>
<tr>
<td>b. 15, f. 529</td>
<td>Watson, Malcolm</td>
</tr>
<tr>
<td>b. 15, f. 530</td>
<td>Watson, Rosamund Marriott</td>
</tr>
<tr>
<td>b. 15, f. 531</td>
<td>Watson, Miss</td>
</tr>
<tr>
<td>b. 16, f. 532</td>
<td>Waugh, Arthur</td>
</tr>
<tr>
<td>b. 16, f. 533</td>
<td>&quot;Weigle&quot;</td>
</tr>
<tr>
<td>b. 16, f. 534</td>
<td>Welch, Mr.</td>
</tr>
<tr>
<td>b. 16, f. 535</td>
<td>Wellesley, Mrs.</td>
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<td>b. 16, f. 536</td>
<td>Wheeler, Frederick</td>
</tr>
<tr>
<td>b. 16, f. 537</td>
<td>Wheeler, Miss</td>
</tr>
<tr>
<td>b. 16, f. 538</td>
<td>Wheeler, Mrs.</td>
</tr>
<tr>
<td>b. 16, f. 539</td>
<td>&quot;Whelan&quot;</td>
</tr>
<tr>
<td>b. 16, f. 540</td>
<td>White, Enid</td>
</tr>
<tr>
<td>b. 16, f. 540</td>
<td>Regarding the first manuscript copy of Barrie's play <em>Peter Pan</em>.</td>
</tr>
<tr>
<td>b. 16, f. 541</td>
<td>White, Miss</td>
</tr>
<tr>
<td>b. 16, f. 542</td>
<td>Whitehouse, T. Howard</td>
</tr>
<tr>
<td>b. 16, f. 543</td>
<td>Whitley, J. H. (John Henry)</td>
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### Letters from J. M. Barrie (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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<tbody>
<tr>
<td>b. 16, f. 544</td>
<td>Whitworth, Mr.</td>
<td>1927 February 6</td>
</tr>
<tr>
<td>b. 16, f. 545</td>
<td>Whyte, Frederic</td>
<td>1927 May 31</td>
</tr>
<tr>
<td>b. 16, f. 546</td>
<td>Willard, E. S. (Edward Smith)</td>
<td>1906 December 5</td>
</tr>
<tr>
<td></td>
<td>Acknowledging royalty payment for <em>A Professor’s Love Story</em>.</td>
<td></td>
</tr>
<tr>
<td>b. 16, f. 547</td>
<td>Williams, Bransby</td>
<td>undated</td>
</tr>
<tr>
<td>b. 16, f. 548</td>
<td>Williams, Lady</td>
<td>1930 May 21</td>
</tr>
<tr>
<td>b. 16, f. 549</td>
<td>Williamson, Mr.</td>
<td>1894 July 3</td>
</tr>
<tr>
<td>b. 16, f. 550</td>
<td>Williamson, Mrs.</td>
<td>1891–1909</td>
</tr>
<tr>
<td>b. 16, f. 551</td>
<td>Wilmot, Miss</td>
<td>1897, 1899</td>
</tr>
<tr>
<td></td>
<td>Concerning poems written by Miss Wilmot and giving permission to her to paint a miniature of Barrie. Accompanied by an autograph letter, signed, to Miss Wilmot from J. Morris dated April 22, 1897.</td>
<td></td>
</tr>
<tr>
<td>b. 16, f. 552</td>
<td>Wilson, Charles</td>
<td>1925 June 7</td>
</tr>
<tr>
<td>b. 16, f. 553</td>
<td><em>Windsor Magazine</em> (to the editor)</td>
<td>1894 March 4</td>
</tr>
<tr>
<td>b. 16, f. 554</td>
<td>Winter, Helen</td>
<td>1935 September 27</td>
</tr>
<tr>
<td>b. 16, f. 555</td>
<td>Winter, Molly</td>
<td>1934 December 20</td>
</tr>
<tr>
<td>b. 16, f. 556</td>
<td>Winter, William</td>
<td>1895 October 8</td>
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<tr>
<td>b. 16, f. 557</td>
<td>Wotton, Miss</td>
<td>undated</td>
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<tr>
<td>b. 16, f. 558</td>
<td>Wright, C. Hayley</td>
<td>1908 December 5</td>
</tr>
<tr>
<td>b. 16, f. 559</td>
<td>Yale University</td>
<td>1921 April 2</td>
</tr>
<tr>
<td></td>
<td>Letter to Anson Phelps Stokes, secretary of the university, declining the offer of an honorary degree.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deposited by the Office of the Secretary, April 26, 1935.</td>
<td></td>
</tr>
<tr>
<td><strong>Unidentified</strong></td>
<td>Letters written by Barrie to unidentified recipients; many are addressed to &quot;Dear Sir&quot; or &quot;Dear Madam.&quot; Letters bearing salutations with any part of a name (such as &quot;Miss Wootten,&quot; &quot;Lady Simson,&quot; or &quot;Stephen&quot;) were filed alphabetically under the name in the preceding boxes.</td>
<td></td>
</tr>
<tr>
<td>b. 16, f. 560</td>
<td>Draft written as chairman of the Royal Literary Fund</td>
<td>1930 March 14</td>
</tr>
<tr>
<td></td>
<td>Extending an invitation to the 140th dinner of the Royal Literary Fund.</td>
<td></td>
</tr>
<tr>
<td>b. 16, f. 561</td>
<td>Letter enclosing clipping announcing Barrie’s marriage to Mary Ansell</td>
<td>undated</td>
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<tr>
<td></td>
<td>Newspaper clipping dated July 9, 1894.</td>
<td></td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>b. 16, f. 562</td>
<td>Letter from “Simon” to “James” Autograph letter written in a disguised hand</td>
<td>1923 March 13</td>
</tr>
<tr>
<td>b. 16, f. 564–565</td>
<td>Sixty-one letters</td>
<td>1888–1921</td>
</tr>
<tr>
<td>b. 16, f. 566</td>
<td>Fragments, envelopes, and clipped autographs</td>
<td>1899, undated</td>
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</tbody>
</table>

Letters to J. M. Barrie
Arranged alphabetically by author.

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<tr>
<th>Container</th>
<th>Author</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 16, f. 567</td>
<td>Adams, Maude</td>
<td>1915–1928</td>
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<td>b. 16, f. 568</td>
<td>Archer, William Concerning government censorship of dramatic productions.</td>
<td>1907 October 18</td>
</tr>
<tr>
<td>b. 16, f. 569</td>
<td>Baldwin, Stanley Baldwin, Earl</td>
<td>1928–1936</td>
</tr>
<tr>
<td>b. 16, f. 570</td>
<td>Barrie, Margaret Ogilvy Accompanied by an envelope with a note in the hand of Lady Cynthia Asquith: “Letter from Margaret Ogilvie.” Published in <em>Letters of J. M. Barrie</em>, edited by Viola Meynell (New York: Charles Scribner’s Sons, 1947).</td>
<td>circa 1892</td>
</tr>
<tr>
<td>b. 16, f. 571</td>
<td>Birrell, Augustine Containing references to cricket and to Barrie’s <em>The Little White Bird</em>. A note by Eleanor Birrell was written across the top of the November letter.</td>
<td>1902, 1903</td>
</tr>
<tr>
<td>b. 16, f. 572</td>
<td>Buchan, John</td>
<td>1932 April 26</td>
</tr>
<tr>
<td>b. 16, f. 573</td>
<td>&quot;Cecil&quot;</td>
<td>1932 April 26</td>
</tr>
<tr>
<td>b. 16, f. 574</td>
<td>Chamberlain, Neville</td>
<td>1932 April 27</td>
</tr>
<tr>
<td>b. 16, f. 575</td>
<td>Clemens, Samuel Langhorne: calling card, signed Autograph manuscript note on card: “Merry Christmas, O dear and honored Peter Pan! Mark Twain.”</td>
<td>undated</td>
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<tr>
<td>b. 16, f. 576</td>
<td>Coleman, John Concerning assistance for a colleague from the Literary Fund.</td>
<td>1900 November 5</td>
</tr>
<tr>
<td>b. 16, f. 577</td>
<td>Davies, Michael Llewelyn</td>
<td>1917 July 2</td>
</tr>
<tr>
<td>b. 16, f. 578</td>
<td>Ford, Madox Ford Concerning government censorship of dramatic productions.</td>
<td>1907</td>
</tr>
<tr>
<td>b. 16, f. 579</td>
<td>Frohman, Charles Letter offering Barrie a box at the Duke of York’s Theatre, and cablegram to Panbar [cable address for Barrie] concerning the world rights for <em>The Little Minister</em>.</td>
<td>1906, 1915</td>
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Letters to J. M. Barrie (continued)

<table>
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<th>Referral</th>
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<tr>
<td>b. 16, f. 580</td>
<td>Galsworthy, John</td>
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<td></td>
<td>Concerning government censorship of dramatic productions. Enclosure in 1907 letter: autograph letter, signed, to John Galsworthy from William Archer (October 11, 1907).</td>
</tr>
<tr>
<td>b. 16, f. 581</td>
<td>Gilmour, Thomas Lennox</td>
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<td>Concerning government war loans.</td>
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<tr>
<td>b. 17, f. 582</td>
<td>Grey of Fallodon, Edward Grey, Viscount</td>
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<td>1932 April 28</td>
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<td>b. 17, f. 583</td>
<td>Grosmith, Weedon</td>
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<td></td>
<td>undated</td>
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<tr>
<td>b. 17, f. 584</td>
<td>Hewlett, Maurice Henry</td>
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<td></td>
<td>Letter of 1905 predicting that Peter Pan will become a classic.</td>
</tr>
<tr>
<td>b. 17, f. 585</td>
<td>Hutchinson, A. S. M. (Arthur Stuart-Menteth)</td>
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<td></td>
<td>1921, 1922</td>
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<tr>
<td>b. 17, f. 586</td>
<td>Kipling, Rudyard</td>
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<td></td>
<td>Declining an invitation.</td>
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<tr>
<td>b. 17, f. 587</td>
<td>Lloyd George, David</td>
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<td></td>
<td>1932 April 26</td>
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<tr>
<td>b. 17, f. 588</td>
<td>Lucas, E. V. (Edward Verrall)</td>
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<td></td>
<td>1927 December 8</td>
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<tr>
<td>b. 17, f. 589</td>
<td>Lyceum Theatre (manager)</td>
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<td></td>
<td>1891 January 28</td>
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<tr>
<td>b. 17, f. 590</td>
<td>MacDonald, James Ramsay</td>
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<td></td>
<td>1931</td>
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<tr>
<td>b. 17, f. 591</td>
<td>Mackenzie, Compton</td>
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<td></td>
<td>1922 January 4</td>
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<tr>
<td>b. 17, f. 592</td>
<td>Millar, Hubert Stanhope</td>
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<td></td>
<td>1903 February 3</td>
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<tr>
<td>b. 17, f. 593</td>
<td>Moore, George</td>
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<td></td>
<td>undated</td>
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<td>b. 17, f. 594</td>
<td>Munro, Neil</td>
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<td>1930 July 16</td>
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<tr>
<td>b. 17, f. 595</td>
<td>Murray, Gilbert</td>
</tr>
<tr>
<td></td>
<td>Letter of 1907 concerns government censorship of dramatic productions.</td>
</tr>
<tr>
<td>b. 17, f. 596</td>
<td>Priestley, J. B. (John Boynton)</td>
</tr>
<tr>
<td></td>
<td>1930 September 24</td>
</tr>
<tr>
<td>b. 17, f. 597</td>
<td>Salisbury, James Edward Hubert Gascoyne-Cecil, Marquess of</td>
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<td></td>
<td>1932 April 26</td>
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<tr>
<td>b. 17, f. 598</td>
<td>Samuel, Herbert Louis Samuel, Viscount</td>
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<td></td>
<td>1932 April 25</td>
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<tr>
<td>b. 17, f. 599</td>
<td>The Scotsman</td>
</tr>
<tr>
<td></td>
<td>Enclosure wanting: bank check for £15/15 in payment for Barrie’s contribution as “Grenville” to The Scotsman’s London Letter column. Printed form letter; on verso is a list of the articles and dates of publication for which payment was made.</td>
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<tr>
<td>b. 17, f. 600</td>
<td>Shaw, Bernard</td>
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<td>1924 September 30</td>
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<tr>
<td>b. 17, f. 601</td>
<td>Simon, John Allsebrook Simon, Viscount</td>
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<td>1932</td>
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<td>b. 17, f. 602</td>
<td>Snowden, Philip Snowden, Viscount</td>
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<td>b. 17, f. 603</td>
<td>Swan, Annie S.</td>
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<tr>
<td>b. 17, f. 604</td>
<td>Terry, Ellen, Dame</td>
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<tr>
<td></td>
<td>Incomplete (6 pages) letter containing references to Maude Adams as Phoebe Throssel in Barrie's play <em>Quality Street</em>.</td>
</tr>
<tr>
<td>b. 17, f. 605</td>
<td>Thomson, J. J. (Joseph John)</td>
</tr>
<tr>
<td>b. 17, f. 606</td>
<td>Walkley, Arthur Bingham</td>
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<tr>
<td>b. 17, f. 607</td>
<td>Wells, H. G. (Herbert George)</td>
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<tr>
<td>b. 17, f. 608</td>
<td>Windsor, Edward, Duke of</td>
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<tr>
<td></td>
<td>Thanking Barrie for his gift of the rights to <em>Peter Pan</em> to the Great Ormond Street Hospital.</td>
</tr>
<tr>
<td>b. 17, f. 609</td>
<td>Unidentified</td>
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</table>

**Charles Scribner’s Sons Correspondence**

The subseries holds Charles Scribner’s Sons corporate correspondence files concerning the publication of Barrie’s works in the United States. It consists of more than 1,000 letters and copies of letters relating to publishing details, written by Barrie, staff at Charles Scribner’s Sons and Hodder and Stoughton, and other correspondents, chiefly Lady Cynthia Asquith and Peter Llewelyn Davies after 1937. The letters contain references to Arnold Bennett, Sir Arthur Conan Doyle, John Galsworthy, Thomas Hardy, Sir Compton Mackenzie, John Masefield, George Meredith, William Lyon Phelps, Sir Arthur Quiller-Couch, George Bernard Shaw, Robert Louis Stevenson, Mary Webb, H. G. Wells, and other literary and theatrical personalities.

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<tr>
<td>b. 18, f. 610</td>
<td>Index to folder contents</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Typed list of letters appearing in the folders following, including list of topics covered in each folder. A carbon copy of each sheet appears in the relevant folder.</td>
<td></td>
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<tr>
<td>b. 18, f. 611</td>
<td>Index to Scribner’s letter book</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Manuscript index (in an unidentified hand) to an 1891-1909 letter book probably kept in the files of Charles Scribner’s Sons, giving the date and a précis of letters sent between Barrie and Charles Scribner, Edward L. Burlingame, and Lemuel W. Bangs.</td>
<td></td>
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<tr>
<td>b. 18, f. 612-627</td>
<td>Correspondence</td>
<td>1891–1927</td>
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<tr>
<td>b. 19, f. 628-640</td>
<td>Correspondence</td>
<td>1928–1945</td>
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**Third-Party Letters About J. M. Barrie**

The subseries holds letters written by Barrie’s friends and colleagues that discuss Barrie or his work.

*Arranged alphabetically by sender.*

- Ansell, Mary
- to H. C. Marillier 1905?
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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</table>
| b. 20, f. 642 | to Bernard Partridge  
Declining an invitation issued to Barrie and Mary Ansell. | undated |
| b. 20, f. 643 | to Charles Scribner  
Issuing an invitation to lunch with Barrie and Mary Ansell. | undated |
| b. 20, f. 644 | ALS to [Austin?] Strong  
1907 August 18 |
| b. 20, f. 645 | to William Lewin  
Concerning Barrie’s early career in journalism in Nottingham and London, and with references to “Caught Napping”; signed “C. Greene.” | 1936 August 13 |
| b. 20, f. 646 | to Hilda Trevelyan  
Removed from Peter Pan (London: Hodder and Stoughton, 1928) (BEIN Ip B276 P45 1928E) | 1955 December 14 |
| b. 20, f. 647 | to an unidentified recipient  
Expressing Barrie’s regret at the death of Alf Hayman and reporting the death of Barrie’s ward, Michael Llewelyn Davies; signed “C. Greene.” | 1921 May 1 |
| b. 20, f. 648 | Miscellaneous correspondence and contracts regarding literary and film rights to Barrie’s writings  
Includes contract for film rights to Farewell Miss Julie Logan. | 1945–1953 |
| b. 20, f. 649 | Bergner, Elisabeth, to John Martin-Harvey  
Concerning the production of The Boy David. | 1935–1936 |
| b. 20, f. 650 | Birrell, Augustine to Mary Ansell  
Replying to an invitation to tea at the home of Mary and James Barrie. | 1902 November 20 |
| b. 20, f. 651 | Boucicault, Dion, to Ford Madox Ford  
Regarding reading his play “Tilda.” | 1906 March 20 |
| b. 20, f. 652 | Bright, Addison, to unidentified recipient  
Regarding Quality Street. | undated |
| b. 20, f. 653 | Buchan, John, to Max Robinson | 1923 October 9 |
| b. 20, f. 654 | Caine, Hall, to E. F. H. Capy  
Concerning the Nottingham bazaar. | 1906 |
| b. 20, f. 655 | Carter, Huntly, to Bernard Shaw  
Inquiring about Shaw’s participation in the film The Cinema Supper at the Savoy. Shaw’s reply is on the verso. | 1930 June 3 |
| b. 20, f. 656 | Chase, Pauline, to Mr. de Gray  
Concerning a book to be sold at the theatre while she is playing in Peter Pan. | undated |
| b. 20, f. 657 | Cochran, C. B., to J. B. Booth  
Removed from The Plays of J. M. Barrie. The Boy David (London, 1938) | 1941 |
Third-Party Letters About J. M. Barrie (continued)

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
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</table>
| 1927–1930  | Cooper, Duff, to Gerald Barry  
Includes one autograph letter, signed, from Barrie to Cooper.                                      |
| 1932       | Daniell, Alfred  
Much of the material in this group relates to Barrie’s Edinburgh landlady Helen Chalmers Edwards (1819-1929). Barrie would visit her when he returned to town, and placed a bench at the Royal Infirmary in her memory. |
| 1899–1929  | b. 20, f. 659  
to M. C. Herriot  
Miss Herriot was a nurse in the hospital ward and took care of Mrs. Edwards at the end of her life. |
| 1929       | b. 58 (Oversize), f. 1167  
newspaper clippings regarding Barrie and Mrs. Edwards |
| 1686–1937  | b. 20, f. 661  
regarding the Daniell family  
Contains family documents and letters. |
| 1914       | b. 20, f. 662  
Donald, Robert, to Thomas Lennox Gilmour  
Concerning publication details of Barrie’s Der Tag. Accompanied by a copy of a typed letter dated December 13, 1914, from Gilmour to Donald and a typed letter, signed, to Gilmour from Donald’s secretary. |
| 1920 September 30 | b. 20, f. 663  
Du Maurier, Gerald, to editor of The Bookman |
| 1901       | b. 20, f. 664  
Edeson, Robert, to Mrs. Scudder |
| 1928 March 8 | b. 20, f. 665  
Ervine, St. John G., to Thomas Moult  
| 1912 January 20 | b. 20, f. 666  
Frampton, George, to Mr. Wright  
Concerning the Peter Pan statue for Kensington Gardens. |
| 1914 September 25 | b. 20, f. 667  
French, Daniel Chester, to Mr. Thomas  
Replying to Thomas’s invitation to meet Barrie. |
| 1908 October 1 | b. 20, f. 668  
Frohman, Charles, to Walter P. Eaton |
| 1937 June 19 | b. 20, f. 669  
George VI, King of Great Britain, to Peter Llewelyn Davies  
Telegram expressing his sympathy on the death of Barrie. |
| 1915 July  | b. 20, f. 670  
to H. H. Asquith  
Concerning the War Loan. |
### Third-Party Letters About J. M. Barrie > Gilmour, Thomas Lennox (continued)

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<th>No.</th>
<th>Page</th>
<th>Recipient</th>
<th>Correspondence</th>
<th>Date</th>
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<tr>
<td>b. 20, f. 671</td>
<td>to the editor of the Times (London, England)</td>
<td>Concerning the War Loan.</td>
<td>1916</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 672</td>
<td>to &quot;Katie&quot; [Catherine Gissing]</td>
<td>Containing references to Barrie and Rudyard Kipling.</td>
<td>1892 February 13</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 673</td>
<td>to Harry Hick</td>
<td>Criticizing the current published work of Barrie, Rudyard Kipling, James George Frazer, Clement King Shorter, and mentioning William E. Gladstone and Edward Clodd.</td>
<td>1898 November 18</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 674</td>
<td>to William Farren</td>
<td>Concerning an opportunity for Farren to act in a play by Barrie.</td>
<td>1913 August 6</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 675</td>
<td>to Gilbert Murray</td>
<td>Concerning opposition by Barrie, George Bernard Shaw, Rudyard Kipling and Thomas Hardy to the government censorship of Eden Phillpotts' play <em>The Secret Woman</em>.</td>
<td>1912</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 676</td>
<td>Hardy, Thomas, to William Morris Colles</td>
<td>1895, 1905</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 677</td>
<td>Hewlett, Maurice Henry, to Mary Ansell</td>
<td>Letter of October 25 refers to the dissolution of the marriage of Barrie and Mary Ansell.</td>
<td>1909, undated</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 678</td>
<td>Higginson, Thomas Wentworth, to unidentified recipients</td>
<td>Asking for support to organize a Society of American Authors.</td>
<td>1892 May</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 679</td>
<td>Hodder-Williams, Ralph Wilfred, to unidentified recipient</td>
<td>1946 October 28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 680</td>
<td>Jacks, L. P. (Lawrence Pearsall), to Cynthia Asquith</td>
<td>1934 May 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 681</td>
<td>James, Henry, to Gilbert Cannan</td>
<td>1914 March 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 682</td>
<td>Konow, Ingeborg von der Lippe, to John Beveridge</td>
<td>Requesting an explanation from Beveridge of some Scottish terms in Barrie’s <em>The Little Minister</em>; in Norwegian.</td>
<td>1896 March 21</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 683</td>
<td>Lane, John, to Elkin Mathews</td>
<td>Probably concerning arrangements to secure Barrie, [Hubert?] Bland or [Richard Le Gallienne] to do an article on [George Meredith]</td>
<td>1891</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 684</td>
<td>Lang, Andrew, to Mrs. Oliphant</td>
<td>Describing Barrie as the “humourist (a little wi’ delficulty) for St James’s Gazette.”</td>
<td>1888 October 29</td>
<td></td>
</tr>
<tr>
<td>b. 20, f. 685</td>
<td>to Margaret Llewelyn Davies</td>
<td>1906 April 19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Third-Party Letters About J. M. Barrie > Llewelyn Davies, George (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 20, f. 686 | to Michael Llewelyn Davies  
Sends birthday greetings and news of his activities at Eton. Mutilated. | 1908 June 15 |
| b. 20, f. 687 | Llewelyn Davies, John, to Michael Llewelyn Davies | 1908 |
| b. 20, f. 688 | Llewelyn Davies, Nicholas, to Hilda Trevelyan  
Removed from Peter Pan (London: Hodder and Stoughton, 1928) (BEIN Ip B276 P45 1928E) | 1934 August 4 |
| b. 20, f. 689 | Llewelyn Davies, Peter  
to George Llewelyn Davies | 1915 January 11 |
| b. 20, f. 690 | to Thomas Moult  
Concerning Moult’s *Barrie* (London: Jonathan Cape Ltd., 1928). | 1927 November 17 |
| b. 20, f. 691 | Llewelyn Davies, Nicholas, to Hilda Trevelyan  
Removed from Peter Pan (London: Hodder and Stoughton, 1928) (BEIN Ip B276 P45 1928E) | 1955 December 5 |
| b. 20, f. 692 | Mabie, Hamilton Wright, to Edmund Clarence Stedman  
Inviting Stedman to a dinner at the Aldine Club in honor of Barrie. | 1896 October 27 |
| b. 20, f. 693 | Mason, A. E. W. (Alfred Edward Woodley), to Cynthia Asquith | undated |
| b. 20, f. 694 | Meredith, William Maxse, to Charles Scribner  
Concerning the dissolution of the marriage of Barrie and Mary Ansell. | 1909 November 9 |
| b. 20, f. 695 | Milne, A. A. (Alan Alexander)  
to Mr. Parker  
Containing an anecdote about Barrie. | 1952 August 3 |
| b. 20, f. 696 | to an unidentified person  
Expressing the opinion that he would rather be a “Chelsea Barrie” than an “English Leacock.” Letter is written in the hand of “Celia.” | 1921 December 11 |
| b. 20, f. 697 | Moult, Thomas, to the editor of the *Observer*  
Replying to St. John G. Ervine’s letter to the editor of the *Observer*, March 8, 1928, concerning Moult’s *Barrie* (London: Jonathan Cape Ltd., 1928). | 1928 March 15 |
| b. 20, f. 698 | Nicoll, William Robertson, to Miss Wilmot  
Concerning Miss Wilmot’s poems sent to him by Barrie. | 1897 Sep? |
| b. 20, f. 699 | Noyes, Alfred, to Thomas Moult  
Concerning Moult’s *Barrie* (London: Jonathan Cape Ltd., 1928). | 1928 |
| b. 20, f. 700 | Partridge, Bernard, to an unidentified recipient  
Concerning the sale of his copy of *Richard Savage* by Barrie and H. B. Marriott Watson, and the prologue to the play by W. E. Henley. | 1931 June 13 |
<p>| b. 20, f. 701 | Phillpotts, Eden, to Mr. Robertson | 1927 July 2 |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 20, f. 702</td>
<td>Rackham, Arthur, to Gertrude Simmons Pearson Discussing models used in his drawings, mentioning his illustrations for Barrie’s <em>Peter Pan</em>, and supplying a list of his drawings for sale.</td>
<td>1927, 1930</td>
</tr>
<tr>
<td>b. 20, f. 703</td>
<td>Reform Club, London, to T. Wemyss Reid Acknowledging Reid’s proposal of Barrie for membership in the club.</td>
<td>1893 December 8</td>
</tr>
<tr>
<td>b. 20, f. 704</td>
<td>Rolland, Romain, to Gilbert Cannan</td>
<td>1910, undated</td>
</tr>
<tr>
<td>b. 20, f. 706</td>
<td>Seaman, Owen, to Thomas Lennox Gilmour</td>
<td>1932</td>
</tr>
<tr>
<td>b. 20, f. 707</td>
<td>Seton, Ernest Thompson, to Mary Ansell Apologizing for not being able to call on the Barries and to confer on Mr. Barrie “the high degree of chief of the Council Fire.”</td>
<td>1904 December 18</td>
</tr>
<tr>
<td>b. 20, f. 708</td>
<td>Shaw, Bernard, to Katherine Pole Commenting on the “Milton incident” and Barrie.</td>
<td>1923 July 14</td>
</tr>
<tr>
<td>b. 20, f. 709</td>
<td>Tarkington, Booth, to Miss Avery Discussing Barrie’s <em>Tommy and Grizel</em> and the work of George Bernard Shaw.</td>
<td>1900 March 25</td>
</tr>
<tr>
<td>b. 20, f. 711</td>
<td>Thurston, Frank, to unidentified recipient</td>
<td>1929 January 13</td>
</tr>
<tr>
<td>b. 20, f. 712</td>
<td>Trevelyan, Hilda, to Edmund J. Caley Two of the letters are signed “Wendy,” a character in J. M. Barrie’s <em>Peter Pan</em> which Miss Trevelyan portrayed for many years.</td>
<td>1906, 1907, undated</td>
</tr>
<tr>
<td></td>
<td>Wells, H. G. (Herbert George) to Mary Ansell Concerning the dissolution of the marriage of Barrie and Mary Ansell, with reference to Wells’ marital status.</td>
<td>circa 1910</td>
</tr>
<tr>
<td></td>
<td>to Gilbert Cannan Concerning Cannan’s <em>Round the Corner</em> (London: Martin Secker, 1913).</td>
<td>circa 1913</td>
</tr>
<tr>
<td></td>
<td>Williams, John D., to Walter Prichard Eaton</td>
<td>1915 November 25</td>
</tr>
<tr>
<td></td>
<td>Withers, Hartley, to Thomas Lennox Gilmour Concerning Barrie’s letter about World War I loans.</td>
<td>1915 July 13</td>
</tr>
</tbody>
</table>
Third-Party Letters About J. M. Barrie (continued)

b. 20, f. 718  Zukor, Adolph  1920–1925
Correspondence between Zukor, Maude Adams, Jesse L. Lasky, J. M. Barrie, Daniel Frohman, Gilbert Miller, and William Wiseman relating to the first film version of *Peter Pan*.
Series II. Writings

16.5 linear feet (35 boxes)

The series spans Barrie's literary output in terms of time and type in both personal and professional efforts. Found here are examples of his earliest and latest plays—Bandelero the Bandit (1877) and The Boy David (1936)—as well as parts of some novels in manuscript, proofs sheets, and serial forms, and a selection of speeches, prefaces, articles, and essays he wrote for a variety of audiences. Like the rest of the J. M. Barrie Collection, material in this series was accumulated in independent acquisitions over several decades, and therefore does not provide a comprehensive view of Barrie's creative process for any of the titles present. For the same reason, not all of his titles in any genre are represented here. Perhaps because the autograph manuscripts, play scripts in particular, were so valued by their owners, this series contains several fine bindings by noted English binderies: three by Douglas Cockerell & Son, three by Morrell, London, four by Sangorski & Sutcliffe, and at least three by Riviere & Sons.

The Notebooks subseries contains a group of bound volumes owned and used by Barrie over his lifetime for working out drafts of his writings and noting other creative ideas. Notebooks 1 through 42 are literary in nature and are arranged roughly in chronological order from 1880 to the 1930s. Notebooks 43 and 44 hold addresses of friends and colleagues. Notebook 45 is a small scrapbook/commonplace book made by Wellwood Anderson (1859-1940), Barrie's friend from school days in Dumfries. It contains material primarily related to that formative period in Barrie's life, as does Notebook 46.

Plays and Other Scripts comprise the bulk of the series. This subseries holds a wide variety of Barrie's writings for performances, ranging from notes to drafts to finished manuscript and typescript versions, most of the latter with autograph corrections and additions. Also filed here are notes and scripts for a ballet, films, private theatricals, and party skits, as well as related music scores by John Crook and Gustav Saenger. The two works with the greatest extent of material are Barrie's most popular play, Peter Pan, and his last play, The Boy David. Many scripts bear labels or stamps of typing services, as well as the initials and annotations of their owners, in particular the actresses Elisabeth Bergner and Irene Vanbrugh, and the director Theodore Komisarjevsky. Photographs from stage and film productions are filed in Series III, as are some programs and printed sheet music from Peter Pan.

The final subseries, Other Writings, holds two of his most noted nonfiction works, the autobiographical collection The Greenwood Hat, and Margaret Ogilvy, a biography of his mother, along with a group of speeches, prefaces, articles, essays, reviews, and poems. This material, and several letters in the correspondence files of Series I, show Barrie's interest in the topics of censorship, cricket, George Meredith, and World War I and its long shadow.

Series II is organized into six subseries: Notebooks, Novels, Plays and Other Scripts, Prefaces, Speeches; and Other Writings.

Notebooks

The notebook numbers were assigned by the library. A partial list of contents accompanies each volume; excerpts from some of the notebooks appear in The Story of J. M. B.: a Biography by Denis Mackail (London: Peter Davies, 1941).

Notebooks 1-44 are arranged in chronological order.

b. 21, f. 719-720

Notebook 1


1880–1885
<table>
<thead>
<tr>
<th>b. 21, f. 721</th>
<th>Notebook 2</th>
<th>1881 October 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pages 53-66 are laid in loose. Contents: A Specially Selected Company; Lear’s Fool; Heroines; Standard; and notes for titles, dialogues and articles, Reversed the notebook contains Maggie [Margaret] Barrie’s signature on back cover and French exercises in her hand. Accompanied by an index. Bound in purple cloth. [92] p., 23 cm.</td>
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<tr>
<th>b. 21, f. 722-723</th>
<th>Notebook 3</th>
<th>1882–1885</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bound in three-quarter red leather stamped in gold on front cover: “Index Rerum. Dew Darneson.” Accompanied by an index giving place and date of publication when known. Manuscript title page in the hand of Wellwood Anderson: Index Rerum. forming a handy book of ready reference... for the private use of Dew. Darneson. Dumfries. 1879. Barrie’s manuscript note on title page: “This book was given to me by Dew Darneson (Wed Anderson) at Dumfries 1882 when he had long abandoned the scheme sketched in the title page. It contains the articles &amp;c, or the original ideas of them, that I sent to the London press (chiefly St James Gazette) during my first year or two in London and for some months in Dumfries before I went there. Some of them were later developed into my Auld Licht books &amp;c JMB. 1929. This is not the order in which they were written. I jumped about thru the pages.” This notebook contains 101 items, including an early version of Better Dead. [502] p., 27 cm.</td>
<td></td>
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<tr>
<th>b. 22, f. 724-725</th>
<th>Notebook 4</th>
<th>1885–1886</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompanied by an index giving place and date of publication when known. Back cover wanting. [200] p., 23 cm.</td>
<td></td>
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<tr>
<th>b. 22, f. 726-727</th>
<th>Notebook 5</th>
<th>1903–1906</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contents: Problem Play [A Slice of Life], One Act from my WEWK idea [What Every Woman Knows]; The Tin Wedding; Peter Pan revise, May 7, 1906; Barrister play; Drink play [Old Friends]; and The Sabine Women. Accompanied by an index. Bound in red cloth. [262 p., 189 blank], 23 cm.</td>
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<tr>
<th>b. 22, f. 728</th>
<th>Notebook 6</th>
<th>1885–1888?</th>
</tr>
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<tbody>
<tr>
<td>A partial list of contents: Why Men Smoke; Better Dead; Advice To Those Who Write to the Editor; Gretna Green; Vagabond Students; When A Man’s Single; My Popular Sister; and ideas for the Auld Licht stories. [125] p., 13 cm.</td>
<td></td>
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</table>

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<tr>
<th>b. 22, f. 729</th>
<th>Notebook 7</th>
<th>1887–1888?</th>
</tr>
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</table>

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<th>b. 22, f. 730</th>
<th>Notebook 8</th>
<th>1888?</th>
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<tbody>
<tr>
<td>A partial list of contents: The Houseboat Granny; The Blue Stocking Notes, vol. 2; Woman’s Wit; and many notes on Charles Darwin. [52] p., 11 cm.</td>
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<tr>
<th>b. 22, f. 731</th>
<th>Notebook 9</th>
<th>1888</th>
</tr>
</thead>
<tbody>
<tr>
<td>A partial list of contents: [The] Third Sex; Houseboat Granny; Barber; Meredith; and notes for The Little Minister, An Edinburgh Eleven, and stories about Thrums. [142] p., 14 cm.</td>
<td></td>
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<th>b. 23, f. 732</th>
<th>Notebook 10</th>
<th>1889</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notebook</td>
<td>Date</td>
<td>Contents</td>
</tr>
<tr>
<td>----------</td>
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<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11</td>
<td>March 25, 1890</td>
<td>Signed and dated March 25, 1890. A partial list of contents: Father and Son; notes and revisions for The Little Minister. [98] p., 10 cm.</td>
</tr>
<tr>
<td>12</td>
<td>September 4, 1890</td>
<td>Signed and dated September 4, 1890. A partial list of contents: Houseboat; Queen Mary’s Ring; Opera; Dancing Girl: a music hall drama in four turns; Becky Sharpe; Illegitimate child story; and revisions for The Little Minister. [178] p., 14 cm.</td>
</tr>
<tr>
<td>13</td>
<td>March 14, 1892</td>
<td>Signed and dated March 14, 1892. A partial list of contents: Bookworm [The Professor’s Love Story]; P.L [Painted Lady]; Self Made Woman; and notes about marriage. [100] p., 11 cm.</td>
</tr>
<tr>
<td>14</td>
<td>March 28, 1892</td>
<td>Signed and dated March 28, 1892. A partial list of contents: Robert Louis Stevenson’s address; Bkwm [A Professor’s Love Story]; S.T. [Sentimental Tommy]; Why Men Smoke; Find The Woman; P.M.&amp;B.; and notes relating to the death of William Winter, May 1892. [228] p., 12 cm.</td>
</tr>
<tr>
<td>15</td>
<td>March 10, 1894</td>
<td>A partial list of contents: The Case Is Altered [The Admirable Crichton]; Ghost Story; WEWK [What Every Woman Knows]; Fairy Tales; LWB [Little White Bird]; Phoebe [Quality Street]; Brookfield Story; and Adventurers Play. [116] p., 10 cm.</td>
</tr>
<tr>
<td>16</td>
<td>March 10, 1894</td>
<td>Signed and dated March 10, 1894. A partial listing of contents: P.L. (Painted Lady); S.T. [Sentimental Tommy]; The Neighbour’s Bairn; Scotch Wedding [The Wedding Guest]; and notes about Thomas Hardy. [152] p., 11 cm.</td>
</tr>
<tr>
<td>17</td>
<td>June 1898</td>
<td>Signed and dated June 1898. A partial list of contents: Ghost Story. The Little Old Lady; Piggy-Wig; The Duchess; Play [What Every Woman Knows]; and revisions for Tommy and Grizel. [90] p., 9 cm.</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>A partial list of contents: Schoolboy; Pantomime. Cinderella and Dog; The Censor and His Views; Queen Play; Strongman Play; The Woman Who Could Not Love; Boy; Peter’s Will; revisions for Tommy and Grizel; and notes for What Every Woman Knows and The Admirable Crichton. [90] p., 9 cm.</td>
</tr>
<tr>
<td>19</td>
<td>November 16, 1899</td>
<td>Signed and dated November 16, 1899. A partial list of contents: Barbara Story. A Child’s book; The Man Who Came Back play; Philanthropist play; The Smart Set play; Book of Ghost Stories of the War; The Little White Bird; Schoolboy; and Bohemians. [134] p., 11 cm.</td>
</tr>
<tr>
<td>Notebook</td>
<td>Date</td>
<td>Contents</td>
</tr>
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<tr>
<td>20</td>
<td>1902</td>
<td>A partial list of contents: LWB [Little White Bird]; [The] Man Who Came Back; Napoleonic Wars play; The Thrums Fairy Tales; Boys; Babies Pantomime; A Frenzy of Grandeur; Fairy Play; On The Attractiveness of Old Ladies; Should Literary Men Wear Uniforms?; Four Plays in 30 Minutes; and the complete plot of The Admirable Crichton under the headings of Irene Play, The Smart Set, The Island, and The Case Altered. [90] p., 9 cm.</td>
</tr>
<tr>
<td>21</td>
<td>1901–1902</td>
<td>Contains notes for The Admirable Crichton; many pages blank. [90] p., 9 cm.</td>
</tr>
<tr>
<td>24</td>
<td>1903</td>
<td>Signed and dated November 1903. [54] p., 8 cm.</td>
</tr>
<tr>
<td>25</td>
<td>1904</td>
<td>Signed and dated May 1904. A partial list of contents: Play for Miss Adams; 1000 Nightingales; The Second Chance [Dear Brutus]; The Successful Man; And The Old Warrior. [114] p., 8 cm.</td>
</tr>
<tr>
<td>26</td>
<td>1904</td>
<td>Signed and dated November 1904. A partial list of contents: Curly short stories (of a stage child); Peter Pan (revise); 1000 Nightingales; The Ladies Shakespeare; Good Ghost Stories; Theatrical People; Schoolboy; and one act play “A Bit of Colour.” [114] p., 8 cm.</td>
</tr>
<tr>
<td>27</td>
<td>1905</td>
<td>Signed and dated July 27, 1905. A partial list of contents: The Beasts Hour Fairy Story; Peter; The Successful Man; Play, An Indictment of England; 1000 N’s; Normandy; Play “The Cow”; Saints and Sinners Play; [An Afterthought]; [The Will]; [Old Friends]; [Rosalind]; Punch; Cinderella; Religious Play; and Too Old at 40. [118] p., 9 cm.</td>
</tr>
<tr>
<td>28</td>
<td>1905</td>
<td>Signed and dated 1905. A partial list of contents: Crichton (revise); Labour Member [play]; Cinderella play; Peter Pan Sketch Book; Taming of the Shrew; God-child play; The Ibsen Girls; and Charles Lamb theatre. [180] p., 9 cm.</td>
</tr>
<tr>
<td>29</td>
<td>1906</td>
<td>Signed and dated 1906. A partial list of contents: Revise Crichton character; 1000 N’s; Voices; The Stolen Wood; Father and Son; Peter Pan; Schoolboy Papers; and Novel on The Accursed Thing. [78] p., 12 cm.</td>
</tr>
</tbody>
</table>
### Notebooks (continued)

**b. 25, f. 752**  
**Notebook 30**  
Signed and dated January 22, 1907. A partial list of contents: The Lovely Moment. Finest Dream in the World; Crichton (revise); The Voices; [A list of plays]; Peter Pan; 2nd Chance [Dear Brutus]; 1000 N 's; Toy Theatre; [Old Friends]; The Ladies Shakespeare; The Will; W.E.W.K. [What Every Woman Knows]; A Marie Tempest play; North Pole (or South) Play; Play. The Beauty Spot; and Play. The Gold Mine. [144] p., 11 cm.  
1907

**b. 25, f. 753**  
**Notebook 31**  
Signed and dated June 2, 1908. A partial list of contents: Success Book; Peter Pan revise; 2nd Chance [Dear Brutus]; and 1000 Nightingales. [104] p., 11 cm.  
1908

**b. 25, f. 754**  
**Notebook 32**  
Signed and dated October 22, 1910. A partial list of contents: Second Chance [Dear Brutus]; [Ideas for a book about Peter Pan]; The Old Warrior; Puzzles; and Play, Haunted House. [56] p., 13 cm.  
1910

**b. 25, f. 755**  
**Notebook 33**  
Signed and dated May 9, 1912. A partial list of contents: Toy Theatre; and [a list of play titles]. [70] p., 9 cm.  
1912

**b. 25, f. 756**  
**Notebook 34**  
Signed and dated Christmas 1912. A partial list of contents: Revue and M. Comedy; Old Hyphen-Schoolboy; Rosalind; and Children’s play, A Strange Country. [94] p., 12 cm.  
1912

**b. 25, f. 757**  
**Notebook 35**  
A partial list of contents: The Old Man; [a report of a dream]; and [a list of play titles]. Some manuscript addresses in an unidentified hand. [122] p., 11 cm.  
1914–1918

**b. 25, f. 758**  
**Notebook 36**  
A partial list of contents: Revue [Rosy Rapture]; A Soldier ‘s Funeral (ballet); [report of a dream dated July 29, 1918]; and Schoolboy. [98] p., 13 cm.  
1915–1918

**b. 25, f. 759**  
**Notebook 37**  
A partial list of contents: Reincarnation; Red Cross Sale; [La Politesse]; [a list of titles]; The War; and [notes for a new flat]. [82] p., 10 cm.  
1917–1918

**b. 25, f. 760**  
**Notebook 38**  
Signed and dated October 1, 1918. A partial list of contents: Peter Pan; The Cow; A Frohman Character; The Marriage of Columbine; A Station ”X” play; A Chimney Pot Hat; Fight for Mr. Lapraik; The Mortal Blow; Cinema Play; and The Great Stink (The Acid Test). [82] p., 11 cm.  
1918

**b. 26, f. 761**  
**Notebook 39**  
1921

**b. 26, f. 762**  
**Notebook 40**  
A partial list of contents: Laura; Shall We Join The Ladies; [a dream about Michael Davies, dated November 7, 1922]; ideas for an address at the University of St Andrews]; and [a play about Christ staying in Hell thru Eternity]. [138] p., 16 cm.  
1922
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 26, f. 763 | Notebook 41  
Initial and dated October 6, 1926. A partial list of contents: The Wheel (revise); Stage Door; Cricket; Sir Walter Scott; and notes for speeches at Jedburgh, the Authors Society, and his installation as Chancellor of the University of Edinburgh ["The Entrancing Life"]. [142] p., 14 cm. | 1926 |
| b. 26, f. 764 | Notebook 42  
Initial and dated October 14, 1932. A partial list of contents: Band Bazaar; Fairy Farm; [The Boy David]; and notes for speeches to the Authors Club and for the University of Edinburgh's 350th Anniversary. Many pages are blank. [142] p., 14 cm. | 1932 |
| b. 26, f. 765 | Notebook 43  
Autograph address book with some addresses in Cynthia Asquith's hand. [134] p., 16 cm. | 1910–1937? |
| b. 26, f. 766 | Notebook 44  
Autograph address book with some addresses in Cynthia Asquith's hand. [106] p., 11 cm. | 1920–1937? |
| b. 26, f. 767-768 | Notebook 45  
Scrapbook kept by Wellwood Anderson in a lined notebook bound in red with a gold-stamped title: “Early Articles by Sir James Barrie, Bart., O.M. Contributed to The Edinburgh 'Evening Dispatch' 1887-1889.” It contains Anderson’s manuscript copies of articles by Barrie, along with letters and playbills concerning Barrie’s association with Anderson and the Dumfries Amateur Dramatic Club. Two of the playbills are for Richard Savage and Bandelero, the Bandit. The letters include five by Barrie to Anderson and seventeen by patrons of the Dumfries Amateur Dramatic Club (1878). There is one photograph of actress Evelileen Rayne, and one of a caricature of Henry Irving. At the back is a typed copy of Barrie’s speech at Dumfries and a program for the dinner held in his honor (1924). An index accompanies the notebook. [156 p. (41 blank)], 26 cm. | 1877–1925 |
| b. 26, f. 769 | Notebook 46  
Notebook containing poems and parodies of poems written by Barrie and other Dumfries Academy students; physics notes and fishing and walking statistics in Barrie’s hand. Signed and dated. Thirty-one pages contain manuscript French exercises in Margaret Barrie Winter’s hand. Poems are initialed “G.D.” [George Duncan], “J.M.” [James McMillan], “J.W.” and “P.J.I.”  
Bound in red. 1, 99.; 19 cm. | 1876–1877 |

**Novels**

*Auld Licht Idylls*

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 27, f. 770 | Autograph manuscript  
circa 1888 |
| b. 27, f. 771 | Autograph notes for stories on "Auld Licht" themes  
circa 1888 |
| b. 27, f. 772 | Autograph excerpts of reviews  
Copies of reviews from eighteen newspapers and periodicals including *The Spectator, Manchester Examiner, and The Graphic.*  
1888 |
# Series II. Writings

## J. M. Barrie collection

**GEN MSS 1400**

### Container Description

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1887</td>
<td><em>Better Dead</em> Autograph manuscript, signed, with autograph revisions and inserted passages, and a photographic frontispiece inserted; the copy marked for typesetting. Bound in brown levant morocco by Riviere.</td>
</tr>
<tr>
<td>1931 June 30</td>
<td><em>Farewell Miss Julie Logan: A Wintry Tale</em> Published as a supplement to <em>The Times</em>, London, December 24, 1931.</td>
</tr>
<tr>
<td>1931 June 30</td>
<td><em>The Little Minister</em> Galley proofs Proof sheets, with autograph corrections and additions, for the novel's original publication in <em>Good Words</em> (January-December 1891).</td>
</tr>
<tr>
<td>1931 June 30</td>
<td><em>The Little Minister</em> Galley proofs Second proof set.</td>
</tr>
<tr>
<td>1890</td>
<td><em>Sentimental Tommy</em> Published in England by Cassell &amp; Company, 1896.</td>
</tr>
<tr>
<td>1893 July 7</td>
<td><em>Tommy and Grizel</em> Thirty autograph manuscript leaves numbered 11, 14 (2), 42, 45 (2), 67, 89, 97, 111, 112 (2), 113 (2), 117 (4), 122 (2), 123 (2), 124 (2), 135 (3), and 136 (3).</td>
</tr>
</tbody>
</table>

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**Novels (continued)**

<table>
<thead>
<tr>
<th>Page</th>
<th>47 of 92</th>
</tr>
</thead>
</table>

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### A Window in Thrums

- **b. 30, f. 791**
  - Autograph manuscript
  - Containing of the greater part of the novel, accompanied by printed text clipped from magazines with autograph corrections and additions. Bound in brown levant morocco by Riviere, with photographic frontispiece bound in; inscribed on flyleaf: “T. L. Gilmour from J. M. Barrie 1890.”
  - circa 1889

- **b. 30, f. 792**
  - “The Son from London”
  - Autograph notes removed from A Window in Thrums (London: Hodder and Stoughton, 1899) (BEIN lp B276 W55 1899B)
  - undated

---

### Plays and Other Scripts

In most cases, the subseries contains scripts in typescript and carbon typescript versions, many of which have corrections and additions both autograph (in Barrie’s hand) and manuscript (in the hand of others, primarily actors and directors). Some scripts have blocking and other directions, as well as prop lists and plot plans. Authors of inscriptions and other annotations were noted when they could be identified.

Due to the nature of the Barrie collection being acquired in a piecemeal fashion, for any given title there can be multiple copies of scripts, and just single acts, that were acquired from separate and unidentified versions. No attempts were made to compare or identify progressive editions of scripts when Barrie made corrections or additions to the copies present. Because of the speed at which he is known to have completed his plays and had them produced, and the fact that most of the script annotations are undated, dates given at the folder level largely relate to the play’s first opening night unless otherwise noted.

All variants of writings for any one title were filed under that title, resulting in creation dates beyond the lifespan of Barrie in the case of *Peter Pan*. Also, all scripts for the amateur productions known as the “Stanway Plays” were kept together under that heading.

Arranged alphabetically by title, and chronologically thereunder.

#### The Admirable Crichton


- **b. 31, f. 793**
  - Typescript of Act I

- **b. 31, f. 794**
  - Typescripts of Acts II, III and IV, with autograph revisions and manuscript revisions, lighting plots and stage business in unidentified hands
  - Used in the November 4, 1902, production at the Duke of York’s Theatre. Accompanied by two leaves of typescript, with manuscript revisions in an unidentified hand, from Act III. In gray paper wrappers.
  - [1902]
### Plays and Other Scripts > The Admirable Crichton (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. 31, f. 795</strong></td>
<td>Typescripts of Acts I-III with manuscript revisions in unidentified hands; used by Basil Sydney, Savoy Theatre. Carbon typescript with manuscript annotations, and one page of Barrie’s autograph additions on verso of page 10 in Act III. In gray paper wrappers.</td>
</tr>
<tr>
<td><strong>b. 54, f. 1116</strong></td>
<td>Five lines of manuscript music by an unidentified composer. Two lines of printed music titled “O Dear! What can the matter be” were pasted on the verso of the first leaf.</td>
</tr>
<tr>
<td><strong>b. 31, f. 796</strong></td>
<td>Bound typescript with cast list from New Lyceum Theatre inserted in front. Produced by Charles Frohman and starring William Gillette.</td>
</tr>
<tr>
<td><strong>b. 31, f. 797</strong></td>
<td>Typescript, with stage directions in an unidentified hand. In manuscript on cover of each act: “Correct copy Dec-1931”; typed on the cover of each act: “Property of George C. Tyler New Amsterdam Theatre Bldg. 214 West 42nd Street New York City” with “Geo A. Seibold” in manuscript above it. In blue paper wrappers.</td>
</tr>
<tr>
<td><strong>b. 31, f. 798</strong></td>
<td>Typescript with manuscript additions and stage directions in an unidentified hand. Photocopy; in a red cloth case.</td>
</tr>
</tbody>
</table>

**Alice-Sit-By-The-Fire**


<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>b. 32, f. 799</strong></td>
<td>Autograph manuscript. With initialed autograph note: “Much of it missing.” Bound in morocco by Sangorski &amp; Sutcliffe.</td>
</tr>
<tr>
<td><strong>b. 32, f. 800</strong></td>
<td>Autograph manuscript, Act II (incomplete). Five leaves supply pages missing in the bound manuscript.</td>
</tr>
<tr>
<td><strong>b. 32, f. 801</strong></td>
<td>Typescript, Acts I-III. Acts I and III belong to the same set of typescripts, and Act II is from a different set; all have autograph corrections and additions. Acts I and III are in blue paper wrappers; Act II is in brown paper wrappers.</td>
</tr>
<tr>
<td><strong>b. 32, f. 802</strong></td>
<td>Typescript. Bound with cast list from the Criterion Theatre production by Charles Frohman starring Ethel Barrymore.</td>
</tr>
<tr>
<td><strong>b. 32, f. 803</strong></td>
<td>As You Like It. Film script based on Shakespeare’s play including autograph dialogue by Barrie and printed pages from the Temple Shakespeare.</td>
</tr>
<tr>
<td><strong>b. 32, f. 804</strong></td>
<td>Bandelero the Bandit. Autograph manuscript of Barrie’s first play, signed and dated. Performed December 29, 1877, at the Dumfries Academy. Pasted in are ten leaves of newspaper clippings relating to the controversy generated by the Rev. D. L. Scott’s criticism of theatricals at Dumfries Academy.</td>
</tr>
</tbody>
</table>
### Plays and Other Scripts (continued)

**Barbara’s Wedding**
A one-act play published in *Reveille* (August 1918); produced August 23, 1927, at the Savoy Theatre, London.

- **b. 32, f. 805**
  - Autograph manuscript with corrections, signed and dated 1917 July 23
- **b. 32, f. 806**
  - Two typescripts, one with autograph corrections 1917 July 23

**Becky Sharp**
Autograph manuscript of a one-act play based on the last three chapters of Thackeray’s *Vanity Fair*; produced June 3, 1893, at Terry’s Theatre, London. Accompanied by an envelope inscribed in Cynthia Asquith’s hand: “Becky Sharp.”

- **circa 1893**

**The Boy David: A Moment in His Life**
A three-act play produced November 21 through December 6, 1936, at the King’s Theatre, Edinburgh, and at His Majesty’s Theatre, London, from December 14, 1936, to January 30, 1937. Elisabeth Bergner starred in the title role.

- **b. 33, f. 808**
  - Autograph manuscript
  - With signed cover note: “To my very dear Elisabeth Bergner for whom it was written and who plays it so incomparably, from J. M. Barrie. Jan. 1, 1937. (This is the only M.S. of the play ever written, but afterwards, in typed copies, I made many alterations, so that the final revision, as played, often differs materially from this original version. JMB).” The manuscript is dated June 23, 1934, on the first leaf and July 14, 1934, on the last leaf.
  - 1934

- **b. 33, f. 809**
  - Autograph manuscript, leaves from Act II, Scene I
  - Leaves numbered 2-5.
  - 1934–1936

- **b. 33, f. 810**
  - Autograph manuscript, leaves from Act II, Scene 2
  - Leaves numbered 1-6; 1-4; 1-6; 3-4; 10-12; 22-34; 40-45; and 1, 1-2, 5, 5, 5, 5, 6.
  - 1934–1936

- **b. 33, f. 811**
  - Autograph manuscript, leaves from Act III, Scene I
  - Leaves numbered 1-2; 4-16; 10-23; and 1, 2, 2, 3, 3, 20, 21, 22, 23, 24, 23, and 29.
  - 1934–1936

- **b. 33, f. 812**
  - Autograph manuscript, leaves, miscellaneous
  - Leaves numbered 3, 12, 12½, 13, 13, 13, 14, 14, 15, unnumbered, and titled “Act 3.”
  - 1934–1936

- **b. 33, f. 813**
  - Autograph manuscript, leaves, miscellaneous
  - Leaves numbered 40-44, “45 to 48,” and title page. Accompanied by undated autograph letter, signed, from Desmond MacCarthy to “Antoinette” regarding the leaves enclosed.
  - 1934–1936

- **b. 33, f. 814**
  - With autograph revisions. Signed and dated June 23, 1934, on the first leaf, and dated July 14, 1934, on the last leaf. One leaf in Act III is numbered 35 and 36. Three acts bound together in gray paper wrappers tied with blue ribbon.
  - 1934–1936
b. 33, f. 815  
Typescript, Acts I and III, titled: “The Two Farmers”  
With autograph revisions. In tan paper wrappers tied with orange cords.  
1934–1936

b. 33, f. 816  
Typescript, Acts II and III, titled: “The Two Farmers”  
With autograph revisions and autograph manuscript pages inserted (three in Act II, two in Act III). In brown paper wrappers tied with orange cords.  
1934–1936

b. 33, f. 817  
Typescript, Act III, titled: “The Two Farmers”  
In gray paper wrappers tied with blue cord.  
1934–1936

b. 33, f. 818  
Typescript, Acts I–III; cover title: “New Play” changed to “Shepherd Play”  
With autograph revisions. In brown paper wrappers tied with brown satin ribbons.  
1934–1936

b. 33, f. 819  
Typescript, Acts I and III; cover title: “New Play” changed to “Shepherd Play”  
With autograph revisions. In Act III one leaf of autograph manuscript (numbered 18, 19, 20, 21), is laid in before typed leaf 18. In tan paper wrappers tied with brown and blue satin ribbons.  
1934–1936

b. 34, f. 820  
Typescript, Acts I and II; cover title: “Shepherd Play”  
With autograph revisions. In brown paper covers tied with brown satin ribbons.  
1934–1936

b. 34, f. 821  
Typescript, Acts I–III; cover title: “Shepherd Play”  
With autograph revisions. In gray paper wrappers tied with blue satin ribbons.  
1934–1936

b. 34, f. 822  
Typescript, Acts I–III; cover title: “Shepherd Play”  
With manuscript revisions and additions in the hand of Elisabeth Bergner. Inserted inside cover of Act I is an envelope addressed by Barrie to Bergner. In red paper wrappers tied with red satin ribbons.  
1934–1936

b. 34, f. 823-824  
Typescript, Acts I–III; cover title: “Shepherd Play”  
A group of material owned by director Theodore Komisarjevsky. All acts have manuscript revisions as well as typed revisions pasted in. Act II, Scene 2, has been replaced by another version made up of twelve variously numbered typed leaves. Accompanied by five miscellaneous typed leaves variously numbered; a rough pencil sketch of Elisabeth Bergner with, on verso, red pencil sketch plan of areas labeled “Philistines” and “Israel” with “souls / tents” in corner; and printed play programs from King’s Theatre, Edinburgh, and His Majesty’s Theatre, London. Typescript in red paper wrappers tied with red satin ribbon.  
1934–1936

b. 34, f. 825  
Typescript, Acts II and III  
With autograph revisions and two pages of autograph manuscript, numbered 28 and 29, inserted after page 27 of Act III. In brown paper wrappers titled with red satin ribbons.  
1934–1936
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 34, f. 826 | Typescript, Acts I-III  
With autograph revisions. Nine leaves (40-48) have been cut out of Act II and replaced by five leaves of autograph manuscript numbered 1-5. In brown paper wrappers tied with brown satin ribbons. |
| 1934–1936 |
| b. 35, f. 827 | Typescript, Acts I-III  
With autograph revisions. Leaf 64 in Act II is missing. In addition to the typescript, Act II has four leaves of autograph revisions numbered 9, 10, 17-18, and 41-42. In tan paper wrappers tied with red, brown, and blue satin ribbons. |
| 1934–1936 |
| b. 35, f. 828 | Typescript, Acts I-III  
Inscribed on title page of Act I to Sir John Martin-Harvey: “To Martin Harvey / with thanks and admiration / from his friend / J. M. Barrie / Feb 1936.” In red paper wrappers tied with red satin ribbons. |
| 1934–1936 |
With autograph revisions and additions in the hand of Elisabeth Bergner. In blue paper wrappers tied with blue satin ribbons. |
| 1934–1936 |
| b. 35, f. 830 | Typescript, Act I  
With autograph revisions. In gray paper wrappers tied with blue satin ribbon. |
| 1934–1936 |
| b. 35, f. 831 | Typescript, Act III  
With autograph revisions. In blue paper wrappers tied with blue satin ribbon. |
| 1934–1936 |
| b. 35, f. 832 | Typescript, leaves from Act I  
With autograph revisions. Leaves numbered 1-7, 10, 12-20, and 29-42. |
| 1934–1936 |
| b. 35, f. 833 | Typescript, leaves from Act II, Scene 2  
With autograph revisions. |
| 1934–1936 |
| b. 35, f. 834 | Typescript, leaves from Act III, Scene 1  
Four sets of miscellaneous leaves with and without autograph revisions and additions. |
| 1934–1936 |
| b. 35, f. 835 | Typescript, leaves from Act III, Scene 2  
Ten miscellaneous leaves with autograph revisions. |
| 1934–1936 |
| b. 35, f. 836 | Autograph account of receipts for the Edinburgh opening and first London production  
Written on the outside of an envelope. |
| 1937 |
| b. 35, f. 837 | Statement written for Elisabeth Bergner  
Autograph statement by Barrie concerning Bergner’s connection with Shaw’s film version of St. Joan and Barrie’s play The Boy David. |
| undated |
| b. 35, f. 838 | "Chinese"  
Autograph notes for a musical comedy. |
<p>| undated |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 35, f. 839</td>
<td><em>The Cinema Supper at the Savoy</em> Autograph manuscript titles for a silent film. At a supper party given by Barrie at the Savoy Theatre on July 3, 1914, the 150 famous guests were filmed without their knowledge. Barrie planned to use the movie to introduce a revue. Some of the guests objected and the film was never shown publicly.</td>
<td>1914 July 3</td>
</tr>
<tr>
<td>b. 35, f. 840</td>
<td>Comedy about censorship Two autograph leaves from a comedy about government censorship of stage productions. The leaves are numbered 2 and 3.</td>
<td>1907 or 1912, 1912</td>
</tr>
<tr>
<td>b. 36, f. 842</td>
<td>Typescript with autograph revisions Bound in blue morocco by Sangorski &amp; Sutcliffe; stamped in gold on cover: J. M. Barrie / Dear Brutus / The Original Manuscript.”</td>
<td>circa 1917</td>
</tr>
<tr>
<td>b. 36, f. 843</td>
<td>Typescript with autograph revisions The first six leaves of Act I are missing. Many leaves are written on both sides. In red paper wrappers.</td>
<td>circa 1917</td>
</tr>
<tr>
<td>b. 36, f. 844</td>
<td>Typescripts, with autograph revisions Acts I and III only; the first nine leaves of Act I are missing. In brown paper wrappers.</td>
<td>circa 1917</td>
</tr>
<tr>
<td>b. 36, f. 845</td>
<td>Typescript Includes lighting plot and properties list. Bound with cast list from the Empire Theatre production (1918-1919).</td>
<td>1918</td>
</tr>
<tr>
<td>b. 36, f. 846</td>
<td>“Quello che e’ in noi” An Italian translation by Corrado Alvaro.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 36, f. 847</td>
<td><em>The Dramatists Get What They Want</em> A one-act burlesque produced at the Hippodrome, London, and at the Globe Theater, New York, on October 12, 1913. Autograph manuscript</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 36, f. 848</td>
<td>Typescript, signed In a gray paper wrappers.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 849-850</td>
<td><em>Fantasy</em> Seven typescripts of a one-act play, four with autograph revisions. In gray paper wrappers.</td>
<td>circa 1914</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
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</tr>
<tr>
<td>b. 37, f. 851</td>
<td>&quot;Gladys play&quot; Autograph notes for a play.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 37, f. 852</td>
<td>Autograph program</td>
<td>1901 January 7</td>
</tr>
<tr>
<td>b. 37, f. 853</td>
<td>Acts III and IV Three typescripts with autograph revisions and additions. One typescript is titled “The Giddy Dwarf.” In gray paper wrappers.</td>
<td>circa 1901</td>
</tr>
<tr>
<td>b. 37, f. 854</td>
<td>Autograph introduction</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 855</td>
<td>Autograph manuscript, signed With note: “As revised for book form.”</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 856</td>
<td>Autograph list of changes</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 857</td>
<td>Autograph manuscript Leaves numbered 19, 28, and 34.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 858</td>
<td>Typescripts with autograph revisions Two scripts in gray paper wrappers.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 859</td>
<td>Typescript with manuscript annotations Missing wrappers and pages 1-5.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 860</td>
<td>Typescript with autograph revisions In gray paper wrappers.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 861</td>
<td>Typescript with autograph and manuscript revisions In gray paper wrappers.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 862</td>
<td>Typescript with autograph revisions and revisions in Irene Vanbrugh’s hand Accompanied by one sheet of manuscript music in an unidentified hand. Bound in green morocco with author, title, and “I.V. [Irene Vanbrugh] 1913” gold-stamped on front cover.</td>
<td>1913</td>
</tr>
<tr>
<td>b. 37, f. 863</td>
<td>Typescript (incomplete) with autograph revisions and other revisions in an unidentified hand Missing wrappers and the final pages.</td>
<td>circa 1913</td>
</tr>
<tr>
<td>b. 37, f. 864</td>
<td><em>The House of Fear</em> Two typescripts with autograph revisions of a one-act play originally titled “The Fight for Mr. Lapraik.” In gray paper wrappers.</td>
<td>1916 November 19</td>
</tr>
</tbody>
</table>
### Plays and Other Scripts (continued)

#### How Men Love

On July 4, 1914, Barrie took a group of friends on a trip to Hertfordshire to make a film he hoped to use in a proposed revue, and it is possible that this typescript was prepared for use at that time. The characters are Mrs. Patrick Campbell, George Bernard Shaw, Lord Howard de Walden, William Archer, and G. K. Chesterton.

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>Two typescripts with autograph revisions. Prologue to be delivered by Mrs. Patrick Campbell. In gray paper wrappers.</td>
</tr>
<tr>
<td>1914</td>
<td>Typescript describing action to be filmed. Leaves 3 and 4.</td>
</tr>
</tbody>
</table>

#### Ibsen’s Ghost

A one-act play written in 1891 and produced May 30, 1891, at Toole’s Theatre, London. Sixteen copies of the play were privately printed in January 1939 by George Lionel Seymour Dawson-Damer, Viscount Carlow, at his Corvinus Press.

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1893</td>
<td>Autograph manuscript. Accompanied by one half-sheet of manuscript music signed WR, and one leaf of script in verse, in an unidentified hand, titled “Ibsen.”</td>
</tr>
<tr>
<td>1932</td>
<td>Typescript. Autograph inscription on title page: “T.L.G. from JMB, Oct 1932.” Thomas Lennox Gilmour added autograph notes on first two flyleaves: “One of six copies” and one on the history of the play. Autograph note by Viscount Carlow on first flyleaf: “It was from this copy that the edition of 16 copies produced at the Corvinus Press was printed. Carlow 1939.” Bound in tan cloth.</td>
</tr>
<tr>
<td>[1932?]</td>
<td>Typescript</td>
</tr>
<tr>
<td>undated</td>
<td>If There Had Been No War. Autograph notes for a play; subtitled “(The ‘Men of 50’ idea turned round).”</td>
</tr>
</tbody>
</table>

#### A Kiss for Cinderella


<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>circa 1916</td>
<td>Typescripts of Acts I-III, with autograph revisions. With twenty numbered leaves of autograph manuscript laid in: Act I (1-6); Act II (1-4, 30-35); Act III (1-3). In gray paper wrappers.</td>
</tr>
<tr>
<td>b. 38, f. 874</td>
<td>Typescripts of various acts with autograph revisions</td>
</tr>
<tr>
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</tr>
<tr>
<td></td>
<td>Two typescripts of Act I, one of Act II and two of Act III; four in gray paper wrappers, one in brown paper wrappers.</td>
</tr>
<tr>
<td>b. 38, f. 875</td>
<td>Typescript leaves</td>
</tr>
<tr>
<td></td>
<td>Leaves from other typescripts with autograph revisions: Act II (3-11); Act III (8-10, 21-26); Act III (7 unnumbered).</td>
</tr>
<tr>
<td>b. 38, f. 876</td>
<td>Contract between Barrie and Leon M. Lion</td>
</tr>
<tr>
<td></td>
<td>For productions in “South Africa including the territories of Rhodesia Portuguese East Africa and East and South West Africa” for one year.</td>
</tr>
<tr>
<td><strong>The Ladies’ Shakespeare</strong></td>
<td>A three-act parody of Shakespeare’s <em>The Taming of the Shrew</em> told from a feminist perspective. It was produced by Maude Adams in October 1914 in Rochester, New York, and subsequently toured in the 1914-1915 season.</td>
</tr>
<tr>
<td>b. 38, f. 877</td>
<td>Typescript, signed, with autograph revisions and autograph manuscript pages</td>
</tr>
<tr>
<td></td>
<td>One printed page from the Temple Shakespeare is attached to page 35 of the script.</td>
</tr>
<tr>
<td>b. 38, f. 878</td>
<td>Typescript and printed pages pasted into a signed notebook</td>
</tr>
<tr>
<td></td>
<td>Manuscript revisions and note (on free endpaper) in an unidentified hand, presumed to be that of Herbert Beerbohm Tree: “If lost to be returned to H. B. Tree His Majesty’s Theatre.” The printed pages are from <em>The Chiswick Shakespeare</em>. Bound in half cloth with marbled covers.</td>
</tr>
<tr>
<td>b. 39, f. 879</td>
<td>Autograph manuscript, signed and dated</td>
</tr>
<tr>
<td>b. 39, f. 880</td>
<td>Typescript, Act I</td>
</tr>
<tr>
<td></td>
<td>Four typescripts, three with autograph revisions. Each typescript of Act I is a different version of the act with a different title. Typescript 4 is signed on the title page. In gray paper wrappers.</td>
</tr>
<tr>
<td>b. 39, f. 881</td>
<td>Typescript, Acts II and III</td>
</tr>
<tr>
<td></td>
<td>One typescript, with autograph revisions, of each act. Act II is a different version of the play, not related to any of the typescripts or to the manuscript. No combination of these typescripts makes a complete play. In gray paper wrappers.</td>
</tr>
<tr>
<td><strong>The Little Minister</strong></td>
<td>A four-act play based on Barrie’s 1891 novel, produced on September 13, 1897, at the Empire Theatre, Washington.</td>
</tr>
<tr>
<td>b. 39, f. 882</td>
<td>One unnumbered leaf of autograph manuscript from Act IV</td>
</tr>
</tbody>
</table>
Plays and Other Scripts > The Little Minister (continued)

b. 39, f. 883  Typescript, Acts I-IV  circa 1897
Two typescripts of Act I, one of Act II, two of Act III, and two of Act IV, with autograph revisions and manuscript revisions in an unidentified hand. These typescripts were probably used in the first American production of the play.

b. 39, f. 884  Typescript, Acts I-III  circa 1897
Typescripts with autograph corrections and additions in Act II, and manuscript stage directions in an unidentified hand in Acts I and III. In gray paper wrappers with Addison Bright’s name and address written on the cover of each act.

b. 39, f. 885  Typescript, Acts I, II, and IV  circa 1897
Typescripts with autograph corrections and additions. In gray paper wrappers.

b. 39, f. 886  Score for a string quintet  circa 1897
Manuscript, in unidentified hand, of a score by William Furst for the American production. Inscribed on title page: “Score String Quintett ‘The Little Minister’ Music by Wm. Furst Empire Theatre. N.Y. City.”

b. 40, f. 887  Dialogue quotations, most from The Little Minister  1898–1900
Thirteen short quotations from Barrie scripts, copied and signed by actors including Winifred Emery, Minnie Brooke, Ellen Terry, Violet Bruce, and Cyril Maude.

b. 40, f. 888  Screenplay by Jane Murfin  1934
Duplicator copy of screenplay script issued by RKO Studios, Inc., used and annotated by English actor Donald Crisp.

Mary Rose
A three-act play produced on April 22, 1920, at the Haymarket Theatre, London.

b. 40, f. 889  Autograph manuscript  circa 1920
Titled: “Poor Barbara Lucy Joanne (Left-Hander)” with autograph inscription on first page: “(This is the first draft of Mary Rose. It is much altered in the second M.S. ‘Left Hand’ means that my right hand gave out. I think this and anything subsequently was written with my left hand. JMB 1929)” Accompanied by an autograph letter, signed, from Cynthia Asquith to “Mr. Scribner” dated November 28, 1940. Gift of Henry C. Taylor (Yale 1917), 1948.

b. 40, f. 890-891  Autograph manuscript  circa 1920
Presentation inscription: “To Cynthia Asquith from J. M. Barrie (the M.S. of ‘Mary Rose’) May 9, 1920.” Accompanied by four leaves of autograph manuscript numbered 15, 16, 17, and 17 which correspond to leaves 17, 18, 19, and 20 of Act II of the autograph manuscript. Bound in blue morocco by Douglas Cockerell & Son; signed “DC & Son 1929” and enclosed in a wooden case.

b. 40, f. 892  Typescript, Acts I-III  circa 1920
Typescript with autograph revisions; many leaves are written on both sides. In gray paper wrappers.
### Plays and Other Scripts > Mary Rose (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 41, f. 893</td>
<td>Typescript, Acts I-III</td>
<td>circa 1920</td>
</tr>
<tr>
<td>b. 41, f. 894-896</td>
<td>Typescript, Acts I-III</td>
<td>circa 1920</td>
</tr>
<tr>
<td></td>
<td>Six copies of Act I, four copies of Act II, two copies of Act III, all with autograph revisions. Some copies have ground plans. In gray paper wrappers.</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 897</td>
<td>Men of Fifty</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Autograph notes for a play.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The New Word</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 898</td>
<td>Autograph manuscript, signed</td>
<td>circa 1915</td>
</tr>
<tr>
<td>b. 41, f. 899</td>
<td>Typescript, with autograph revisions</td>
<td>circa 1915</td>
</tr>
<tr>
<td>b. 41, f. 900</td>
<td>Typescript</td>
<td>circa 1915</td>
</tr>
<tr>
<td></td>
<td>From the American production, with cast list from program inserted in front. Manuscript notes revisions in red ink by “E Broadley” and pencil notes in an unidentified hand.</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 901</td>
<td>Old Friends</td>
<td>circa 1910</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, signed, of a one-act play produced March 1, 1910, at the Duke of York’s Theatre, London.</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 902</td>
<td>The Old Lady Shows Her Medals</td>
<td>circa 1917</td>
</tr>
<tr>
<td>b. 41, f. 903</td>
<td>The 1000 N’S</td>
<td>circa 1904</td>
</tr>
<tr>
<td></td>
<td>Autograph notes for a play. The “N” refers to “Nightingale,” according to Denis Mackail in his The Story of J. M. B. (London: Peter Davies, 1941), pages 358, 359, and 386.</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 904</td>
<td>The Origin of Harlequin</td>
<td>circa 1918</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of stage directions and script for a one-act ballet produced at a charity matinee on June 28, 1918, at Wyndham’s Theatre, London. It was evidently written for Rosy Rapture, the Pride of the Beauty Chorus, but no reference appears in the typescript of that revue in the Barrie Collection. A similar ballet, without words, is Scene 4 in Reconstructing a Crime.</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 905</td>
<td>A Page from Dumas</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Two autograph manuscript versions of a one-act play adapted from an incident in The Three Musketeers. Accompanied by one leaf and three pages of autograph notes.</td>
<td></td>
</tr>
</tbody>
</table>
Plays and Other Scripts (continued)

_Pantaloon: A Domestic Drama_

A one-act play produced April 5, 1905, at the Duke of York’s Theatre, London, as a curtain raiser for _Alice-Sit-by-the-Fire_.

<table>
<thead>
<tr>
<th>b. 42, f. 906</th>
<th>Autograph manuscript, incomplete</th>
<th>circa 1905</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 42, f. 907</td>
<td>Autograph manuscript</td>
<td>circa 1905</td>
</tr>
<tr>
<td>b. 42, f. 908</td>
<td>Typescripts</td>
<td>circa 1905</td>
</tr>
<tr>
<td></td>
<td>Two typescripts with autograph revisions; one typescript is signed.</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 909</td>
<td>Typescript</td>
<td>circa 1905</td>
</tr>
<tr>
<td></td>
<td>With manuscript annotations in an unidentified hand.</td>
<td></td>
</tr>
</tbody>
</table>

_Peter Pan, or the Boy Who Wouldn’t Grow Up_

The play was first produced on December 27, 1904, at The Duke of York’s Theatre, London, but not published as a play until 1928. Material is filed in chronological order.

| b. 42, f. 910   | “Fairy”                          | 1903 October 14 |
|                 | Autograph notes for a play, accompanied by ten leaves, some written on both sides, of undated autograph “Revise notes.” |           |
| b. 42, f. 911   | Autograph manuscript leaves numbered 8, 30, 31 and 32 | circa 1904 |
|                 | From an early version of the play. |           |
| b. 42, f. 912   | Typescript, “Anon,” Act III      | 1904 |
|                 | Two typescripts, with autograph revisions, of Act III of the three-act version of the play. Many leaves are written on both sides. |           |
| b. 42, f. 913   | Autograph manuscript, Act III, scenes 2 and 4 | 1904–1905 |
|                 | Scene 2 is similar to the text of the same scene in the 1904-1905 three-act version (typescript) of the play entitled “Anon.” Most of the text of Scene 4 is published in Roger Lancelyn Green’s _Fifty Years of Peter Pan_ (London: Peter Davies, 1954), pages 66-67. |           |
|                 | The three-act version of the play, with manuscript revisions in an unidentified hand and interleaved with lighting plots, stage business, and prompt cues in several unidentified hands. First preliminary leaf: “A Note On the Acting of a Fairy Play.” Used in the 1904-1905 production. In gray paper wrappers. |           |
| b. 42, f. 917   | Typescript, “Anon,” Scene 5       | 1904–1905 |
|                 | With autograph revisions. A version or possible ending of the early version of the play, this leaf could be the variant copy Roger Lancelyn Green speaks of in his _Fifty Years of Peter Pan_ (London: Peter Davies, 1954). |           |
Plays and Other Scripts > Peter Pan, or the Boy Who Wouldn’t Grow Up (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 42, f. 918</td>
<td>Typescript, Act I</td>
<td>1905</td>
</tr>
<tr>
<td>b. 42, f. 919-920</td>
<td>Typescript, Acts II-V</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>Two typescripts (variants) with autograph revisions, from the five-act version, prepared for the first American production in Washington, November 1905. One typescript is accompanied by a carbon copy of Acts III and IV.</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 921</td>
<td>Typescript, Act III</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>From the five-act version. In a gray paper wrappers.</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 922</td>
<td>Typescript, Act III (The Lagoon)</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>From the five-act version.</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 923</td>
<td>Typescript, Act III (The Lagoon)</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>With autograph revisions, from the five-act version.</td>
<td></td>
</tr>
<tr>
<td>b. 43, f. 924</td>
<td>Act V</td>
<td>1905 June 13</td>
</tr>
<tr>
<td></td>
<td>From the five-act American version, in gray paper wrappers.</td>
<td></td>
</tr>
<tr>
<td>b. 43, f. 925</td>
<td>“Complete Score of Overture and Incidental Music” by John Crook and Gustav Saenger</td>
<td>[1904]</td>
</tr>
<tr>
<td></td>
<td>Manuscript, in unidentified hand, of a condensed score featuring performance notes and markings. For the Charles Frohman production starring Maude Adams with music by John Crook, of the Duke of York’s Theatre, London, and Gustav Saenger, of the Empire Theatre.</td>
<td></td>
</tr>
<tr>
<td>b. 43, f. 926</td>
<td>“Notes to accompany sketch for curtain”</td>
<td>1907</td>
</tr>
<tr>
<td></td>
<td>Autograph notes describing the curtain to be used in the 1908 production of Peter Pan. The curtain, designed to resemble a sampler, was a gift from Barrie to Charles Frohman. An image of the curtain appears in Roger Lancelyn’s Fifty Years of Peter Pan (London: Peter Davies, 1954).</td>
<td></td>
</tr>
<tr>
<td>b. 43, f. 927</td>
<td>“Twenty Years After”</td>
<td>1908</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, incomplete, of an epilogue to the play Peter Pan. Produced as “An After-thought” on one night only, February 22, 1908, at the Duke of York’s Theatre, London. Accompanied by five pages of autograph notes including ideas for sequels to the Peter Pan story and for the development of the character of Peter Pan.</td>
<td></td>
</tr>
<tr>
<td>b. 43, f. 928</td>
<td>“An After-thought”</td>
<td>1908</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, with revisions, of an epilogue to the play Peter Pan, with an autograph inscription on the first leaf, “To Hilda Trevelyan, my incomparable Wendy, from J. M. B. March 1908.” It was produced on one night only, February 22, 1908, at the Duke of York’s Theatre, London. Published in When Wendy Grew Up, an Afterthought (Edinburgh: Nelson, 1957). Accompanied by a signed manuscript in the hand of Hilda Trevelyan explaining how the play came to be written and produced and how the manuscript was given to her, and an undated typed transcript in an orange wrapper.</td>
<td></td>
</tr>
</tbody>
</table>
b. 43, f. 929  
"An After-thought"
Typescript, with autograph revisions and manuscript revisions in Hilda Trevelyan's hand; in gray paper wrappers. Published in When Wendy Grew Up, an Afterthought (Edinburgh: Nelson, 1957). Accompanied by a typed letter, signed, to Sydney Blow from the Assistant Comptroller (name illegible) in the Lord Chamberlain's office (May 22, 1956).

b. 43, f. 930  
Synopsis
Autograph manuscript with notes on first and last leaves: "I think this was done as a leaflet for the Paris production" and "Written for the Vaudeville Theatre, Paris where (translated into French) it was given away with the programmes. The London company played it. [June 1908] J.M.B." The French translation appeared in a twelve-page booklet titled "L’histoire de Peter Pan, ou le petit garçon qui ne voulait pas grandir."

b. 43, f. 931  
"Conductor Score"
Manuscript score in an unidentified hand of incidental music by John Crook, with an autograph inscription by Irene Boucicault to George Barnes.

b. 43, f. 932  
Speech for Hilda Trevelyan
Autograph manuscript of a speech written by Barrie and probably delivered by Hilda Trevelyan at the Playgoers' Club "Peter Pan Dinner" on December 22, 1912; accompanied by the printed program for the dinner.

b. 43, f. 933  
Scenario for a film version
Autograph manuscript leaves numbered 30, 31, 45, 53½, [54], 58-61.

b. 43, f. 934  
Scenario for a film version
Typescript, with autograph inscription on title page: "Private Property - J. M. Barrie"; in gray paper wrappers. Accompanied by a typed transcript of a note to Maude Adams (original note not present).

b. 43, f. 935  
"Scenario for film of Peter Pan or the Boy who Wouldn't Grow Up"
Typescript with autograph revision and note to typist; in gray paper wrappers.

b. 43, f. 936  
"Scenario for film of Peter Pan or the Boy who Wouldn't Grow Up"
Two typescripts (variants) with autograph revisions; in gray paper wrappers.

b. 43, f. 937  
"Scenario for a proposed Film Of Peter Pan or The Boy Who Wouldn’t Grow Up"
Two typescripts (variants) with autograph revisions in one; in gray paper wrappers. Published in Roger Lancelyn Green's Fifty Years of Peter Pan (London: Peter Davies, 1954).

b. 43, f. 938  
"Jas Hook at Eton, or The Solitary"
Autograph manuscript of a short story originally written for publication in The Flying Carpet, which was replaced by "Neil and Tintinnabulum." It appears later in a speech, "Capt. Hook at Eton," delivered by Barrie to the First Hundred at Eton on July 7, 1927.
<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Truth about Peter Pan&quot;</td>
<td>1926</td>
<td>Autograph manuscript written for <em>The Treasure Ship: a Book of Prose and Verse</em>.</td>
</tr>
<tr>
<td>&quot;To the Five&quot;</td>
<td>1928</td>
<td>Preface/dedication prepared for the publication of the play. Accompanied by leaves 4, 5, 6, 7, and 15 of another manuscript version of the &quot;dedication&quot; and by one leaf of notes.</td>
</tr>
<tr>
<td>&quot;To the Five&quot;</td>
<td>undated</td>
<td>Autograph manuscript, with pages numbered; pages present here: 1-4, 6-7, 13, 13, 14-17.</td>
</tr>
<tr>
<td>&quot;M.S. of Peter Pan. The only one in existence so far as I know&quot;</td>
<td>1928 July</td>
<td>Autograph manuscript, signed, of the five-act version prepared for publication. The sixteen preliminary leaves contain Barrie’s dedication/preface “To the Five,” dated May 9, 1928. There are alterations in the work as published. The title inscribed on the flyleaf continues “to Cynthia Asquith from her affectionate J. M. Barrie Dec 1928” with a second presentation inscription on verso of free front endpaper: “for Simon Asquith from his mother Cynthia Asquith.” Bound in brown morocco by Douglas Cockerell &amp; Son; signed “DC &amp; Son 1928” and enclosed in a wooden box.</td>
</tr>
<tr>
<td>Acts I-IV of the five-act version</td>
<td>1928</td>
<td>Typescript with autograph revisions.</td>
</tr>
<tr>
<td>&quot;Pirate Ship&quot;</td>
<td>undated</td>
<td>Autograph manuscript of Captain Hook’s opening speech from Act V. Bound in blue morocco by Morrell, London.</td>
</tr>
<tr>
<td>Synopsis of Act I</td>
<td>undated</td>
<td>Typescript. This synopsis does not appear to have been written by Barrie.</td>
</tr>
</tbody>
</table>
Plays and Other Scripts > Peter Pan, or the Boy Who Wouldn’t Grow Up (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 44, f. 949</td>
<td>Mimeographed script of musical based on the play Produced October 19, 1954, at the Winter Garden, New York; contains prop lists, hanging plot, costume plot, etc.</td>
<td>1954</td>
</tr>
<tr>
<td>b. 45, f. 950</td>
<td>“Play Without Words” Autograph manuscript of a skit.</td>
<td>undated</td>
</tr>
<tr>
<td>La Politesse</td>
<td>A one-act comedy produced June 28, 1918, at Wyndham’s Theatre, London.</td>
<td></td>
</tr>
<tr>
<td>b. 45, f. 951</td>
<td>Autograph manuscript, signed and dated Titled “Sketch - Suggested by an incident in Le Feu.”</td>
<td>1918 March 23</td>
</tr>
<tr>
<td>b. 45, f. 952</td>
<td>Typescripts with autograph revisions Three typescripts titled “Sketch Suggested by an incident in Le Feu.” In brown paper wrappers.</td>
<td>circa 1918</td>
</tr>
<tr>
<td>b. 45, f. 953</td>
<td>Autograph manuscript, signed With autograph note on first page: “For benefit performance only.”</td>
<td>circa 1918</td>
</tr>
<tr>
<td>b. 45, f. 954</td>
<td>Typescripts with autograph revisions Two typescripts in brown paper wrappers.</td>
<td>circa 1918</td>
</tr>
<tr>
<td>b. 45, f. 955</td>
<td>Typescript, with autograph revisions Titled “The Poliitest Nation.” In brown paper wrappers.</td>
<td>circa 1918</td>
</tr>
<tr>
<td>The Professor’s Love Story</td>
<td>A three-act play produced December 19, 1892, at the Star Theatre, New York, and June 25, 1894, at the Comedy Theatre, London.</td>
<td></td>
</tr>
<tr>
<td>b. 45, f. 956</td>
<td>Autograph manuscript, signed Pages 21-26 of Act III wanting and supplied in typescript.</td>
<td>circa 1892</td>
</tr>
<tr>
<td>b. 45, f. 957</td>
<td>Typescript, with autograph corrections and additions Acts I-III; in gray paper wrappers.</td>
<td>circa 1892</td>
</tr>
<tr>
<td>b. 45, f. 958</td>
<td>Punch Typescript of a one-act play with note in an unidentified hand: “Sent to Miss Maude Adams by request of J. M. Barrie.” Performed April 5, 1906, at the Comedy Theatre, London, as part of a triple bill. George Bernard Shaw is represented in the character “New Man.” Accompanied by one leaf of autograph manuscript numbered page 5½. In gray paper wrappers.</td>
<td>circa 1906</td>
</tr>
<tr>
<td>Quality Street</td>
<td>Play produced on November 11, 1901, at the Knickerbocker Theatre, New York.</td>
<td></td>
</tr>
<tr>
<td>b. 45, f. 959</td>
<td>“Quotation and Autographs from ‘Quality Street’” Quotations from the play written and signed by the cast in the 1902 production at the Vaudeville Theatre, London, including Seymour Hicks and Ellaline Terriss.</td>
<td>1902</td>
</tr>
</tbody>
</table>
Plays and Other Scripts > Quality Street (continued)

b. 45, f. 960  Score for a string quintet  circa 1901

b. 45, f. 961  A Real Play at Last  undated
A one-act play; typescript with manuscript corrections; in red paper wrappers.

b. 45, f. 962  The Real Thing at Last  circa 1916
Carbon typescript for a silent film, a satire of Macbeth as if it had been performed as an American film. It was shown on March 7, 1916, at the London Coliseum during a benefit to raise funds for the Y.M.C.A. Titled “Film” and “Macbeth” on cover and “Film” on title page. In gray paper wrappers.

Reconstructing the Crime. A Strange Play in Seven Scenes
Produced February 16, 1917, at the Palace Theatre, London.

b. 45, f. 963  Typescript, initialed, with autograph revisions  circa 1917
Each scene individually bound in brown paper wrappers; Scene 4 is a ballet titled “The Origin of Harlequin.”

b. 45, f. 964  Typescript with manuscript revisions in an unidentified hand  circa 1917
All scenes bound together; Scene 4 (ballet) has been cut out. Accompanied by one leaf of typed directions for stage business. In a gray paper wrappers.

Richard Savage
A four-act play, written in collaboration with H. B. Marriott Watson and produced only once, on April 16, 1891, at a matinee at Criterion Theatre, London. Barrie’s account of the production appears in Chapter XXIII of The Greenwood Hat.

b. 46, f. 965  “Scenario of Richard Savage”  circa 1891
Autograph notes for a three-act version of the play.

b. 46, f. 966  Autograph manuscript, with corrections  circa 1891
Autograph inscription on first page: “Though all in my own handwriting this was a joint work by H. B. Marriott Watson and myself. The first thing of mine produced on the stage, and then only once at a matinee at Criterion Theatre.” The names of the characters in Act I differ from those in the following acts. Accompanied by a single sheet of autograph manuscript which corresponds to page 12 of Act II.

b. 46, f. 967  Stage play license  1891 March 24
Engraved form permitting the Criterion Theatre produce the play Richard Savage; filled in on both sides in manuscript and signed by the Lord Chamberlain (Edward Bootle-Wilbraham, Earl of Lathom).

Rosalind: A Little Comedy
A one-act play produced October 14, 1912, at the Duke of York’s Theatre, London.
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 46, f. 968 | Typescript with autograph revisions  
Dated in typist’s stamp on title page. In gray paper wrappers.                                                                                              | 1910 April 18 |
| b. 46, f. 969 | Typescript with autograph revisions  
In gray paper wrappers.                                                                                                                                          | circa 1910   |
| b. 46, f. 970 | Four typescripts with manuscript revisions in unidentified hands  
Three typescripts are in blue paper covers, one in yellow. The typescripts are labelled Prompt Copy, Mrs. Page, Mrs. Quickly, and Charles. The Prompt Copy is accompanied by a stage plan. | [1912]       |
| b. 46, f. 971 | Two typescript sides for “Mrs. Quickly” and “Charles”  
Both annotated in Irene Vanbrugh’s hand “Property of Irene Vanbrugh. 3 Dudley House Westmoreland St. W1.” In gray paper wrappers.                          | [1912]       |
| b. 46, f. 972 | Typescript with manuscript revisions in Irene Vanbrugh’s hand  
Accompanied by a copy of four leaves of the text (18, 19, 20-22, 22-23) in the hand of Irene Vanbrugh. Bound in green morocco with author, title and “I.V. 1912” gold-stamped on the front cover, and Vanbrugh’s signature on the first front flyleaf. | 1912         |
| b. 46, f. 973 | Typescript with manuscript revisions in Irene Vanbrugh’s hand  
Accompanied by six leaves of manuscript (in an unidentified hand) of lighting plots, property plots and stage sets, and seven telegrams addressed to Irene Vanbrugh in an envelope inscribed “’Rosalind’ Property Telegrams.” | [1912]       |
| b. 46, f. 974 | Typescript with manuscript revisions in Irene Vanbrugh’s hand  
In a gray wrapper, with Elizabeth Marbury’s printed sticker on the front cover.                                                                                                                   | [1912]       |
| b. 46, f. 975 | Typescript of a scenario by Peter Lambda  
Accompanied by one leaf with a poem in an unidentified hand.                                                                                                                                               | undated      |

**Rosy Rapture: The Pride of the Beauty Chorus**  

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 46, f. 976 | Typescript  
Cover title: “Revue.” In gray paper wrappers.                                                                                                      | circa 1915   |
| b. 46, f. 977 | Typescript  
Cover and title page title: “Burlesque.” In gray paper wrappers.                                                                                  | circa 1915   |

**Seven Women**  

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 46, f. 978 | Typescripts with autograph revisions  
Three typescripts, all with autograph revisions. Typescript 1 varies from typescripts 2 and 3 which are the same as the version published in *The Plays of J. M. Barrie* (London: Hodder and Stoughton, 1928). In gray paper wrappers. | circa 1917   |
<table>
<thead>
<tr>
<th>b. 46, f. 979</th>
<th>Typescript</th>
<th>1917</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irene Vanbrugh’s copy, bound in green morocco with author, title, and “I.V. 1917” stamped in gold on the front cover.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 980</th>
<th>Shakespeare’s Legacy</th>
<th>[1916]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typescript, with autograph revisions, of a one-act play produced April 14, 1916, at the Drury Lane Theatre, London, for a Shakespeare tercentenary celebration. It was privately printed by Clement Shorter in London, May 9, 1916. In gray paper wrappers.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 981</th>
<th>Autograph manuscript</th>
<th>circa 1921</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 982</th>
<th>Autograph manuscript</th>
<th>circa 1921</th>
</tr>
</thead>
<tbody>
<tr>
<td>One leaf with the page number 15.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 983</th>
<th>Typescript with autograph revisions</th>
<th>circa 1910</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 984</th>
<th>Typescript</th>
<th>1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes pen and ink sketch of stage setting with property list. Clipped cast list from Empire Theatre performance (January 29, 1912), starring Ethel and John Barrymore, and Hattie Williams, is pasted on front flyleaf. Bound.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 985</th>
<th>“Barrie’s dialogue acted by Michael Simon at Stanway August 1925”</th>
<th>1925 August</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompanied by an envelope inscribed by Cynthia Asquith.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 47, f. 986</th>
<th>“Tomorrow and Tomorrow and Tomorrow (The Spinning Wheel)”</th>
<th>[1926]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autograph manuscript; last leaves of the play are missing.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Plays and Other Scripts > “The Stanway Plays” > The Wheel (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 47, f. 988-989</td>
<td>“The Wheel”</td>
<td>1926 Four typescripts with autograph revisions, and some manuscript revisions in Cynthia Asquith’s hand in Typescript IV. Two scripts dated November 26, 1926; two scripts marked “Prompt Copy” are undated. In gray paper wrappers. Accompanied by performance program printed by the Curwen Press, Christmas 1926.</td>
</tr>
<tr>
<td>b. 47, f. 990</td>
<td>Autograph manuscript, signed</td>
<td>[1925] Inscribed on first front flyleaf: “Cynthia Asquith.” Bound in green morocco by Douglas Cockerell &amp; Son; signed “DC &amp; Son 1929.”</td>
</tr>
<tr>
<td>b. 47, f. 991</td>
<td>Typescript with autograph revisions and manuscript notes in an unidentified hand.</td>
<td>[1925] In brown paper wrappers. Accompanied by a printed program for the play.</td>
</tr>
<tr>
<td>b. 47, f. 992</td>
<td>Typescripts</td>
<td>1923 Three scenarios with autograph revisions and manuscript revisions in an unidentified hand.</td>
</tr>
<tr>
<td>b. 47, f. 993</td>
<td>Notes and titles</td>
<td>1923 Autograph notes for the scenario accompanied by typescript titles, with manuscript notes in an unidentified hand, to be used with the scenario.</td>
</tr>
<tr>
<td>b. 47, f. 994</td>
<td>The Story of her Life: A Fifteen Minute Sketch</td>
<td>undated Autograph manuscript of a play, incomplete. Characters in the play are Gilbert Hare, Gerald du Maurier, and Lady Tree.</td>
</tr>
<tr>
<td>b. 48, f. 995</td>
<td>“Der Tag,” or The Tragic Man</td>
<td>circa 1914 A one-act play produced December 21, 1914, at the Coliseum, London.</td>
</tr>
<tr>
<td>b. 48, f. 996</td>
<td>Typescript with autograph revisions, initialed</td>
<td>circa 1914</td>
</tr>
<tr>
<td>b. 48, f. 997</td>
<td>Typescript with autograph revisions</td>
<td>circa 1914</td>
</tr>
<tr>
<td>b. 48, f. 998</td>
<td>Typescript</td>
<td>circa 1914</td>
</tr>
</tbody>
</table>

**[Taming of the Shrew]**

Notes, scripts, and ideas for film and stage productions based on Shakespeare’s play.
Plays and Other Scripts > [Taming of the Shrew] (continued)

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 48, f. 999 | Autograph manuscript of part of a play  
Titled “Taming.” The leaves are numbered 5-7 and [1]-14. Accompanied by four leaves of autograph manuscript notes for the play. | circa 1915 |
| b. 48, f. 1000 | Autograph notes for a play  
Titled “Shakes.” | undated |
| b. 48, f. 1001 | Autograph notes for a film  
The leaves are numbered 31, 32, 33, 33½, and 34. | 1920 January 9 |
| b. 48, f. 1002 | Autograph notes for a film  
Titled on first page: “A Comedy. For the Film.” | circa 1920 |
| b. 48, f. 1003 | Typescript notes for a film  
Titled on title page: “A Comedy. For the Film.” | circa 1920 |
| b. 48, f. 1004 | Temperament  
Autograph notes for a play about an actor. | undated |
| | The Twelve-Pound Look  
A one-act play produced March 1, 1910, at the Duke of York’s Theatre, London. |  |
| b. 48, f. 1005 | Autograph manuscript  
The first two leaves of a script, accompanied by the first leaf of another version of the play. | [1910] |
| b. 48, f. 1006 | Typescript, signed, with autograph corrections  
| | The Wedding Guest  
A four-act play produced in September 27, 1900, at the Garrick Theatre, London. The text was published in a supplement to the *Fortnightly Review* in December 1900. |  |
| b. 48, f. 1007 | Autograph manuscript, signed | circa 1900 |
| b. 48, f. 1008 | Typescript  
Four acts in carbon copy, with cover title: “The Two Kinds of Women”  
In gray paper wrappers. | circa 1900 |
| | A Well-Remembered Voice  
A one-act play produced June 23, 1918, at Wyndham’s Theatre, London. Published in Barrie’s *Echoes of the War* (London: Hodder and Stoughton, 1918). |  |
| b. 48, f. 1009 | Typescripts  
Five typescripts with autograph revisions. | circa 1918 |
| b. 48, f. 1010 | Typescripts  
Sides for the characters Mr. Don, Mrs. Don, Laura Bell, Mr. Rogers, Another, and Major Armitage. In brown paper wrappers. | circa 1918 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>circa 1908</td>
<td>Typescript with autograph and manuscript corrections and additions</td>
<td>Charles Frohman's name is stamped on the preliminary leaves of Acts II, III, and IV. Autograph corrections and additions in Acts II and III, and manuscript corrections in an unidentified hand in Acts II, III, and IV. In green linen wrappers.</td>
</tr>
<tr>
<td>circa 1908</td>
<td>Typescript, with autograph corrections and additions</td>
<td>Pasted on the verso of the preliminary leaf of Act I is the autograph signature of Maude Adams. Accompanied by a second copy of Act II with corrections and additions in an unidentified hand. In gray paper wrappers.</td>
</tr>
<tr>
<td>1925</td>
<td>Typescript</td>
<td>R. Golding Bright's name is stamped on the preliminary leaves of each act with the date October 27, 1925, within a second stamp of Marshall's Typewriting &amp; Translations. Bound in green cloth.</td>
</tr>
<tr>
<td>circa 1908</td>
<td>Autograph notes</td>
<td></td>
</tr>
<tr>
<td>undated</td>
<td>Typescript</td>
<td>In gray covers, each stamped “From Charles Frohman, Empire Theatre Building, Broadway &amp; 40th Street, New York” with “M. A.” in ink on each cover label. Gift of New York Public Library.</td>
</tr>
<tr>
<td>circa 1915</td>
<td>Typescript with autograph revisions. Irene Vanbrugh, Lillian Braithwaite and Nelson Keys are the principal characters in the skit. In gray paper wrappers.</td>
<td></td>
</tr>
<tr>
<td>1914</td>
<td>Typescript</td>
<td>Typescript of a skit produced privately July 3, 1914, at the Savoy Theatre for a party given by Barrie for famous people in the literary, theatrical, and political world. A. E. W. Mason is the subject of the skit.</td>
</tr>
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</tbody>
</table>
Plays and Other Scripts > Untitled plays (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 49, f. 1021</td>
<td>Act II of a play set at the “British Legation in Brugia”</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Typescript with manuscript corrections and additions; characters include Rodney Lydyard, Reginald Rankin, Sir Charles Garmilow, Lady Garmilow, and Belvaney. In brown paper wrappers.</td>
<td></td>
</tr>
</tbody>
</table>

Prefaces
Arranged chronologically.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1022</td>
<td>For <em>The Boy Who Did Grow Up</em></td>
<td>1919</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1023</td>
<td>For <em>The Young Visiters</em></td>
<td>1919</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript published in <em>The Young Visiters, or, Mr. Salteenas Plan</em>, by Daisy Ashford (London: Chatto &amp; Windus, 1919).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1024</td>
<td>For <em>Theatre Street: the Reminiscences of Tamara Karsavina</em></td>
<td>1930</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript; varies from the text published in <em>Theatre Street: the Reminiscences of Tamara Karsavina</em> (London: W. Heinemann, Ltd., 1930).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1025</td>
<td>For <em>Antony (Viscount Knebworth): A Record of Youth</em></td>
<td>1935</td>
</tr>
</tbody>
</table>

Speeches

Arranged chronologically.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1026</td>
<td>&quot;Miss Trevelyan at the O.P. Club&quot;</td>
<td>1908</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech written by Barrie and delivered by Hilda Trevelyan at the Annual Dinner of The O.P. Club, London. Accompanied by a typed letter, signed, from Carl Hentschel to Hilda Trevelyan dated September 23, 1908; a printed program for the dinner, autographed by Carl Hentschel and Max Pemberton; and a typed copy of the speech.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1027</td>
<td>Draft of a speech possibly delivered while visiting the United States</td>
<td>1914</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1028</td>
<td>For the unveiling of the Recording Angel memorial in St Stephen’s Porch, Westminster Hall</td>
<td>1921</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript accompanied by an envelope with note in the hand of Cynthia Asquith: “Speech written by J. M. Barrie for the then Prince of Wales (Duke of Windsor) on the occasion of his unveiling of House of Commons War Memorial; but NOT delivered!”</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1029</td>
<td>To the Critics’ Circle</td>
<td>1922</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript notes for a speech to the Critics’ Circle, delivered May 26, 1922, at the Savoy Hotel.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1030</td>
<td>Rectorial address, the University of St Andrews</td>
<td>1922 May 3</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, signed and dated April 19, 1922; inscribed on page 1: “To Mrs Irvine with affectionate regards from J M Barrie.” Accompanied by a brown envelope inscribed in hand of Cynthia Asquith: “Manuscript of Address J.M.B. Adelphi Terrace House May 15th 1922.” Published as Courage (London: Hodder and Stoughton, 1922).</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1031</td>
<td>“Rhodes Scholars”</td>
<td>1928 June 20</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1032</td>
<td>“Mary Queen of Scots Bazaar at Jedburgh”</td>
<td>1928 October 11</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1033</td>
<td>“Society of Authors Dinner”</td>
<td>1928 November 28</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech delivered to the Incorporated Society of Authors, Playwrights, and Composers.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1034</td>
<td>“Scottish Corporation Dinner”</td>
<td>1928 November 30</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, signed, of a speech delivered to the Royal Scottish Corporation.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1035</td>
<td>“Newspaper Press Fund”</td>
<td>1929 April 23</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1036</td>
<td>“Royal Literary Fund”</td>
<td>1930 May 9</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1037</td>
<td>“Kirriemuir”</td>
<td>1930 June 7</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech delivered at the opening of the cricket pavilion in Kirriemuir on the occasion of receipt of the Freedom of Kirriemuir. Accompanied by a typed transcript and carbon copy, both with autograph revisions.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1038</td>
<td>“Installation as Chancellor of Edinburgh University”</td>
<td>1930 October 25</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of the address delivered on his installation to the office of chancellor, with note: “To Cynthia from JMB.” Varies from the text published in London, 1930. Accompanied by page nine of another autograph manuscript copy of the speech.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1039</td>
<td>To the Edinburgh University Club of London</td>
<td>1930 November 12</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript accompanied by one leaf of autograph notes.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1040</td>
<td>For the opening of the Edinburgh Health Exhibition</td>
<td>1932 January 27</td>
</tr>
<tr>
<td></td>
<td>Autograph notes for a speech delivered January 27, 1932, at the Waverly Market.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1041</td>
<td>“Royal Infirmary of Edinburgh”</td>
<td>1932 January 27</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of speech delivered in aid of the Edinburgh Royal Infirmary, accompanied fragments of other drafts and a leaf of notes for the speech.</td>
<td></td>
</tr>
</tbody>
</table>
### Speeches (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 50, f. 1042</td>
<td>To the Grant Institute of Geology, University of Edinburgh</td>
<td>1932 January 28</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, accompanied by one leaf of autograph manuscript notes for the speech.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1043</td>
<td>&quot;Institute of Journalists Edinburgh&quot;</td>
<td>1932 January 30</td>
</tr>
<tr>
<td></td>
<td>Two autograph manuscripts, accompanied by one leaf of autograph notes and three incomplete autograph copies of page 4.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1044</td>
<td>To the Authors’ Club Dinner</td>
<td>1932 December 12</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, accompanied by a typed copy with autograph revisions and nine pages of autograph notes.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1045</td>
<td>For Elisabeth Bergner</td>
<td>[1934]</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech written for Bergner to deliver on the last night of her performance in Margaret Kennedy’s <em>Escape Me Never</em>. In the speech Bergner said she would appear next in a new play without a heroine by Sir James Barrie [The Boy David].</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1046</td>
<td>“Australian Cricketers”</td>
<td>1934 May 31</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech delivered at a dinner honoring the Australian Cricket Team and given by the Surrey County Cricket Club, Carpenters’ Hall. Accompanied by three typescripts of the speech with autograph revisions in two of them. Varies from the text published in <em>McConnachie and J. M. B.</em></td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1047</td>
<td>“Hand”</td>
<td>circa 1935</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech in which Barrie tells how he lost the use of his right hand and how he learned to use his left hand; the speech ends with a toast to Dr. A. Logan Turner.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1048</td>
<td>“Our Rogue in Porcelain”</td>
<td>1935</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript and typescript of a speech given at a lunch on March 5, 1935, to celebrate the jubilee of Marie Tempest. Accompanied by an autograph letter, signed, from Barrie to George W. Bishop (March 26, 1935).</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1049</td>
<td>“Drama”</td>
<td>circa 1936</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript of a speech in which Barrie reminisces about George Bernard Shaw.</td>
<td></td>
</tr>
<tr>
<td>b. 50, f. 1050</td>
<td>“Speech Day at Bedford School”</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, accompanied by autograph notes.</td>
<td></td>
</tr>
</tbody>
</table>

### Other Writings
Arranged alphabetically by title.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>b. 50, f. 1051</td>
<td><em>The Allahakbarrie Book of Broadway Cricket for 1899</em></td>
<td>1899</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript, with author’s corrections and markings for the printer. Inscribed to Charles P. Johnson, January 24, 1918, and bound with Barrie’s autograph letter, signed, to Johnson, dated January 25, 1918. Accompanied by printed version.</td>
<td></td>
</tr>
</tbody>
</table>
Other Writings (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 50, f. 1052</td>
<td>“Andrew Lang Plagiarist” Autograph manuscript, signed. Published under heading “Mr. Plagiary Lang” and signed by “A Woman of Letters” in the Correspondence section of the Scots Observer, June 14, 1890. Bound with the manuscript is a Foreword by an unidentified person, a typed copy of the text of the article, and a typed copy of a reply to the Barrie article as published in the Scots Observer, June 28, 1890. Bound in green morocco.</td>
<td>1890</td>
</tr>
<tr>
<td>b. 50, f. 1053</td>
<td>“Aucassin and Nicolette” Autograph manuscript, signed, with markings for the printer.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 51, f. 1055</td>
<td>“Bad Form” or “An Inconsiderate Waiter” Autograph manuscript, signed, with autograph corrections and additions, of an account of various waiters at the club to which Barrie had belonged for thirty years. Published as “The Inconsiderate Waiter” in the Christmas number of the Illustrated London News (1891). Bound in yellow morocco.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 51, f. 1056</td>
<td>“Barrie at Bay: which was Brown?” Autograph manuscript Hypothetical interview between a reporter and Barrie’s valet, Brown, published anonymously in the New York Times, October 1, 1914. Bound with the manuscript are a typed note, signed by Thomas Lennox Gilmour, explaining the origin of the “interview,” a copy of the “interview” as published in the New York Times, and an autograph manuscript letter from Vilhjalmur Stefansson to the author, dated October 24, 1916. Bound in full brown morocco.</td>
<td>1914</td>
</tr>
<tr>
<td>b. 51, f. 1057</td>
<td>Two typescripts of Gilmour’s explanation of the interview</td>
<td>1914</td>
</tr>
<tr>
<td>b. 51, f. 1058</td>
<td>“The Boy with Two Mothers” Autograph manuscript article, signed.</td>
<td>[1885–1887]</td>
</tr>
<tr>
<td>b. 51, f. 1059</td>
<td>“Candidates on the Rack” Autograph manuscript article, signed.</td>
<td>[1886?]</td>
</tr>
<tr>
<td>b. 51, f. 1060</td>
<td>“Charles Frohman” Autograph manuscript, signed, of a tribute to the American impresario Charles Frohman published in the Daily Mail, London, May 10, 1915. Accompanied by an autograph letter, signed, to James Waters, the drama critic to the Daily Mail, dated May 9, 1915, regarding publication details.</td>
<td>[1915]</td>
</tr>
<tr>
<td>b. 51, f. 1061</td>
<td>“Chess” Autograph manuscript notes and draft for an article on chess.</td>
<td>[1920]</td>
</tr>
<tr>
<td>b. 51, f. 1062</td>
<td>“The China of Tomorrow” Autograph manuscript article, signed.</td>
<td>[1886]</td>
</tr>
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</table>
### Other Writings (continued)

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<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 51, f. 1063</td>
<td>&quot;The Comic Bible&quot; Autograph manuscript article, signed. This manuscript bears the London address which Barrie used from 1885-1887; an article with the same title was published in the Nottingham Journal, December 17, 1883. Another version of this article can be found in Notebook 3 (Box 21).</td>
<td>[1883–1887]</td>
</tr>
<tr>
<td>b. 51, f. 1064</td>
<td>&quot;A Confession&quot; Autograph manuscript, signed, with autograph deletions, revisions, and additions. See letter to H. B. Baildon in Series I.</td>
<td>1903</td>
</tr>
<tr>
<td>b. 51, f. 1065</td>
<td>Continuation of account of rehearsal on roof of Wyndham’s Theatre Autograph manuscript of a fictitious interview with Irene Vanbrugh. There are two extra leaves numbered 7½ and 9½. Accompanied by an envelope with a note in the hand of Lady Cynthia Asquith: &quot;Original article written by J. M. Barrie May 27—never published.&quot;</td>
<td>undated</td>
</tr>
<tr>
<td>b. 51, f. 1066</td>
<td>&quot;Engagement: putting it to her&quot; Autograph manuscript notes for a story in the “Auld Licht” manner.</td>
<td>[1884–1885]</td>
</tr>
<tr>
<td>b. 51, f. 1067</td>
<td>&quot;First Bite at a Cherry&quot; Autograph manuscript of an article concerning the production of Barrie’s play, Ibsen’s Ghost. Irene Vanbrugh, J. L. Toole, and Sir Henry Irving are the principal characters.</td>
<td>[1891?]</td>
</tr>
<tr>
<td>b. 51, f. 1068</td>
<td>&quot;Four Books a Year&quot; Autograph manuscript article, signed; published in the Scots Observer, July 6, 1889. Tipped on cardboard leaves and bound in green morocco with a typescript of the article.</td>
<td>[1889]</td>
</tr>
<tr>
<td>b. 51, f. 1069</td>
<td>&quot;The Freedom of Edinburgh to Follow?&quot; Autograph manuscript, signed, written for the Scots Observer, with a typed transcription bound in; bound by Sangorski &amp; Sutcliffe.</td>
<td>1889 July 13</td>
</tr>
<tr>
<td>b. 51, f. 1070</td>
<td>&quot;From the One to the Other One&quot; Autograph poem written to Arthur Conan Doyle after the first-night failure of Jane Annie, the opera co-written by Barrie and Doyle.</td>
<td>1893</td>
</tr>
<tr>
<td>b. 52, f. 1071</td>
<td>&quot;Good Girl&quot; Autograph manuscript of two stanzas from a Jane Annie opera written in collaboration with Arthur Conan Doyle.</td>
<td>1893</td>
</tr>
<tr>
<td></td>
<td>The Greenwood Hat, being a memoir of James Anon, 1885-1887 A collection of autobiographical sketches, essays, and articles privately printed in Edinburgh by T. and A. Constable Ltd. in 1930; in 1937 it was reset and published by Peter Davies in London.</td>
<td></td>
</tr>
<tr>
<td>b. 52, f. 1072</td>
<td>Autograph notes Contains a list of articles by Barrie with place and date of publication. Accompanied by one leaf of autograph notes.</td>
<td>[1930]</td>
</tr>
<tr>
<td>b. 52, f. 1073</td>
<td>Autograph manuscript, signed This manuscript includes only the introduction, envoi, and the commentary for the articles which make up the text of the book.</td>
<td>[1930]</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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</table>
| b. 52, f. 1074 | “Happy Endings”  
Typed copy of an article supposedly by Barrie. | undated |
| b. 52, f. 1075 | “Has the Author of ‘He’ Read ‘She’?”  
Autograph manuscript, signed. In this article Thomas Moore is assumed to be the author of “He,” which was actually written by Andrew Lang and Walter Herries Pollock. | [1887] |
| b. 52, f. 1076 | “Heresy Hunting”  
Autograph manuscript, signed. | [1885–1887] |
| b. 52, f. 1077 | “A Home for Geniuses”  
Autograph manuscript, signed, which was published in Correspondence, St James’s Gazette, April 19, 1888. | [1888] |
| b. 52, f. 1078 | “How to be Happy Though Humorous (A Guide to Literary Beginners)”  
Autograph manuscript, signed. | [1887] |
| b. 52, f. 1079 | “In Disgrace”  
Autograph manuscript story written in the “Auld Licht” manner. This manuscript is written in Barrie’s left hand (after 1920). The story may have been composed at an earlier date and copied later by Barrie. | undated |
| b. 52, f. 1080 | “In the Editor’s Absence”  
Autograph manuscript of an article published in the National Observer, January 31, 1891. Bound in brown morocco. | 1891 |
| b. 52, f. 1081 | “International Press Cuttings Unlimited Supplied to Nicholas Llewelyn Davies, Esq.”  
Autograph manuscript of fictitious news clippings relating to the engagement of Nicholas Davies to Mary James (daughter of Lord Northbourne). | 1926 February |
| b. 52, f. 1082 | “An Invitation to Dinner”  
Autograph manuscript story in letter form, written in Barrie’s left hand (after 1920). The story may have been written at an earlier date and copied later by Barrie. | undated |
| b. 52, f. 1083 | “Is it a Man?”  
Autograph manuscript, signed, of a short story published in Black and White, a Weekly Illustrated Record and Review, London, July 25, 1891. Tipped on heavy paper and bound in green morocco. | [1890–1891] |
| b. 52, f. 1084 | “Jonahs”  
Autograph manuscript article, signed. | [1886] |
| b. 52, f. 1085 | “The Kaiser and his Dentist”  
Autograph manuscript of an article published in the [London?] Daily Mail, September 18, 1918. This article is a parody on a series of articles by Arthur N. Davis published by the Times, August 20-September 17, 1918, titled “The Kaiser as I Know Him.” Accompanied by the printed article. | [1918] |
### Other Writings (continued)

<table>
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<tr>
<th>No.</th>
<th>Page</th>
<th>Title</th>
<th>Description</th>
<th>Date or Details</th>
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</thead>
<tbody>
<tr>
<td>b. 52, f. 1086</td>
<td></td>
<td>“Lady Precious Stream”</td>
<td>Autograph manuscript evaluation of an old Chinese play, <em>Wang Paoch’uan</em>, as it was done into English according to its traditional style by S. I. Hsuing, London.</td>
<td>[1935]</td>
</tr>
<tr>
<td>b. 52, f. 1087</td>
<td></td>
<td>“A Lady’s Shoe”</td>
<td>Autograph manuscript, corrected.</td>
<td>circa 1893</td>
</tr>
<tr>
<td>b. 52, f. 1088</td>
<td></td>
<td>“Left-handers”</td>
<td>Autograph manuscript, signed, of an article sent to John Buchan for <em>The Etonian</em>, with two autograph letters, signed, to Buchan dated December 11, 1932, and March 9, 1933. Bound in red half morocco.</td>
<td>1933</td>
</tr>
<tr>
<td>b. 52, f. 1089</td>
<td></td>
<td>“Letter to an Eminent Author. To Mr. Andrew Lang”</td>
<td>Autograph manuscript article signed.</td>
<td>[1885–1886]</td>
</tr>
<tr>
<td>b. 52, f. 1090</td>
<td></td>
<td>“Literary Gents”</td>
<td>Autograph manuscript, incomplete, of an article, signed.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 52, f. 1091</td>
<td></td>
<td><em>Margaret Ogilvy</em></td>
<td>Autograph manuscript, signed and dated, of a biography of Barrie’s mother published in New York by Scribner’s (November 1896), and in London by Hodder and Stoughton (December 1896).</td>
<td>1896 July 11</td>
</tr>
<tr>
<td>b. 52, f. 1092</td>
<td></td>
<td>“Mark Tapley M.P.”</td>
<td>Autograph manuscript article, signed. This manuscript bears the London address used by Barrie from 1885-1887; an article titled “Mark Tapley” was published in the <em>Nottingham Journal</em>, June 9 and 13, 1884. A longer version of this article can be found in Notebook 1, page 34 (verso).</td>
<td>circa 1886</td>
</tr>
<tr>
<td>b. 52, f. 1093</td>
<td></td>
<td>“Michael. A Poem”</td>
<td>Autograph manuscript of a poem written for Michael Llewelyn Davies, initialed “JMB.”</td>
<td>1906 January 7</td>
</tr>
<tr>
<td>b. 52, f. 1094</td>
<td></td>
<td>“Mr. Baring-Gould’s Novels”</td>
<td>Autograph manuscript, signed, of an article published in <em>The Contemporary Review</em>, February 1890.</td>
<td>[1890]</td>
</tr>
<tr>
<td>b. 53, f. 1095</td>
<td></td>
<td>“Mr. Barrie in the Chair”</td>
<td>Autograph manuscript of an article written after Barrie had presided at a public dinner in Greenock. Published in the <em>National Observer</em>, February 3, 1894. Tipped on cardboard leaves and bound in green morocco with a typescript of the article.</td>
<td>1894 January 25</td>
</tr>
<tr>
<td>b. 53, f. 1096</td>
<td></td>
<td>“Mr. George Meredith’s Novels”</td>
<td>Autograph manuscript review, signed. Leaves 16 and part of 16a are missing. Bound in morocco; with the manuscript are the page proofs of the text as published in <em>The Contemporary Review</em>, October 1888.</td>
<td>[1888]</td>
</tr>
</tbody>
</table>
Other Writings (continued)

b. 53, f. 1097  
“Mr. George Meredith’s Novels”  
1888–1914  
Purchased from R. H. Bishop on the Frank Altschul Fund, 1953.

b. 53, f. 1098  
“Mr. Robey, Auctioneer”  
1918  
Autograph manuscript of a “word-picture” written on the occasion of George Robey’s concert at the Coliseum in aid of the Manor House Orthopaedic Hospital, Hampstead, May 5, 1918.

b. 53, f. 1099  
“Mrs. Lupraik” or “Mrs. Lapraik”  
[1916–1920]  
Two autograph manuscripts of a short story (one without a title), accompanied by thirty-two pages of autograph notes for stories and plays about an actress who loses her individuality as a result of playing roles.

b. 53, f. 1100  
“My Husband’s Play”  
[1915]  

“Neil and Tintinnabulum”

b. 53, f. 1101  
Autograph manuscript  
[1925]  
Accompanied by seven leaves (some written on both sides) of autograph manuscript notes and text of different versions of the story.

b. 53, f. 1102  
Typescript, with autograph revisions  
1925 February 21  
The first leaf is missing. In gray paper wrappers.

b. 54, f. 1117  
Galley proof sheets with autograph revisions  
1925 May 12  

b. 53, f. 1103  
Autograph notes for a sequel  
[1925–1926]

b. 53, f. 1104  
“A Note on Thomas Carlyle”  
[1933]  
Autograph manuscript of an article published in the *University of Edinburgh Journal* 6, 1933-1934. Accompanied by one leaf of autograph notes and a typed copy of the article.

b. 53, f. 1105  
“Old Hyphen”  
undated  
Autograph manuscript written in Barrie’s left hand (after 1920); varies from the text published in *MacMillan’s Annual*, edited by E. V. Lucas (New York, 1914), and from Chapter VII of *The Greenwood Hat*.

b. 53, f. 1106  
“On Literary Mothers. The £5 Look. (From a Correspondent)”  
undated  
Autograph manuscript of an article written in Barrie’s left hand (after 1920).
| b. 53, f. 1107 | On Princesses Elizabeth and Margaret Rose | undated |
| b. 53, f. 1108 | "The Polite Letter-Writers at Lord’s” | 1922 July 15 |
| b. 53, f. 1109 | "The Politeness of Mr. Gosse” | undated |
| b. 53, f. 1110 | "The Private Private Secretary” | undated |
| b. 53, f. 1111 | "Pro Bono Publico” | [1890] |
| b. 53, f. 1112 | “The Quiet Time (A Pencil Letter to his Mother Found on a 2nd Lieutenant)” | [1918] |
| b. 53, f. 1113 | “Roosevelt” | [1914] |
| b. 53, f. 1114 | "Sandford and Merton” | undated |
| b. 53, f. 1115 | “The Satirical Rector of Diss” | [1882] |
| b. 55, f. 1125 | “A School Revisited” | 1895 |
| b. 55, f. 1126 | “Shakespeare-on-Avon” | circa 1886 |

"Short Cuts"
<table>
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<th>Description</th>
<th>Date</th>
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<tr>
<td>b. 55, f. 1127</td>
<td>Autograph manuscript, signed A review of the magazine <em>Short Cuts</em> which was published in London from March 22 to August 20, 1890.</td>
<td>[1890]</td>
</tr>
<tr>
<td>b. 55, f. 1128</td>
<td>Transcription Typescript and two carbon copies.</td>
<td>[1890]</td>
</tr>
<tr>
<td>b. 55, f. 1129</td>
<td>“Shutting a Map” One leaf of autograph manuscript of an article accompanied by six printed pages with autograph revisions. Published in the <em>Edinburgh Evening Dispatch</em>, September 11, 1889. The six printed pages are from The Tillyloss Scandal (New York: Lovell, Coryell and Company, 1893). It was also published in <em>An Auld Licht Manse and Other Stories</em> (New York: John Knox, 1893).</td>
<td>[1889]</td>
</tr>
<tr>
<td>b. 55, f. 1130</td>
<td>“Sleighing in England” Autograph manuscript, signed.</td>
<td>[1886]</td>
</tr>
<tr>
<td>b. 55, f. 1131</td>
<td>“A Successful Journalist” Typed copy of an article supposedly by Barrie.</td>
<td>undated</td>
</tr>
<tr>
<td>b. 55, f. 1132</td>
<td>“A Supper at the Saba” Autograph manuscript of an article written in Barrie’s left hand (after 1920). It varies from the text of “The Grandest Scene in History (by a veteran smoker)” published in <em>St James’s Gazette</em>, April 2, 1889. William Shakespeare is the subject of the article.</td>
<td>circa 1925</td>
</tr>
<tr>
<td>b. 55, f. 1133</td>
<td>“A Talk with the Dead” Autograph manuscript, signed</td>
<td>undated</td>
</tr>
<tr>
<td>b. 55, f. 1134</td>
<td>“A Team for the Times. The XI Most Delightful Men in England” Autograph manuscript, signed, of an article meant for publication in the <em>Times</em>. Bound in blue morocco by Riviere, with a typescript explanation of the circumstances surrounding the article’s creation and why it wasn’t published.</td>
<td>1919 July</td>
</tr>
<tr>
<td>b. 55, f. 1135</td>
<td>“The Third Sex” Autograph manuscript notes for stories or plays about theatrical people. A series of articles by Barrie titled “The Third Sex” were published in the <em>Edinburgh Evening Dispatch</em>, March 26 through June 4, 1887.</td>
<td>1891 November 11</td>
</tr>
<tr>
<td>b. 55, f. 1136</td>
<td>“Thomas Hardy. The Historian of Wessex” Autograph manuscript, signed, of an article published in <em>The Contemporary Review</em>, July 1889. Leaves 1 and 2 are missing.</td>
<td>1889</td>
</tr>
<tr>
<td>b. 55, f. 1137</td>
<td>“Thomas Hardy O.M.” One leaf of autograph manuscript for an article or a speech about Thomas Hardy.</td>
<td>circa 1930</td>
</tr>
<tr>
<td>b. 54, f. 1118-1120</td>
<td>“A Tillyloss Scandal” Galley proof sets, with autograph corrections and additions, for the story’s original publication in <em>Good Words</em>, January-February 1890.</td>
<td>1889</td>
</tr>
<tr>
<td>b. 55, f. 1138</td>
<td>“To a Crooked Lady on her 33rd Birthday” Autograph poem written for Sylvia Llewelyn Davies.</td>
<td>1900</td>
</tr>
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<td>Page</td>
<td>Description</td>
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</tbody>
</table>
| b. 55, f. 1139 | "Tom Nash"  
Autograph manuscript of a critical and biographical study of Thomas Nash written sometime between 1878 and 1882; leaves 45-66 wanting. |
| b. 55, f. 1140 | "A Tragedy"  
Autograph manuscript, signed. |
| b. 55, f. 1141 | "Twenty Portly Gentlemans"  
Autograph manuscript of a poem. |
| b. 55, f. 1142 | "Two of Them"  
Autograph manuscript, signed, of a short story published in the Christmas Number of *The Graphic*, London, 1892. Bound in green morocco by Sangorski & Sutcliffe. |
| b. 55, f. 1143 | "The War. An Impossible White Paper"  
Autograph manuscript article with signed note: "Abandoned in the middle JMB." Leaf 28 is missing. Accompanied by one leaf, numbered 29, of another version of the article; one leaf of autograph manuscript, numbered 9, of an unidentified article discussing the importance of the press in wartime; five leaves of autograph manuscript, numbered 7-11, of an unidentified article discussing the attitude of the United States in the early phases of World War I. |
| b. 55, f. 1144 | "Who Picked Sylvia's Pocket?"  
| b. 55, f. 1145 | "Women Who Work: Actresses"  
Autograph manuscript, signed. Another copy of this article is found on page 403 of Notebook 3. |
| b. 55, f. 1146 | [World War I]  
Autograph notes discussing American attitudes in the early phases of the European conflict. |
| b. 55, f. 1147 | Untitled poem  
Autograph manuscript of a poem about the future of the children who visited Barrie at Stanway. |
| b. 55, f. 1148 | Untitled story about "Roger"  
Autograph manuscript; pages 1-4 only. |
| b. 55, f. 1149 | Miscellaneous notes for essays and stories; fragments; two parodies not in Barrie's hand  
Autograph manuscripts on leaves of paper, with notes and parts of stories. |
Series III. Other Papers

25.2 linear feet (22 boxes + 1 art)

The series contains a conglomeration of non-literary material. Prominent here are some of Barrie’s personal and academic papers, including a diary, schoolbooks, and writings from his time at Dumfries Academy and the University of Edinburgh; of interest too is an indenture signed by Barrie, Queen Elizabeth, and Princess Margaret Rose naming the princess as a collaborator with the author on his play The Boy David. A group of photographic, artistic, and print portraits of Barrie includes iconic images by caricaturists and illustrators, and by photographers such as Lizzie Caswall Smith, Alvin Langdon Coburn, and Frederick Hollyer. A small group of images of his theatrical colleagues includes portraits of Hilda Trevelyan and William Gillette, and a large album of professional photographs of Irene Vanbrugh portrayed in roles created by Barrie and other playwrights. Also here are folders of photographs from and illustrations for stage, film, and printed productions of Barrie’s works, including an unsigned, illustrated manuscript volume, presented much like a book dummy, featuring Maude Adams in The Little Minister. Prominent illustrators whose drawings and costume designs appear in the series are Arthur Rackham, William Nicholson, Charles Ricketts, Bernard Partridge, William Hatherell, and Walt Disney Productions.

A subseries of Realia contains a bust of Barrie, his pewter inkwell, his engraved key to London’s Kensington Gardens, and a pendant presented by him to his friend Elizabeth Lucas for her work at a French children’s hospital during World War I. The series ends with collections of ephemera related to Barrie and his works, and writings by other authors about him or related to him.

Series III is organized into five subseries: Personal Papers, Graphic Material, Realia, Ephemera, and Writings by Others.

### Personal Papers

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<tr>
<td>b. 56, f. 1150</td>
<td>Diary</td>
<td>1880</td>
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</table>

Autograph entries made in Campbell’s Victoria Diary and Almanac for 1880 (Glasgow: Duncan Campbell & Son). The diary contains entries covering January 1 through May 17, during Barrie’s second year at the University of Edinburgh. The manuscript text, annotated by Denis Mackail, is published in his The Story of J.M.B.: a Biography (London: Peter Davies, 1941).

### Academic books and writings

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<tr>
<th>Container</th>
<th>Description</th>
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<tr>
<td>b. 56, f. 1151</td>
<td>Extracts from Attic Greek</td>
<td>circa 1876</td>
</tr>
</tbody>
</table>

Textbook in the “Edinburgh Academy Class-Books” series, with autograph annotations and drawings, and inscribed: “James Barrie, The Academy, Dumfries, Feb-1876.” Title page and several text pages missing.

<table>
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<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 56, f. 1152</td>
<td>“Our Dramatic Club”</td>
<td>1878</td>
</tr>
</tbody>
</table>

Autograph manuscript of a chapter of a story to be written in collaboration with James McMillan, a Dumfries classmate. Initialed and dated. This story is referred to in a speech given by Barrie at Dumfries Academy, June 30, 1893, and on page 17 of the manuscript “A School Revisited,” in Box 55. The notebook also contains notes for a story about a minstrel (pages 51-57) and notes for an essay, “The Reliability of Consciousness” (pages 58-72, verso). Bound in green paper.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 56, f. 1153</td>
<td>Livy Books XXL and XXII, edited by W. W. Capes</td>
<td>1878</td>
</tr>
</tbody>
</table>

Textbook with autograph markings; inscribed on front flyleaf: “J. M. Barrie Edinburgh University Session 1878-9.”
### Greek history class notes
- **Date:** 1879
- **Description:** Autograph notes, clippings, and drawings of maps related to Greek history made in bound notebook; inscribed on first leaf: “Greek History Private Work Commenced 20th/1/79.”

### “The World in Chains…”
- **Date:** 1880 December 6
- **Description:** Autograph manuscript; in school notebook with marbled paper wrappers.

### “Immaterialism”
- **Date:** 1881 March 18
- **Description:** Autograph manuscript prepared for “Logic and Metaphysics” course at University of Edinburgh; in school notebook with marbled paper wrappers.

### “English Literature Home Work No. 1”
- **Date:** 1881
- **Description:** Autograph manuscript notes for David Mather Masson’s class at the University of Edinburgh. First leaf signed and dated: “1881 J.M.B.”

### “Historical Course I. English Literature”
- **Date:** 1881
- **Description:** Autograph manuscript notes for David Mather Masson’s class at the University of Edinburgh. First leaf signed and dated: “Session 1881-2 J. M. Barrie.” Leaf 19 written on both sides. Notebook bound in green paper.

### “The Reliability of Consciousness”
- **Date:** Undated
- **Description:** Autograph manuscript, signed, of an essay written for a course in Moral Philosophy at the University of Edinburgh. It contains corrections and an initialed note by Professor Henry Calderwood: “A very good Essay; some points exceedingly well stated; the close somewhat incomplete. H.C.”

### Freeman honors

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1928</td>
<td>Jedburgh burgess certificate</td>
</tr>
<tr>
<td>1928</td>
<td>Engraved certificate printed on vellum and signed by Jedburgh town clerk T. Colledge Halliburton, with red paper seal, issued to Barrie when he became a freeman of the village on October 15, 1928.</td>
</tr>
</tbody>
</table>

### Edinburgh ceremony newspaper clipping
- **Date:** 1929

### Kirriemuir ceremony newspaper clipping
- **Date:** 1930

### “Gaps”
- **Date:** [1918]
- **Description:** Autograph notes of a hypothetical list of literary and historical items to be sold at the 4th Red Cross Sale at Christies’, held April 1918, with initialed note: “I read these to the committee and found that the lady secretary had taken the items seriously and made a full note of them.” Accompanied by a printed circular letter. Barrie was chair of the “Books, Manuscripts, and Autograph Letters Section” of the sale.

### “George’s Death”
- **Date:** Undated
- **Description:** Autograph notes of the death and burial of George Llewelyn Davies in France in 1915.
### Personal Papers (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 57, f. 1163</td>
<td>Indenture</td>
<td>1937</td>
</tr>
<tr>
<td></td>
<td>Autograph manuscript draft of an indenture made between Barrie and Princess Margaret; the first leaf is missing. Accompanied by an autograph letter, signed, from Queen Elizabeth (consort of George VI, King of Great Britain) regarding the signed indenture.</td>
<td></td>
</tr>
<tr>
<td>b. 54, f. 1121</td>
<td>Indenture</td>
<td>1937 June 10</td>
</tr>
<tr>
<td></td>
<td>Manuscript document on parchment in an unidentified hand naming Her Royal Highness, the Princess Margaret as collaborator with Barrie on <em>The Boy David</em>. Signed by Barrie and the Princess, and witnessed by Queen Elizabeth and Sir Reginald Poole.</td>
<td></td>
</tr>
<tr>
<td>b. 57, f. 1164</td>
<td>Medical notes concerning Nicholas Llewelyn Davies</td>
<td>1923 February</td>
</tr>
<tr>
<td></td>
<td>Autograph notes concerning an appendectomy performed on Nicholas Llewelyn Davies.</td>
<td></td>
</tr>
<tr>
<td>b. 57, f. 1165</td>
<td>Order of Merit certificate of membership</td>
<td>1922 January 2</td>
</tr>
<tr>
<td></td>
<td>Signed by George V and Colonel Henry C. Legge.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gift of Charles A. Stonehill, 1949.</td>
<td></td>
</tr>
<tr>
<td>b. 57, f. 1166</td>
<td>Will</td>
<td>1937</td>
</tr>
<tr>
<td></td>
<td>Certified copy of will written June 14, 1937. Extracted from the Principal Registry of the Probate Divorce and Admiralty Division of the High Court of Justice, and signed by the Registrar.</td>
<td></td>
</tr>
<tr>
<td>b. 54, f. 1122</td>
<td>Newspaper clippings, miscellaneous</td>
<td>1930–1934</td>
</tr>
</tbody>
</table>

### Graphic Material

#### Portraits of J. M. Barrie

Other portraits of Barrie appear in the collection, including in some bound volumes; a group portrait with his Allahakbarrie Cricket Club can be found in the correspondence file of Edward Tennyson Reed (Series I, Box 13).

#### Artwork

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 59, f. 1171</td>
<td>Nicolas Bentley, caricature</td>
<td>undated</td>
</tr>
<tr>
<td>b. 59, f. 1172</td>
<td>Gilbert Keith Chesterton, sketchbook</td>
<td>1892</td>
</tr>
<tr>
<td>b. 59, f. 1173</td>
<td>Caricature</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Ink on card, signed center bottom: “J. M. Barrie F. O. S. Thos. Downey.”</td>
<td></td>
</tr>
</tbody>
</table>
b. 60, f. 1183  
**Caricature**  
Gouache on board mounted on board. Signed lower left corner; "J. M. Barrie" and lower right: "Thos. Downey."  
undated

b. 59, f. 1174  
**Harry Furniss, sketch portrait**  
Ink on paper; inscribed below image: “The first time I saw Barrie / (my thumb-nail sketch.”  
undated

b. 59, f. 1175  
**Thomas Lennox Gilmour, sketch portrait**  
Two cabinet card photographs of Gilmour’s sketch portrait, published as the frontispiece in The Greenwood Hat. Both are inscribed and signed at bottom: “When a mans single J M Barrie.”  
undated

b. 59, f. 1176  
**“L. B. J.,” portrait**  
Watercolor and ink on board; signed lower right in monogram “LJB,” and inscribed underneath by Barrie.  
circa 1900

b. 61 (Art)  
**Peter Scott, portrait**  
Oil on canvas, signed lower left: “Peter Scott 1934.”  
1934

b. 59, f. 1177  
**Joseph William Simpson, caricature**  
1906

b. 59, f. 1178  
**“W. F. T.,” portrait**  
Ink on Bristol board, signed lower left in monogram: “WFT.” Barrie sits in an open window smoking a pipe and drawing a portrait of a gentleman. At lower right is a telegram addressed to “Walker London.” A clipped signature of Barrie is affixed to the upper right corner.  
circa 1895

b. 59, f. 1179  
**Barrie and his mother Margaret**  
undated

b. 59, f. 1180  
**Barrie and Michael Llewelyn Davies**  
Portrait by Lizzie Caswall Smith, signed by Barrie. Accompanied by an autograph letter, signed, from Nicholas Llewelyn Davies (November 9, 1950) suggesting a date for the photograph.  
1911

b. 59, f. 1181  
**Studio portraits**  
Includes portraits by Frederick Hollyer, G. C. Beresford, and other photographers. Verso of one image inscribed: “J. M. Barrie Novelist recently divorced—expected to marry Pauline Chase.” Also present is one snapshot photo and an undated photo postcard of three unidentified people.  
1882–1910

b. 60, f. 1184  
**Studio portrait**  
undated
Graphic Material > Portraits of J. M. Barrie (continued)

b. 59, f. 1182  
Printed portraits  
undated  
Includes a postcard, portraits cut from serials (including one by Alvin Langdon Coburn from *The Century*), and a sketch portrait by William Rothenstein. One of the other 1909 photogravure portraits by Coburn is bound in with the manuscript of “Who Picked Sylvia’s Pocket?” (in Box 55).

Portraits of colleagues

b. 60, f. 1185  
Charles A. Buchel, portrait of Hilda Trevelyan  
undated  
Charcoal on illustration board, signed at lower left: “Charles Buchel.”

Gift of Mr. and Mrs. Fletcher, 1960.

b. 62 (Oversize)  
Photographs of Irene Vanbrugh  
1888–1914  
Album with 177 photographs by commercial photographers showing Vanbrugh in roles created by Barrie, Henry James, Somerset Maugham, Arthur Wing Pinero, Oscar Wilde, and other playwrights, as well as studio portraits. All photographs are captioned and dated.

b. 60, f. 1186  
Unidentified artist, sketches of George, Peter, Michael, and Nicholas Llewelyn Davies  
1912 August  
Eight graphite sketches of the boys on a fishing holiday at Scourie Lodge, Scourie, Sutherland, Scotland; scenes include the River Laxford. The sketches are unsigned and are mounted on one sheet of paper.

Productions and publications

*The Admirable Crichton*

b. 60, f. 1187  
Cora L. MacGeachy portrait of William Gillette  
1904 December  

b. 60, f. 1188  
Charles S. Ricketts, design for Lillah McCarthy’s costume  
1916  
Graphite and watercolor on illustration board; design for Lillah McCarthy’s costume as Lady Mary in the 1916 Star and Garter production. Paper label on backing: “City of Manchester Art Gallery 6029. From Colnaghi.”

b. 63 (Oversize), f. 1192-1196  
Hugh Thomson illustrations  
1914  
Twenty-four ink and watercolor drawings, some signed. Many are published in *The Admirable Crichton* (London: Hodder and Stoughton, 1914).

b. 64, f. 1197  
Photographs of theater actors and scenes  
undated

b. 60, f. 1189  
Photographs of theater actors and scenes  
undated

b. 64, f. 1198  
*Alice-Sit-By-The-Fire*: photographs of theater actors and scenes  
undated

*Dear Brutus*
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>b. 65 (Oversize), f. 1214</td>
<td>David Broadfoot Carter drawing</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Drawing, gouache on illustration board, signed lower right: “D Broadfoot Carter.”</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1199</td>
<td>Photograph of actors</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Including William Gillette and Helen Hayes.</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1200</td>
<td>Little Mary: photographs of theater actors and scenes</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><em>The Little Minister</em></td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1201</td>
<td>T. E. Donnison, title page design</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Ink on card, signed lower right: “T. E. Donnison.”</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1202</td>
<td>Phil May, illustration</td>
<td>1898</td>
</tr>
<tr>
<td></td>
<td>Ink on paper, signed lower right: “Phil May 98.”</td>
<td></td>
</tr>
<tr>
<td>b. 65 (Oversize), f. 1215</td>
<td>Edward Tennyson Reed, “The Return of the ‘Little Minister.‘ - A Sequel”</td>
<td>1901</td>
</tr>
<tr>
<td></td>
<td>Caricature of Lord Rosebery, ink on Bristol board, signed lower right: “E. T. Reed.” Reproduced in <em>Punch</em>, November 20, 1901. The caricature is based on Barrie’s character Gavin Dishart in <em>The Little Minister</em>.</td>
<td></td>
</tr>
<tr>
<td>b. 66, f. 1221</td>
<td>Unidentified artist, “Sketches from J. M. Barrie’s Dramatization of the Little Minister as presented by Miss Maude Adams”</td>
<td>circa 1898</td>
</tr>
<tr>
<td></td>
<td>Manuscript book with text in black and red ink, and illustrations drawn in black ink or clipped from publications and pasted in. The work is unsigned and undated.</td>
<td></td>
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<tr>
<td></td>
<td>Formerly in the collection of the Charlotte Cushman Club, Philadelphia.</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1203</td>
<td>Photographs of theater and film actors and scenes</td>
<td>1910–1934</td>
</tr>
<tr>
<td></td>
<td>Includes photographs from the 1934 RKO Pictures film starring Katharine Hepburn.</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1204</td>
<td>Mary Rose: photographs of theater actors and scenes</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td><em>Peter Pan</em></td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1205-1206</td>
<td>Photographs of theater actors and scenes</td>
<td>undated</td>
</tr>
<tr>
<td>b. 60, f. 1190</td>
<td>Photograph of Maude Adams</td>
<td>undated</td>
</tr>
<tr>
<td>b. 60, f. 1191</td>
<td>Frank Gillett illustrations</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>Nine illustrations on one sheet, ink on Bristol board, signed at lower right: “Frank Gillett.” From the 1905 production starring Cecilia Loftus as Peter Pan and Hilda Trevelyan as Wendy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>William Nicholson</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nine costume design drawing in ink, gouache, and watercolor on paper and illustration board.</td>
<td></td>
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<td>Container</td>
<td>Description</td>
<td>Date</td>
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</tr>
<tr>
<td>b. 67 (Oversize), f. 1222-1226</td>
<td>Costume designs</td>
<td>circa 1904</td>
</tr>
<tr>
<td></td>
<td>Drawings for Peter Pan, Tiger Lily, Cecce Petrucci, Starkey, and William Cookson.</td>
<td></td>
</tr>
<tr>
<td>b. 68 (Oversize), f. 1227-1230</td>
<td>Costume designs</td>
<td>circa 1904</td>
</tr>
<tr>
<td></td>
<td>Drawings for Indian Brave, Indian Squaw, and two drawings for Eskimos.</td>
<td></td>
</tr>
<tr>
<td>b. 69 (Oversize)</td>
<td>Nine wood and pulp boards formerly backing costume drawings</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Arthur Rackham</td>
<td></td>
</tr>
<tr>
<td>b. 65 (Oversize), f. 1216-1220</td>
<td>Illustrations</td>
<td>1905</td>
</tr>
<tr>
<td></td>
<td>Five pen and ink drawings, some signed and dated. Published in Barrie’s <em>Peter Pan in Kensington Gardens</em> (London: Hodder &amp; Stoughton, 1906).</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1207-1209</td>
<td>Printing plates</td>
<td>1912</td>
</tr>
<tr>
<td></td>
<td>Three copper-faced steel plates with illustrations for a 1912 edition of <em>Peter Pan in Kensington Gardens</em>: 11) “Kensington Gardens are full of dogs”; 19) “It amused the birds to see him lifting the crust”; and 31) “He would make the most beautiful music.”</td>
<td></td>
</tr>
<tr>
<td>b. 70 (Oversize)</td>
<td>Walt Disney Productions animation cel</td>
<td>1952</td>
</tr>
<tr>
<td></td>
<td>Gouache on illustration board with celluloid overlay, titled and signed on the window mat. At lower left: “Walt Disney’s ‘Peter Pan’” and at lower right: “original WDP [in monogram]; inscribed below monogram: “To Sir Evelyn Baring / All Best Wishes / Walt Disney.”</td>
<td></td>
</tr>
<tr>
<td>Quality Street</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 71, f. 1231-1234</td>
<td>Hugh Thomson illustrations</td>
<td>1913</td>
</tr>
<tr>
<td></td>
<td>Fourteen drawings in ink and watercolor on paper, which were published in Barrie’s novel <em>Quality Street</em> (London: Hodder &amp; Stoughton, 1913). Some were mounted on cardboard or illustrations board, and two are signed. Included are designs for the title page and titles for acts 2-4.</td>
<td></td>
</tr>
<tr>
<td>b. 64, f. 1210</td>
<td>Photographs of theater actors and scenes</td>
<td>undated</td>
</tr>
<tr>
<td>b. 64, f. 1211</td>
<td><em>Sentimental Tommy</em>: William Hatherell illustrations</td>
<td>1896</td>
</tr>
<tr>
<td></td>
<td>Six drawings, gouache on illustration board, signed and dated. They are six of eleven drawings made for the story’s serialization in <em>Scribner’s Magazine</em> 19-20 (January-November 1896) and were run again when the novel was published in book form (New York: Scribner’s, 1896).</td>
<td></td>
</tr>
<tr>
<td>b. 72 (Oversize), f. 1235-1241</td>
<td><em>Tommy and Grizel</em>: Bernard Partridge illustrations</td>
<td>1899–1900</td>
</tr>
<tr>
<td></td>
<td>Seven drawings, ink and watercolor on illustration board, lower right: “Bernard Partridge.” They are seven of eleven drawings made for the story’s serialization in <em>Scribner’s Magazine</em> 27-28 (January-October 1900) and were published again when the novel was published in book form (New York: Scribner’s, 1900).</td>
<td></td>
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**Graphic Material > Productions and publications (continued)**

<table>
<thead>
<tr>
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<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 64, f. 1212</td>
<td><em>What Every Woman Knows</em>: photographs of theater actors and scenes</td>
<td>undated</td>
</tr>
<tr>
<td>b. 64, f. 1213</td>
<td>Miscellaneous photographs of theater actors Two photographic postcards: Dorothea Baird and Henry Irving in <em>The Wedding Guest</em>, and &quot;E. S. Willard as The Professor.&quot;</td>
<td>undated</td>
</tr>
</tbody>
</table>

**Realia**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 73</td>
<td>Portrait bust of J. M. Barrie Copper-plated cast plaster; 25 cm in height. On front of base: &quot;Barrie&quot;; on verso of base: “Art Products Ltd. - Copyright -1922.”</td>
<td>1922</td>
</tr>
<tr>
<td>b. 74</td>
<td>Inkwell Pewter inkwell with ceramic insert, maker unknown. Accompanied by autograph note from T. J. Read: &quot;This pewter inkwell belonged to the Late Sir James Barrie of 3 Robert Street Adelphi WC2. He gave it to my father who passed it on to me. My father Mr. W. J. Read was Housekeeper at 3 Robert St for approximately 40 years.”</td>
<td>undated</td>
</tr>
<tr>
<td>b. 74</td>
<td>Kensington Gardens gate key Steel key with “E R / Kensington Gardens” and “J.M.B.” engraved on either side of the bow. The key was secured for Barrie’s use by Lord Esher, Secretary to His Majesty’s Office of Works. Accompanied by a typed letter, signed and dated October 30, 1903, from A. I. Durrant, H. M. Office of Works. See also the letter from Lord Esher in Series I, Box 6.</td>
<td>1903</td>
</tr>
<tr>
<td>b. 74</td>
<td>Chateau de Bettancourt “medal” Copper and enamel pendant made by the Artificers’ Guild Ltd., London. It was presented by Barrie to his friend Elizabeth Lucas who was for fifteen months director of an orphanage she founded in a château at Bettancourt, near Rheims, France; Barrie had partially funded her work. The inscriptions “JMB / Vive la France / EL” and “Chateau de / Bettancourt / 1915-16” are worked in copper wire set in blue enamel on opposite sides of the pendant. Accompanied by two notes of explanation and five photographs of the children and their nurses.</td>
<td>circa 1918</td>
</tr>
</tbody>
</table>

**Ephemera**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 75, f. 1242</td>
<td>Adams, Maude, stock certificates Documenting shares purchased by Adams from mining companies in Colorado, Utah, and Wyoming; one is from “The Little Minister Mining Company.”</td>
<td>1899–1910</td>
</tr>
<tr>
<td>b. 75, f. 1243</td>
<td>Aldine Club menus from Barrie-Nicoll dinner Three printed menus for dinner in honor of James M. Barrie and W. Robertson Nicoll; each has portrait of Barrie printed on tissue, and each menu was signed by many of the guests.</td>
<td>1896 November 5</td>
</tr>
<tr>
<td>b. 54, f. 1123</td>
<td>Bergner, Elisabeth, newspaper clippings</td>
<td>1936</td>
</tr>
<tr>
<td>b. 75, f. 1244</td>
<td>“Censorship of Plays” Two typescripts of a petition protesting government censorship of dramatic productions. One is signed by Thomas Hardy and accompanied by an envelope addressed to Barrie with note: “Certainly. Though I suppose I can hardly call myself a dramatic author, can I? T.H.” The other typescript is signed by Frederic Harrison.</td>
<td>[1907]</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>b. 75, f. 1245</td>
<td>Clipping: announcement of Barrie’s marriage to Mary Ansell</td>
<td>1894 July 10</td>
</tr>
<tr>
<td>b. 75, f. 1246</td>
<td>Autographs of actors associated with the play</td>
<td>undated</td>
</tr>
<tr>
<td>b. 75, f. 1247</td>
<td>Feilden, Norman L., autograph album</td>
<td>1906–1918</td>
</tr>
<tr>
<td>b. 75, f. 1248</td>
<td>Playgoers’ Club “Peter Pan Dinner” program</td>
<td>1912</td>
</tr>
<tr>
<td>b. 54, f. 1124</td>
<td>Sheet music for “Peter Pan” song inspired by the play</td>
<td>1922</td>
</tr>
<tr>
<td>b. 75, f. 1250</td>
<td>The Play Actors, London</td>
<td>circa 1922</td>
</tr>
<tr>
<td>b. 76-77</td>
<td>Manuscript storage containers made for Cynthia Asquith</td>
<td>undated</td>
</tr>
<tr>
<td>b. 75, f. 1251</td>
<td>Newspaper clippings related to her jubilee celebration</td>
<td>1935</td>
</tr>
<tr>
<td>b. 58 (Oversize), f. 1170</td>
<td>Newspaper clippings related to her jubilee celebration</td>
<td>1935</td>
</tr>
<tr>
<td>b. 78, f. 1252-1254</td>
<td>Birkin, Andrew, “The Lost Boys”</td>
<td>1977</td>
</tr>
<tr>
<td>b. 78, f. 1255</td>
<td>Davies, Michael Llewelyn, “Eilean Chona”</td>
<td>1922</td>
</tr>
<tr>
<td>Title</td>
<td>Description</td>
<td>Date</td>
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<tr>
<td>b. 78, f. 1256 Donnelly, Arthur J., “The Shilling Briar”</td>
<td>Typescript, signed, of a book about pipe smoking. “This Edition is Limited To Four signed and numbered Copies, of which this is Number Three.” Copies one and two were presented to Alfred Dunhill and A. A. Milne, and copy four kept by the author. Copy three was presented to “Sir James M. Barrie in Homage to ‘My Lady Nicotine’.”</td>
<td>1922</td>
</tr>
<tr>
<td>b. 78, f. 1258 Moulton, Louise Chandler, “James Matthew Barrie: His Place in Literature”</td>
<td>Autograph manuscript, signed. Published in Lippincott’s Monthly Magazine 49 (May 1892): 633-35.</td>
<td>1892</td>
</tr>
<tr>
<td>b. 78, f. 1259 Muirhead, James F. (James Fullarton), “The Queen’s Dolls’ House”</td>
<td>Typescript, with manuscript revisions in an unidentified hand, of a description of Queen Mary’s Dolls’ House built in 1924. Published in The Youth’s Companion 13, no. 35 (August 28, 1924). James M. Barrie’s “Autobiography” is one of the volumes listed in the miniature library.</td>
<td>1924</td>
</tr>
<tr>
<td>b. 78, f. 1262 Pielmeier, John, “Courage”</td>
<td>Printed version of typescript of “an address to the students of St. Andrew’s Academy adapted from the writings of J. M. Barrie.”</td>
<td>undated</td>
</tr>
<tr>
<td>b. 78, f. 1263 Westley, J. O., “James Matthew Barrie”</td>
<td>Autograph manuscript notebook about Barrie, with excerpts copied from his works, five clipped images of Barrie and Auld Licht churches, and a short note from Barrie to Westley.</td>
<td>1891</td>
</tr>
<tr>
<td>b. 78, f. 1264 Unidentified author, “The Young Visiters”</td>
<td>Typescript of a dramatization by an unknown author of the novel by Daisy Ashford. Although Barrie is known to have made a dramatization of The Young Visiters, it is unlikely that this is his version. In gray paper wrappers.</td>
<td>undated</td>
</tr>
</tbody>
</table>
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.

Subjects
Artists -- Great Britain
Authors, English -- 19th century -- Archives
Authors, English -- 20th Century -- Archives
Authors, Scottish -- 19th century -- Archives
Authors, Scottish -- 20th Century -- Archives
Costume design -- Great Britain
Dramatists, English
Dramatists, Scottish
English literature -- 19th century
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Illustrators -- Great Britain
Incidental music -- Scores
Scottish literature -- 19th century
Scottish literature -- 20th Century
String quartets -- Scores
Theater -- Great Britain

Genres / Formats
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Autograph albums -- Great Britain -- 20th Century
Cabinet photographs -- Great Britain -- 19th century
Caricatures -- Great Britain -- 20th Century
Drawings (visual works) -- Great Britain -- 19th century
Drawings (visual works) -- Great Britain -- 20th Century
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Illustrations (layout features) -- United States -- 20th Century
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Photograph albums -- Great Britain -- 20th Century
Photographs -- Great Britain -- 19th century
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Authors -- Great Britain -- 20th Century
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Authors -- Scotland -- 20th Century
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Dramatists -- Great Britain -- 20th Century
Illustrators -- Great Britain -- 19th century
Illustrators -- Great Britain -- 20th Century

Names
Alvaro, Corrado, 1895-1956
Anderson, Wellwood, 1859-1940
Ashford, Daisy ( Mr. Salteena’s plan)
Asquith, Cynthia, Lady, 1887-1960
Baldwin, Stanley Baldwin, Earl, 1867-1947
Barrie, J. M. (James Matthew), 1860-1937
Barrie, J. M. (James Matthew), 1860-1937 -- Caricatures and cartoons
Barrie, J. M. (James Matthew), 1860-1937 -- Portraits
Bedford, F. D.
Bentley, Nicolas, 1907-1978
Beresford, G. C. (George Charles)
Bergner, Elisabeth, 1897-1986
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Boucicault, Nina, 1867-1950 -- Portraits
Bright, Reginald Golding, 1875-1941
Buchel, Charles A.
Burlingame, Edward L. (Edward Livermore), 1848-1922
Carlow, George Lionel Seymour Dawson-Damer, Viscount, 1907-1944
Carter, David Broadfoot, approximately 1878-1946
Caswall Smith, Lizzie, 1870-1958
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Coburn, Alvin Langdon, 1882-1966
Colles, William Morris, 1855-1926
Colvin, Frances Fetherstonhaugh Sitwell, 1839-1924
Colvin, Sidney, 1845-1927
Cooper, Duff, Viscount Norwich, 1890-1954
Crisp, Donald, 1880-1974
Crook, John, -1922
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Donnison, T. E.
Downey, Thomas, 1897-1950
Dunbar, Janet
Dunn, James Nicol, 1856-1919
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Ervine, St. John G. (St. John Greer), 1883-1971
Farren, William, 1853-1937
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Gilmour, Thomas Lennox, 1859-1936
Gorell, Ronald Gorell Barnes, Baron, 1884-1963
Granville-Barker, Helen, -1950
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Hayman, Al, 1852?-1917
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Herbert, A. P. (Alan Patrick), 1890-1971
Hollyer, Frederick, 1837-1933
Hubback, Edith C. (Edith Charlotte), 1876-
Kipling, Rudyard, 1865-1936
Komisarjevsky, Theodore, 1882-1954
Lambda, Peter, 1911-1995
Llewelyn Davies, George, 1893-1915
Llewelyn Davies, Geraldine Agnes, 1898-1979
Llewelyn Davies, John, 1894-1959
Llewelyn Davies, Michael, 1900-1921
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Llewelyn Davies, Nicholas, 1903-1980
Llewelyn Davies, Peter, 1897-1960
Lucas, Audrey, 1898-1975
Lucas, E. V. (Edward Verrall), 1868-1938
MacGeachy, Cora L., 1894-1960
Martin-Harvey, John, Sir, 1863-1944
May, Phil, 1864-1903
McCarthy, Lillah, 1875-1960
McLaren, Jack, 1887-1954
Meredith, William Maxse, 1865-1937
Moult, Thomas
Moulton, Louise Chandler, 1835-1908
Muirhead, James F. (James Fullarton), 1853-1934
Murfin, Jane, 1892-1955
Nicholson, William, 1872-1949
Nicoll, W. Robertson, Sir (William Robertson), 1851-1923
Norman, George, Mrs.
Partridge, Bernard, 1861-1945
Payne, Ben Iden, 1881-1976
Phillpotts, Eden, 1862-1960
Pielmeier, John
Pinero, Arthur Wing, 1855-1934
Rackham, Arthur, 1867-1939
Reed, Edward Tennyson, 1860-1933
Reid, T. Wemyss (Thomas Wemyss), 1842-1905
Ricketts, Charles S., 1866-1931
Ritchie, Anne Thackeray, 1837-1919
Rosebery, Archibald Philip Primrose, Earl of, 1847-1929 -- Caricatures and cartoons
Saenger, Gustav, 1865-1935
Scott, Peter, 1909-1989
Scribner, Arthur H.
Shorter, Clement King, 1857-1926
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Simpson, Joseph W. (Joseph William), 1878-
Strong, Austin, 1881-1952
Thomson, Hugh, 1860-1920
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Vanbrugh, Irene, 1872-1949 -- Portraits
Vedrenne, John Eugene, 1867-1930
Vibart, Henry Meredith, 1839-1917
Ward, Humphry, Mrs., 1851-1920
Waters, James, 1860-1923
Watson, Frederick, 1885-1935
Watson, H. B. Marriott (Henry Brereton Marriott), 1863-1921

Families
Llewelyn Davies family

Corporate Bodies
Artificers’ Guild Ltd
Charles Scribner’s Sons
Douglas Cockerell & Son (Firm)
Hodder and Stoughton
Riviere & Son
Sangorski & Sutcliffe
W.T. Morrell & Co
Walt Disney Productions