

V&A Theatre and Performance Collections

2MP Edited version of Collection Level Description and Catalogue

TITLE William Poel Collection, 1870s-1950s

CREATOR Poel, William (1852-1934)
REFERENCE THM/40
EXTENT 14 boxes; prompt books; typescripts

PROVENANCE

Given by O.D. Savage (some of the material having been given to him by Allan Gomme). The collection also includes material given to Mrs Enthoven by Ella C. Pole (Mrs William Poel), programmes collected by Mrs Enthoven and some later gifts to the Museum

CONTEXT

William Poel (1852-1934) was an actor, director and manager, whose work influenced the presentation of Shakespeare in the twentieth century. At a time when actor-managers, such as Irving and Tree, saw Shakespeare as an opportunity for elaborate 'realistic' scenery, Poel staged the plays in reconstructed Elizabethan settings. He developed his ideas while working as an actor, touring in Shakespeare and popular comedies. The experience of acting on proscenium stages in front of conventional scenery convinced Poel that Shakespeare's plays were best presented on a bare platform stage in authentic period costume, and needed to be spoken swiftly and musically. He expressed his beliefs in lectures and recitals and put theory into practice by directing productions himself. In 1894 he founded his own play-producing group, the Elizabethan Stage Society, to perform the plays of Shakespeare and the Elizabethan and Jacobean dramatists. Poel did not work on a large scale: his only commercial success was the morality play, *Everyman*. But he inspired many actors and directors, including Edith Evans and Harley Granville-Barker, who took his work to wider audiences.

SCOPE AND CONTENT

The William Poel Collection covers much of Poel's life and work. It is made up of material dating from the 1870s to the 1950s, given to the Museum by a number of different donors. The production photographs were presented to Mrs Enthoven by Ella C. Pole (Mrs William Poel) in the 1930s. Mrs Pole (who always used the correct spelling of her husband's name) gave Poel's papers and prompt books to a journalist friend, Oliver D. Savage, and after her death Savage donated them to the Enthoven Collection. This gift, given over a period of years, comprises programmes, cuttings, photographs, posters and playbills, autograph and typed letters, manuscripts, ephemera, biographical material, books, printed articles and prompt books. As well as material formerly belonging to Poel, the gift also includes material previously in the possession of Oliver Savage, including papers related to the Poel Centenary performance (*Old Vic*, 1952) and to the publication of Poel's text of *Fratricide Punished* by the Society for Theatre Research (1956), letters written by Poel and given to Savage and Mrs Pole by the recipients, and some papers with no direct relation to Poel.

Programmes and cuttings relating to Poel's work were also collected by Mrs Enthoven. At a later date much of this material was incorporated into the William Poel Collection. However, material relating to some of the productions is still housed in the Theatre Museum's theatre boxes. Researchers seeking information on particular productions are advised to check both the production files and the William Poel Collection.

Some later small gifts of programmes and photographs have also been added to this collection.

The prompt books, given by Oliver Savage to the Theatre Museum, are now housed in the Museum's prompt book collection.

The Museum's library holds books by and about William Poel, including copies of a multi-volume typescript bibliography of Poel's writings compiled by Allan Gomme. Gomme gave his bibliography and a scrapbook of cuttings to the Society for Theatre Research: these books were acquired by the Theatre Museum when the Society presented its library to the Museum. The scrapbook is filed with the Theatre Company Files (under Elizabethan Stage Company). It contains reviews of Poel's productions: there are few reviews in the William Poel Collection itself. Some programmes and papers previously belonging to Allan Gomme are held in the William Poel Collection.

An album relating to Gwendoline Buckler, who was responsible for the costumes for some Elizabethan Stage Society productions, is held at Blythe House (Rack 5A / Bay 1). The album includes photographs of *Alcestes*, *Everyman* and *Jacob and Esau*, and of costumes designed for productions by other theatre companies and for fancy dress.

In the listing which follows, the term 'page' is used to refer to an individual sheet of paper.

ACCESS

Available through Blythe House study room. Library items are held at classification Z.86994

Link to general access details:
[to be added]

Inventory listing below.

RESTRICTIONS ON USE

Scrapbooks closed for reasons of conservation.

WILLIAM POEL COLLECTION

THM/40

THM/40/1
Production files

THM/40/1/1
Productions A

Alcestis of Euripides

Elizabethan Stage Society Reception, Marble Hall [Imperial Institute, University of London], 15 December 1911
Programme (attached to a sheet of paper)
Programme (first page only)

Elizabethan Stage Society, performed with Jacob and Esau, Little Theatre,
3 January 1912
Programme (2 copies, one with annotated cover)
Leaflet

Published Photographs:

A scene from the play, captioned 'No.2984 Elizabethan Stage Society at the Little Theatre', and dated 4 January 1912. Annotated on the reverse in ink, 'Given by Mrs William Poel [Pole] / 1936'

Two photographs printed on one sheet, one showing Frederic Sargent as Admetus and Lucy Wilson as Alcestis, one showing W.A. Mackessy as Heracles, captioned 'No.2985 Elizabethan Stage Society at the Little Theatre', and dated 5 January 1912 (2 copies, one annotated on the reverse in ink, 'Given by Mrs William Poel [Pole] / 1936')

Religious Drama Society, Ethical Church, Bayswater, 26 April 1914
Order of Service for the West London Ethical Society, 26 April and 29 April 1914 (includes the performance of Alcestis on 26 April)
Leaflet (3 copies, one with attached cutting (a published letter by William Poel relating to Sunday theatre performances in churches) from an unidentified newspaper)

THM/40/1/4
Everyman

Elizabethan Stage Society, Charterhouse, 13, 20 and 27 July 1901
Programme for 13 and 20 July, annotated in ink by Poel, with, inside, a printed note advertising 'a third and last representation' of the play, 'next Saturday, the 27th inst.', with a pencil annotation by Mrs Pole, 'I think this refers to the final performance'

Programme for 13 and 20 July, annotated in pencil by Allan Gomme, with, inside, a printed note advertising 'a third and last representation' of the play, annotated in pencil, 'July 20th 1901'

Leaflet, May 1901, announcing the production, annotated in ink by Poel

Leaflet, advertising the performance on 13 July 1901

Newspaper review, mounted on William Morris style fabric (with an envelope annotated by Oliver D. Savage, 'Important / Contemporary account (press / report) of Poel's original / production of "Everyman" / at Charterhouse')

Illustrations (6 photographs) from the Graphic, 3 August 1901, annotated in ink and ballpoint pen, 'Property of Mr O.D. Savage', with address and the statement, 'I intend this to be given ultimately to the Victoria and Albert Museum', mounted on William Morris style fabric

Newspaper review, from an unidentified newspaper (attached to a sheet of paper)

Newspaper review, from an unidentified newspaper, illustrated with line drawings (attached to a sheet of paper)

Ticket for 13 July 1901

MS note by Allan Gomme, quoting extracts from St James's Gazette and the Pall Mall Gazette

Elizabethan Stage Society, 1901

Programme: University College, Oxford, 9 August 1901, annotated in ink, 'W. Poel'

Programme: The Dome, Royal Pavilion, Brighton, 30 October 1901

Elizabethan Stage Society, 1902

Programme: St George's Hall, Langham Place, dated in pencil, '26 March 1902' (in two parts)

Leaflet: Mont Dore Hotel Winter Gardens, Bournemouth, 14 May 1902

Programme: St George's Hall, Langham Place, 26 May 1902

Leaflet: Midland Institute, Birmingham, 11 October 1902 (folded, includes the names of the Committee supporting the production of the play)

Leaflet: Midland Institute, Birmingham, 11 October 1902 (1 page)

Leaflet: Philharmonic Hall, Liverpool, 21 October 1902, annotated in pencil by Mrs Pole

Leaflet: Free Trade Hall, Manchester, 31 October 1902

Leaflet: Town Hall, Newcastle-upon-Tyne, 11 November 1902

Elizabethan Stage Society, 1903-1904

Programme: Sydenham Public Hall, 19 March 1903 (attached to a sheet of paper)

Leaflet: Royal Concert Hall, St Leonards, 26 March 1903

Leaflet: Royal Court Theatre, 23 May 1903 (leaflet for final week, commencing 8 June 1903)

Leaflet: St George's Hall, Bradford, 9 November 1903, annotated in pencil by Poel

Programme: Albert Hall, Sheffield, 10 November 1903 (attached to a sheet of paper)

Leaflet: Albert Hall, Leeds, 16 November 1903
Leaflet: Town Hall, Huddersfield, 3 December 1903
Leaflet: Philharmonic Hall, Southampton, 11 December 1903
Leaflet: The Dome, Brighton, 18 December 1903
Leaflet: 'An Impressive Lenten Sermon', Coronet Theatre, [28 March]1904
Leaflet: Coronet Theatre, 28 March 1904

1905-1913

Leaflet: Camden Theatre, 22 March 1905
Leaflet: Broadway Theatre, 25 March 1905
Programme: Shaftesbury Theatre, 17 April 1905 (attached to a sheet of paper)
Programme: Coronet Theatre, Fulham Theatre and Kennington Theatre, 24 March – 31 March 1909
Leaflet: Coronet Theatre, Fulham Theatre and Kennington Theatre, 24 March – 31 March 1909
Programme: Elizabethan Stage Society, Gaiety Theatre, Manchester, 27 April 1910
Newspaper cutting: page from The Manchester Programme, 25 April 1910
Leaflet: Elizabethan Stage Society, Gaiety Theatre, Manchester, 27 April 1910 (attached to a sheet of paper)
Programme: Holstein Hall, Weybridge, 28 March 1911
Leaflet: Holstein Hall, Weybridge, 28 March 1911
Leaflet: West London Ethical Society, preliminary announcement of the Twenty-First Anniversary Celebration Week, including Everyman, Ethical Church, Bayswater, 6 July 1913
Leaflet: West London Ethical Society, advertising the events of the Twenty-First Anniversary Celebration Week, including Everyman, Ethical Church, Bayswater, 6 July 1913
Programme: Crosby Hall, Chelsea, 15 July 1913

Undated material

Leaflet: Elizabethan Stage Society, with article by Clement Scott, c.1904 (2 copies)
Leaflet, advertising 'forthcoming revival at Preston' by the Elizabethan Stage Society
Leaflet: The Rotunda, Dublin

Later production (after 1915):

Programme: Rudolf Steiner Hall, 23 March [n.y.]

Newspaper cuttings, 1950s

'Everyman' - a Drama for Lent' by Ormerod Greenwood, Radio Times, 12 March 1954, with reference to Poel's Everyman
Newspaper cutting: 'Everyman' is Ageless' by Elwyn Jones, Radio Times, 16 March 1951
Newspaper cutting: 'Church and Stage', Church Times, 15 July 1959, editorial with reference to Poel's Everyman

THM/40/1/7
Productions J - K

Jacob and Esau, performed with Abraham and Isaac

Elizabethan Stage Society, New Masonic Hall, Oxford, 28 February 1912
Programme
Leaflet

Jacob and Esau, performed with The King and the Countess (an episode from Edward III)

Ethical Stage Society/Elizabethan Stage Society, Little Theatre, 6/12 March 1911
Programme, 12 March 1911 (2 copies)
Leaflet (2 copies)
Leaflet, with attached subscription form

Job

Norwich Players, King's Hall, Covent Garden, 28 November 1912
Programme

THM/40/2
Photographs

THM/40/2/4
Everyman, 1901

THM/40/2/4/1 Mounted photograph of William Poel as Adonai. On the reverse in pencil, 'Poel as Adonai', and, in a different hand, ' Neg. No. K2980' (Theatre Museum Official Negative number), and in ink, 'Given by Mrs William Poel [Pole] /1936', with a label, inscribed in ink in Poel's hand, 'The Elizabethan Stage Society. / William Poel. / 85 Howards Lane. / Putney S.W.15. / London. / 1901. / Morality Play "Everyman" Performance /at The Charterhouse London. Photograph / by Arthur Hands.'

THM/40/2/4/2 Mounted photograph of William Poel as Adonai, as above (THM/40/2/4/1), captioned with a printed label, 'Everyman', in large red capitals. On the reverse in pencil, 'Poel as Adonai', with a negative number crossed out

THM/40/2/4/3 Mounted photograph of Goodes and Everyman (May Douglas Reynolds), with TS caption, 'Photographs of Miss Reynolds as Everyman. She appeared in the / original production at the Great Hall, Charterhouse, July 1901'. (Photograph by Arthur Hands of Snaresbrook). On the reverse in pencil, 'Miss Reynolds / as Everyman', and in ink, 'Given by Mrs William Poel [Pole /1936', with a label, inscribed in ink, 'Everyman / William Poel Production / Great Hall Charterhouse / 1901', under which is written in pencil, in a different hand, 'cf Imperial June 1902.'

This photograph and two others were reproduced in an illustrated paper, possibly the Sketch, published c. June 1902, where they were captioned as the production at the Imperial Theatre and Everyman was incorrectly identified as Edith Wynne

Matthison, who took the role at the Imperial Theatre (see Theatre Museum production file)

THM/40/2/4/4 Mounted photograph of Knolege, Dyscresion, Beaute, Five-wyttes, Strength, Everyman and Good-dedes, with a printed caption, "Everyman". (Photograph by Arthur Hands of Snaresbrook). On the reverse in ink, 'Given by Mrs William Poel [Pole] /1936'; in pencil, 'must have by Thur Feb 16 / 100 grain', and in blue pencil, '6in', with a label, inscribed in ink, 'Everyman / William Poel Production / St Georges Hall / March 17 1902'.

This photograph is one of six pictures of the Charterhouse production published in the Graphic of 3 August 1901 (see THM/40/1/4). A smaller version of the photograph is included in an album with other photographs of the 1901 production (see THM/40/2/24/1). The label is therefore incorrect

THM/40/2/4/5 Mounted photograph of Knolege, Good-dedes and Everyman's companions leaving Everyman at the tomb, with TS caption, 'A performance of "Everyman". Poel gave a number of productions / of this play including those in the quadrangle of University / College, Oxford and at the Royal Pavilion, Brighton.' (Photograph by Arthur Hands of Snaresbrook). On the reverse in ink, 'Given by Mrs William Poel (Pole) /1936', with a label, inscribed in ink, 'Everyman / William Poel Production / St Georges Hall / March 17 1902'.

This photograph was one of three pictures reproduced in an illustrated paper, possibly the Sketch, published c. June 1902, which captioned them as the production at the Imperial Theatre (see THM/40/2/4/3). However, the photograph shows a performance taking place out-of-doors. Dr Marion O'Connor has identified the photograph as the 1901 Oxford production. A smaller version of the photograph is included in an album with other 1901 photographs (see THM/40/2/24/1). The label is therefore incorrect

THM/40/2/4/6 Mounted photograph of Felaship and Everyman (May Douglas Reynolds). (Photograph by Arthur Hands of Snaresbrook). On the reverse in pencil, 'Miss Reynolds William Poel / Charterhouse / 1901', and in ink, 'Given by Mrs William Poel [Pole] /1936', with a label, inscribed in ink, 'Everyman / William Poel Production / Great Hall Charterhouse / 1901'

THM/40/2/4/7 Mounted photograph of the burial of Everyman, with hooded figures and an angel. (Photograph by Arthur Hands of Snaresbrook). On the reverse in ink, 'Presented at / Charterhouse Great Hall / 1901', 'William Poel / 90 College Street / Chelsea.', 'scene from "Everyman"', and 'Given by Mrs William Poel (Pole) / July 1936'

THM/40/2/4/8 Mounted photograph of a scene from Everyman, with Adonai (William Poel), centre. On the reverse in pencil, 'Amateur Performance / Everyman at Cobham', and in ink, 'Given by Mrs William Poel [Pole] /1936', with a cut down label, inscribed in ink, 'William Poel Production / St Georges Hall / March 17 1902', and underneath in pencil, in a different hand, '(See Imperial June 1902)'

This photograph was one of three pictures reproduced in an illustrated paper, possibly the Sketch, published c. June 1902, which captioned them as the production at the Imperial Theatre. The other photographs, however, show the Charterhouse production and it is likely that this one is also of Charterhouse

THM/40/2/4/9 Photograph of Everyman (May Douglas Reynolds). On the reverse in pencil, 'Miss Renold / as / Everyman'

THM/40/2/4/10 Mounted photograph of Death, captioned in white ink, "Death" in "Everyman" / F.W.G. Gilby' and 'Arthur Hands / Snaresbrook'. On the reverse in

pencil, '97229', with a label, inscribed in ink, 'Everyman / William Poel Production / St Georges Hall / March 17 1902' and, in a different hand, 'Neg. No.K2981' (Theatre Museum Official Negative number)

This photograph shows the exterior of a medieval building and may have been taken at the Charterhouse production or at the production at University College, Oxford. It is included in Robert Speaight's biography of Poel, where the caption refers to both productions. The label is therefore incorrect

THM/40/2/5

Everyman, 1902

THM/40/2/5/1 Mounted photograph of Everyman (Edith Wynne Matthison) and Death. On the reverse in ink, 'Given by Mrs William Poel [Pole] /1936' and, in the top left hand corner, part of Poel's address, and in pencil, 'Neg. No. K2979' (Theatre Museum Official Negative number), and 'Miss E. Wynne Mathuson', with a label, inscribed in ink, 'Everyman / William Poel Production / St Georges Hall / March 17 1902'

THM/40/2/6

Everyman, 1913

THM/40/2/6/1 Photograph of Knowledge (Edith Evans) and Good Deeds (Dorothea Borton) and Everyman's companions leaving Everyman (Lucy Wilson) at the tomb, Crosby Hall, 15 July 1913. On the reverse in ballpoint pen, "Everyman", a medieval Morality / Play. Produced at Crosby Hall / in aid of the Deaf & Dumb Assn - / Date probably not long before / the First World War. The producer / was William Poel. / The part of Knowledge was / played by Miss Edith Evans / extreme left', and in a different hand, 'Given by Miss Marie Ney, 1967'

THM/40/2/24

Production photographs (small)

Everyman, 1901

THM/40/2/24/1 Small photograph album, containing 12 photographs of Everyman, inscribed on the front page, 'Scenes from Everyman', with the photographer's address, 'Arthur Hands / The Studios / Snaresbrook. N.E.' The album contains copies of THM/40/2/4/1, THM/40/2/4/3, THM/40/2/4/4, THM/40/2/4/5, THM/40/2/4/6 and THM/40/2/4/7, and 6 other images

THM/40/2/25

Postcard photographs

Everyman, 1902

THM/40/2/25/1 Everyman (Miss Wynne Matthison). Photograph by Foulsham & Banfield, Rotary Photographic Series

THM/40/2/31

Portrait photographs of William Poel from newspapers, illustrated papers, etc

Photograph of Poel, from *Worlds Work*, November 1912, with a caption referring to the article, 'Bringing the Theatre to the Countryman: a dramatic pioneer: his career and opinions' by 'Home Counties' [J. Robertson-Scott]. Annotated by Oliver D. Savage. See THM/40/2/28/1 and THM/40/2/28/2 for photographic prints of this

THM/40/3

Manuscripts

THM/40/3/1

Manuscripts and typescripts

THM/40/3/1/12 MS notes by Poel, quoting from *Mistress Davenant* by Arthur Acheson (1913), stamped 'FROM: / WILLIAM POLE, / 85 HOWARD'S LANE, / PUTNEY, LONDON, S.W.15.' Written on the back of a cut down piece of Elizabethan Stage Society notepaper advertising *Everyman* (1 page)

Typescripts by William Poel

THM/40/3/1/31 TS letter by Poel, 'The English Church Pageant', date stamped 5 March 1909, with ink annotations and corrections by Poel. Addressed in ink, but crossed out, 'To the Editor of "The Times"'. The final page blank, with Poel's address in crayon on the reverse (6 pages)

Manuscript playscripts and music

THM/40/3/1/58 MS music, headed 'Hebrew Melody. Prayer from "Jacob & Esau"', in ink, on a cut down printed music sheet, with pencilled music on the reverse

THM/40/3/2

Correspondence

THM/40/3/2/2

Letters and postcards from William Poel to Arnold Wycombe Gomme, 1901-1912, including references to *Alcestis* and *Euripides* (in date order)

THM/40/3/2/2/2 Letter: William Poel to A.W. Gomme, 21 April 1905, MS, on Elizabethan Stage Society headed paper advertising *Everyman*, from 90 College Street, Chelsea, S.W. (1 page, folded). Signed W. Poel. With envelope, addressed to 24 Dorset Square, NW. Accepting Gomme's offer of clerical assistance

THM/40/3/2/2/3 Letter: William Poel to A.W. Gomme, with envelope postmarked 8 June 1905 and addressed to 24 Dorset Square, NW, MS, from 5 Amersham Road, Putney, S.W. (1 page, folded). Signed W. Poel. He enjoyed the play and notes that the Greek oration was better spoken than the Latin. His sister wants to know if the Merchant Taylors School would like the Elizabethan stage, as she does not wish it to go to Stratford

THM/40/3/2/2/4 Letter: William Poel to A.W. Gomme, with envelope postmarked 13 July 1905 and addressed to 24 Dorset Square, NW, MS, on Elizabethan Stage Society headed paper advertising the 1903 Spring Tour of *Everyman*, from 90

College Street, Chelsea, S.W. (1 page). Signed W. Poel. There are 'difficulties about the bookcase' as Mrs Pole wants to keep it

THM/40/3/2/4

Letters from William Poel to various correspondents, 1905-1929 and undated (in date order)

THM/40/3/2/4/11 MS draft of a letter by William Poel to a bishop (n.d.), in Mrs Pole's hand, pencil (incomplete, lower part of 1 page only). Stating that he was the original producer of *Everyman*. He believes that religious plays, given in the right spirit 'can be used to counteract what is evil'. Annotated by Oliver D. Savage, 'Save this'

THM/40/3/2/5

Letters from William Poel and others regarding Ben Greet and *Everyman*, 1902-1907 and undated

Letters from William Poel (in date order)

THM/40/3/2/5/1 MS copy of a letter by William Poel to Brookes Palmer [Philip Ben Greet's solicitor], 18 September 1902, in Mrs Pole's hand (1 page, incomplete). Concerning the agreement with Ben Greet for the English and American tours and the necessity for a separate agreement between himself and Greet

THM/40/3/2/5/2 MS copy of a letter by William Poel to Philip Ben Greet, 22 September 1902 (1 page), written on the back of a TS letter, dated 22 September 1902, from J. Bannister-Howard, General Manager of the Ben Greet Companies, to William Poel, on Ben Greet Companies headed paper, regarding the insurance of scenery and properties. Explaining that he has reluctantly asked a solicitor to carry out negotiations respecting the agreements as time is short. He only wants to feel legally protected regarding his responsibilities

THM/40/3/2/5/3 Letter: William Poel to Brookes Palmer [Philip Ben Greet's solicitor], 27 September 1902, in Mrs Pole's hand, on Elizabethan Stage Society notepaper, from 90 College Street, Chelsea, S.W. (1 page). Signed W. Poel, with a postscript by Poel. Noting that Ben Greet has had a signed agreement with Charles Frohman since last July in which Poel's interests are not protected and Greet's promised agreement with Poel has not been made

THM/40/3/2/5/4 MS copy of part of a letter by William Poel (n.d.), in Mrs Pole's hand (1 page, numbered 5). Concerning arrangements for a British tour of *Everyman*. He does not think that they should do more than four performances and a matinee in each place

THM/40/3/2/5/5 MS draft of part of a letter by William Poel (n.d.) (incomplete, 1 page folded, with only the bottom lines of the first section remaining). Explaining that Ben Greet had nothing to do with the production of *Everyman*. The play had been produced and become a success before Greet came into partnership with Poel, a fact that Poel would like to make known in America. Annotated by Oliver D. Savage, 'Important / Poel himself on Ben Greet and "*Everyman*"'

Letters from other correspondents (in date order)

THM/40/3/2/5/6 Letter: Cecilia Radclyffe to William Poel [1902], MS, from c/o Charles Frohman Esqre., "*Everyman*" Company, Empire Theatre, New York, MS (3

pages, folded). Signed Cecilia Radclyffe. She is horrified to hear that Poel has no definite arrangement with Greet and urges Poel to see Charles Frohman at once. She is angry that Greet is taking the credit for Everyman

THM/40/3/2/5/7 Letter: Professor James Mavor to William Poel, 15 March 1907, MS, Printed Letterhead, from Department of Political Economy, University of Toronto (1 page). Signed James Mavor. With draft of Poel's reply. Mavor is concerned that the dramatic critic of the New York Tribune has credited Edith Wynne Matthison with the discovery and resuscitation of Everyman. Poel replies that Miss Mathison has nothing to do with the play's revival and gives details of the circumstances of his production

THM/40/3/2/5/8 Letter: Philip Ben Greet to Allan Gomme, 24 June [n.y.], MS, from 16 Lambeth Road, S.E.1 (1 page). Signed Philip Ben Greet. Promises to have another look for information on Poel and Everyman. States that he adopted the plan of casting men for Everyman but did not alter Poel's representation of the play, and comments that as an amateur actor he appeared in Poel's play, Lady Jane Grey

THM/40/4

Journal and newspaper articles and leaflets

THM/40/4/2

Articles and newspaper cuttings about William Poel

THM/40/4/2/1

Miscellaneous articles and newspaper cuttings about William Poel, 1894-1954 (in date order)

Article: 'Bringing the Theatre to the Countryman: a dramatic pioneer: his career and opinions' by 'Home Counties' [J. Robertson-Scott], Worlds Work, November 1912 (5 pages plus 2 pages of pictures showing two views of the Globe Theatre model, Everyman, Twelfth Night (with insets of Dolmetsch and The Knight's Esquire), and Hamlet) (2 copies, one without the illustrations, the unillustrated copy annotated in pencil by Mrs Pole)

THM/40/4/3

Articles and newspaper cuttings about Shakespeare, the staging of his plays and the Elizabethan theatre

THM/40/4/3/1

Miscellaneous articles and newspaper cuttings, showing reconstructions and models of Elizabethan Theatres, 1911-1950 and undated (in date order)

Cutting: illustration of William Poel's Globe Theatre model, with photograph of Poel's Everyman on the reverse, from 'Bringing the Theatre to the Countryman: a dramatic pioneer: his career and opinions' by 'Home Counties' [J. Robertson-Scott], Worlds Work, November 1912, pp.605-606

This is an edited version of the William Poel Collection catalogue produced for the specific remit of 2MP