

## Section I: Taft Collection Application Cover Sheet

### Charles Phelps Taft Research Center at the University of Cincinnati Collections Purchase Application

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Each section (I-IV) should be placed at the start of a new page. All required materials must be included in a single document, uploaded to the electronic submissions system, no later than 5PM on the published day of the deadline. Intradepartmental review is required for this program. Applicants should submit their application with enough time to receive intradepartmental review prior to the close of the deadline. Taft does not accept an obligation to review applications that have not received intradepartmental review by the close of the deadline.

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#### I. General Information

- a. Name: **XXXXX**
- b. M#: **XXXXXXXXXX**
- c. Department: **XX**
- d. Position: **AXXX**
- e. Author/Editor/Compiler: **Adam Matthew Digital and the Folger Shakespeare Library**
- f. Title of Requested Materials: ***Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library***
- g. Publisher/Distributor: **Adam Matthew Digital**
- h. Date of Publication: **September 2016**
- i. Edition: **N/A**
- j. Format: **Electronic**
- k. Series: **N/A**
- l. Price: **\$30,000 with an annual hosting fee of \$150 (this includes a 25% discount from list price). The Library will put forward \$10,000 and will assume the annual hosting fee.**
- m. ISBN/ISSN:
- n. OCLC# (if known): **955294611**
- o. Place of Publication: **Marlborough, Wiltshire. United Kingdom**
- p. Other Funding Applied For or Received for This Project (list source and amounts requested and awarded): **\$10,000 from library general fund**

q. Is this a joint application? If "Yes" complete the following section for all participating faculty

**Not a joint application**

## **Section II Taft Grant History**

**As a new faculty member, I have not previously applied for Taft funding.**



McMicken College of Arts & Sciences  
Department of English and  
Comparative Literature  
University of Cincinnati

248 McMicken Hall  
Phone (513) 556-5924  
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November 6, 2016

To: Charles Phelps Taft Research Center

I am writing to apply for a collections purchase grant supported by the Charles Phelps Taft Research Center. The acquisition of the Adam Mathews “Shakespeare in Performance” dataset will directly contribute to my research and teaching, but more expansively will lay the foundation for innovative digital forms of scholarship and pedagogy for English faculty in the coming years. Access to datasets such as these will allow English faculty and students to engage meaningfully in this digital future.

My primary research project on “Linked Reading,” joins two formerly discrete but related datasets - the full text corpus of Early English Books Online / Text Creation Partnership (EEBO), which currently contains more 50,000 English works published before 1700, and the bibliographic records (not full text) in the English Short Title Catalogue (ESTC), which contains nearly half a million works published in England, Scotland, Ireland, and the Americas, before 1800. Linking these different but related datasets using search algorithms and a data visualization infrastructure gives us a new, massive level of textual scale to explore and to rewrite historical narratives about the English Renaissance and the time of Shakespeare.

As the basis of my second book project, I built a new system that would link the datasets and allow investigators to pivot between the two datasets by visualizing relationships in the data using social network analysis and a probabilistic text mining algorithm, topic modeling, which allows us to study clusters of words and texts that tend to occur together in the corpus (<http://purl.lib.uiowa.edu/linkedreading>). Using the test case of Shakespeare’s plays and their place in the intellectual context of his time, I started with all the topics that emerge from works that mention “moors” in EEBO, allowing us to zero in on a particular publications that are prominent in topics, like *Othello*, and then pivot to the ESTC data to see the network of other books and people closely associated with that work. The system I have built does not generate an answer to questions like “what did the phrase ‘valiant Moor’ really mean to Shakespeare and his contemporaries?” But it allows us to approach such questions from multiple perspectives and constantly shifting angles of vision. We can move from the thematic connotations of a specific Shakespearean usage, to the broader topical trends in writing about Moors, to the print and patronage networks that brought those texts into being, and back again. I call this tool and this approach “Linked Reading.”



While EEBO and ESTC collectively account for the printed record of Shakespeare's works and their influence from the 17th to the 18th centuries, they do not contain manuscript or performance records. Accordingly, my request for the Adam Mathews "Shakespeare in Performance" dataset will allow us to enrich this historical research by more accurately attending to the performance and theatrical history of Shakespeare's plays, and how they resonated in the English tradition. The "linked reading" apparatus I have developed with EEBO and ESTC allows us to account for the printed textual tradition with a great level of detail, but to trace a plausible historical narrative of Shakespeare's plays and their place in the intellectual context of their time and beyond, I have acknowledged that these data need to be supplemented with manuscript and performance documents. Acquisition of the Adam Mathews "Shakespeare in Performance" dataset will permit me to link this unique archive from the Folger Shakespeare Library with the EEBO and ESTC datasets.

This three-tiered linked project will serve as the basis of my second book, but more expansively will lay the foundation for new, large-scale analyses of the historical and literary record by faculty and students in the Department of English and Comparative Literature. For example, my colleagues Jonathan Kamholtz and Mary Leech, have expressed great interest in using this dataset linked with EEBO and ESTC in their Introduction to Shakespeare courses. Similarly, my colleague Christine Mok would use the resource in her graduate courses on performance theory. Overall, the addition of the Adam Mathews "Shakespeare in Performance" dataset will open up possibilities for new digital modes of historical analysis, beginning with my book project on "Linked Reading," but will allow faculty to perform research and teach students engage with rare historical materials in a digitally sophisticated way. We believe this is the future of nuanced humanistic research and teaching in the English department and we hope to invest in this future.

Thank you for considering this proposal.

Yours sincerely,





## **DARS Allocation**

We have just approved \$750 of our \$2000 allocation. There's another request for about \$300 or so, pending, so that leaves us with approx. \$1000. There could be a bit more in there if any roll-over from previous years is still available (Teresa Hamrick at Taft will have that info). Jay Twomey, Faculty Chair, Department of English and Comparative Literature

November 4, 2016

**Memorandum**

**To:** Charles Phelps Taft Research Center

**From:** Jay Twomey, Head  
Department of English & Comparative Literature

**Re:** James Lee's request for Collections Purchase funds

I am writing in support of Professor James Lee's application for Taft Collections Purchase funds. Professor Lee, working with colleagues in UC Libraries (which has generously agreed to contribute), hopes to purchase a very expensive, but phenomenally significant database. Professor Lee is a digital humanist whose scholarship involves mining vast archives (such as Early English Books Online) to develop a complex and nuanced appreciation for how racial identity was constructed in the early modern period. His work promises to contribute profoundly to, perhaps even quite significantly to change, the scholarly conversation about race in Shakespeare studies. *Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library* will help Professor Lee further to extend and sharpen his academic focus, this time in reference to how Shakespeare's plays have been performed. It is essential to keep in mind when reading this letter that by "Professor Lee's work" I mean a fully accessible digital research system that will enable scholars here and elsewhere to ask research questions across many tens of thousands of texts. I can easily imagine historians and political scientists in A&S, for example, being drawn to the project.

It goes without saying that this Folger resource will also be of huge significance for the English Department, Professor Lee's tenure home. We have a very active junior colleague (Christine Mok) in performance studies, for example, who could draw upon the prompt book database in her teaching and scholarship. What's more, our Shakespeare class is a requirement not just for English majors but for many students in CECH and CCM as well; given the emphasis in our pedagogy on the performance of Shakespeare's plays, a resource such as this would enable collaborative research opportunities for students and their instructors (Jon Kamholtz in particular), especially as they'll be able to design sophisticated projects with the assistance of Professor Lee and the new Digital Scholarship Center.

The cost of *Shakespeare in Performance* makes it impossible for English to move the needle using our DARS funds, but I am still happy to contribute our balance in support of Professor Lee's request. I've no doubt that my colleagues on our Steering Committee, which is the body in English that vets DARS requests, would agree.





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PO Box 210152  
Cincinnati, Ohio 45221-0152

**Dr Jenny Doctor**  
**Head, Albino Gorno Memorial Music Library**  
**Associate Professor of Musicology**  
**College-Conservatory of Music**

University of Cincinnati Libraries  
606 Blegen Library, 2602 McMicken Circle  
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Research Support Committee  
Taft Research Center

5 November 2015

Dear Research Support Committee,

It is my pleasure to write a letter in support of Dr James Lee's and Rosemary Franklin's request for funds that would contribute (in part) to the University of Cincinnati Libraries' acquisition of the Adam Matthew digital edition of the Shakespeare prompt books from the Folger Library's collection.

Through hand-written annotations in what were often contemporary, locally-issued printed editions, the prompt books unveil key details of performance ideas and decisions made by producers, performers, and theatre companies for productions of Shakespeare's plays that were put on in venues primarily in British, American, and Irish cities between the late seventeenth and early twentieth centuries. Interspersed personal notes, sketches, and cues for lighting and music provide insight into performance interpretations, allowing comparison of different performances from a similar time or performances from across more than two centuries by different interpreters. In addition to the prompt books, accompanying autograph correspondence, costume drawings, and full music scores to several plays provide additional evidence of performance practices that is invaluable both to scholars and to those studying theatrical performance and design.

From the point of view of CCM, access to the digital edition of the Shakespeare prompt books would be vitally useful for both teaching and scholarship. The study and teaching of music frequently intersects with Shakespeare scholarship, from the diverse operas that are settings of librettos derived from Shakespeare's plays to the myriad musical settings of Shakespeare's poetry and songs within the plays. For CCM musicology, opera, and vocal faculty and students, searching and drawing on detailed specifics of contemporary theatrical productions of Shakespeare as discovered in the digital collection of the prompt books and associated costume designs, production notes, and musical scores will open new dimensions for teaching, study, and performance of opera production practices of similar time periods and venues.

Similarly, the theatre arts and acting faculty and students will also find the digital edition of the Shakespeare prompt books useful as teaching and research resources. In addition to the obvious applications to the study of acting and performance contexts, the study of historical productions is particularly useful for teaching theatre design and production.

To have these extraordinary primary resources of how theatrical ideas were generated and disseminated from theatre to theatre, across continents and down generations, and available in such quantity and detail –over 1000 prompt books fully searchable and available for teaching and research without having to travel to the Folger Library to gain access to them – would indeed be a library resource to enhance the University of Cincinnati's CCM programs.

I strongly support the request for funds to support the University of Cincinnati Libraries' acquisition of the Adam Matthew digital edition of the Shakespeare prompt books from the Folger Library's collection. I can attest that this deeply rich historical resource will offer significant learning and research opportunities for faculty and students at CCM, as it will for many others in the University of Cincinnati community.

Yours sincerely,

Jenny Doctor

Dr Jenny Doctor  
Head, Albino Gorno Memorial Music (CCM) Library  
Associate Professor of Musicology

# Jenny Doctor

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phone 315 329 9494 • e-mail jenny.doctor@uc.edu

## Education

**Doctor of Philosophy**, 1993 • Musicology Northwestern University, Evanston, Illinois  
Dissertation: *The BBC and the Ultra-Modern Problem: A Documentary Study of the British Broadcasting Corporation's Dissemination of Second Viennese School Repertory, 1922–36*

**Master of Music**, 1986 • Music History Northwestern University, Evanston, Illinois  
**Bachelor of Music**, 1981 • Piano Performance Oberlin Conservatory of Music, Oberlin, Ohio  
**Bachelor of Arts**, 1980 • Mathematics, Music Oberlin College, Oberlin, Ohio

## Professional Experience

**Head, Albino Gorno Memorial Music (CCM) Library** • University of Cincinnati Libraries, ,  
11/1–present

**Associate Professor of Musicology** • College-Conservatory of Music, University of  
Cincinnati, 11/1–present

**Associate Professor** • Dept of Television, Radio, Film, S.I. Newhouse School of Public  
Communications, Syracuse University, 1/12–10/16

**Director, Belfer Audio Archive** • Syracuse University Libraries, 1/12–10/16

**Reader** • University of York, 10/05–12/11 (as Senior Lecturer to 9/10), part-time (.6 FTE)

**Research Fellow in Sound Recordings** • Borthwick Institute of Archives, University of York

**Research Fellow & Lecturer** • Trinity College of Music, London, 1/03–12/06, part-time (.5)

**Director** • The Britten–Pears Library, Aldeburgh, 8/98–9/02

**Musicologist** • The Britten–Pears Library, Aldeburgh, 8/97–8/98

**Senior Editor, 20th-Century Composers** • The New Grove Dictionary, 12/93–8/97

**Editor** • The New Grove Dictionary, 10/90–10/92

## Awards & Grants

**AHRC Beyond Text award**: co-Investigator in the project ‘The Use of Audiovisual Resources in Jazz  
Historiography and Scholarship: Performance, Embodiment and Mediatized Representations’  
(led by Dr Björn Heile) • U. of Sussex, 4/10–6/11 • <<http://tinyurl.com/388g6he>>

**Philip Brett Award** for ‘Afterword’ to *Music and Sexuality in Britten: Selected Essays*, ed. George Haggerty  
(Berkeley: University of California Press, 2006), 225–46 • American Musicological Society, 11/08

**Teaching Innovation and Development Committee** and **Rapid Response Fund** awards (co-applicant) •  
for *Querying Newly Digitised Historical Recordings for Teaching*, U. of York, 10/07–07/09

**AHRC Collaborative Doctoral Award** for *The Music Preserved Sound Archives: Expanding Resources for  
Research in Performance* (Principal Investigator, managing 3 studentships), U. of York, 10/07–9/12

**Janet Levy Award for Independent Scholars** • American Musicological Society, 11/06

**Membership and Professional Development Travel Grants** • American Musicological Society, 11/04

**Northwestern University Alumnae Fellow** • for dissertation research, 9/91–6/92

**Fulbright Grant** • for dissertation research in London, 9/89–9/90

**University Fellow** • Northwestern University, 1986–7

**Graduate Assistantship** • Northwestern University, 1984–6, 1987–9

# Jenny Doctor

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## Principal Publications

### Books

In progress: 50 years of correspondence between British composers Elizabeth Maconchy and Grace Williams, ed. with Sophie Fuller (under contract with Ashgate Publishers).

*Watching Jazz: Encountering Jazz Performance on Film and Television*, ed. Björn Heile, Peter Elsdon, Jenny Doctor (New York: Oxford U. Press, 2016). Including Doctor, Elsdon, Heile: 'Introduction', and Doctor: "'Jazz is where you find it": Embodying Jazz on BBC Television, 1946–66'.

*The Proms: a New History*, ed. Jenny Doctor and David Wright, consulting ed. Nicholas Kenyon (London: Thames & Hudson, 2007). Including Doctor, Kenyon and Wright: 'Preface', 6–9; Doctor: 'A New Dimension: The BBC Takes on the Proms, 1920–44', 74–129.

*Silence, Music, Silent Music*, ed. Nicky Losseff and Jenny Doctor (Aldershot: Ashgate, 2007). Including Losseff and Doctor: 'Introduction', 1–14; Doctor: 'The Texture of Silence', 15–35.

Jennifer R. Doctor, *The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation's Tastes* (Cambridge: Cambridge U. Press, 1999)

Collaboration with Humphrey Carpenter: *The Envy of the World: Fifty Years of the BBC Third Programme and Radio 3* (London: Weidenfeld, 1996) [research and specialist music adviser]

### Contributions to Books

'Broadcasting—Concerts: Confronting the Obvious', in *Music and the Broadcast Experience*, ed. Christina Bashford and James Deville (New York: Oxford U. Press, forthcoming)

'Vaughan Williams, Boult and the BBC', in *The Cambridge Companion to Vaughan Williams*, ed. Alain Frogley and Aidan Thomson (Cambridge: Cambridge U. Press, 2013), 249–74.

'Afterword', in *Brett on Britten: Selected Essays by Philip Brett*, ed. George Haggerty, with an Introduction by Susan McClary (Berkeley: U. of California Press, 2006), 225–46 • book awarded Philip Brett Award by the American Musicological Society, 11/08

'The Wonders of Industrial Britain: *Night Mail* and the British Documentary Film Movement', Proceedings of *Music as a Bridge* Conference, Berlin 2000 (Hildesheim: Olms, 2005), 225–36

'Stanley Sadie—Broadcasts', in *Words about Mozart: Essays in Honour of Stanley Sadie*, ed. Dorothea Link with Judith Nagley (Woodbridge: Boydell Press, 2005), 229–37 [detailed list]

'Broadcasting's Ally: Elgar and the BBC', in *The Cambridge Companion to Elgar*, ed. Julian Rushton and Daniel Grimley (Cambridge: Cambridge U. Press, 2004), 195–203

'Elizabeth Maconchy', in *A Dictionary-Catalog of Modern British Composers*, ed. Alan Poulton (Westport, CT, Greenwood Press, 2000), 1107–45 [detailed works-list]

'"Working for her own Salvation": Vaughan Williams as Teacher of Elizabeth Maconchy, Grace Williams and Ina Boyle', *Vaughan Williams in Perspective*, ed. Lewis Foreman (Albion Press for the Vaughan Williams Society, 1998), 181–201

### Articles

'The Parataxis of British Musical Modernism', in themed issue, *British Modernism*, ed. Byron Adams, *Musical Quarterly* (Spring/Summer 2008), 89–115

'"Vital to the Very Survival of Music as a Living Art": Hans Keller's Radio World', review-article, *Music & Letters*, 83/4 (November 2004), 814–23

'The Games of Apollo: Benjamin Britten's Youthful Quartets', condensed: *The Strad* (May 2002), 490–94 • complete: Aldeburgh Festival Programme Book (June 2002), 26–8

'Intersecting Circles: the Early Careers of Elizabeth Maconchy, Elisabeth Lutyens and Grace Williams', *Women & Music Journal*, 2 (1998), 90–109

'The Maconchy Seventh String Quartet and the BBC', *Musical Objects*, no.1 (1995), 5–8

Contributor to *The New Grove Dictionary ... of Opera* (1992), *of Women Composers* (1994), *of Music and Musicians*, 2nd ed. (2001) • *The New Dictionary of National Biography* (2004)

October 16, 2016

Taft Research Support Committee

Dear committee members,

As the bibliographer for the English and Comparative Literature Department, I am writing to support Professor James Lee's request for Taft Research Funding. Professor Lee joined UC in August 2016 and is a joint hire between UC Libraries and Arts and Sciences, Department of English and Comparative Literature. Professor Lee brings a specialized knowledge in the field of Digital Humanities and Early Modern Drama and Shakespearean scholarship. He brings with him both technical and humanistic expertise that will help UC enter into dialogue with a network of other prominent players in the DH landscape. His current digital projects include Linked Reading (<http://purl.lib.uiowa.edu/linkedreading>) and the Global Renaissance (<http://renaissanceglobe.com>), which will be managed under the aegis of UC's Digital Scholarship Center. He has published his work in a wide range of fields, and his research has been supported by the Andrew W. Mellon Foundation.

With these credentials, Professor Lee's scholarship needs are important to this institution. *Shakespeare in Performance Prompt Books from the Folger Shakespeare Library*, the research material being requested, is a digitized format published by Adam Matthews Press, an esteemed international publisher of scholarly materials. The intellectual content of the prompt books offers a literary and social and strategic view of how Shakespeare's plays have been interpreted by theatre companies, actors and directors down through the centuries. The domain of literary research currently cuts across many fields and would involve not only discovery of new literary views but also teach current research skills involving technology that is practical and applicable.

Professor Lee is moving the UC Digital Humanities agenda as part of the campus wide commitment to the Digital Scholarship Strategic initiative. The recent National Endowment for the Humanities grant awarded to UC's College of Arts and Sciences speaks to the need to centralize UC digital research.

"The need for a Center arose from the strong faculty engagement and programs already offered as part of the Digital Humanities/Digital Scholarship Strategic Initiative," said Ken Petren, dean of the College of Arts and Sciences. "The Center will serve as a base to expand these collaborative and trans-disciplinary efforts, and allow for even more of an impact from the University of Cincinnati in the broader Digital Humanities/Digital Scholarship domain."

With this strategic mission in place at UC, I encourage you to support Professor Lee's research material request and further scholarship in the field of digital research.

Sincerely,

Rosemary A. Franklin

## **Additional Documentation *Shakespeare in Performance***

Dear Taft Collections Committee Members,

I am writing to provide additional documentation about the request Dr. James Lee is putting forward to you for assistance in acquiring the Adam Matthew digital collection titled *Shakespeare in Performance*.

With kind regards,

Sally Moffitt, Bibliographer for Anthropology, History, Philosophy, Political Science; Africana Studies, Asian Studies, Judaic Studies, Latin American Studies, Middle Eastern Studies, Women's, Gender, and Sexuality Studies; Cohen Library Enrichment Collection

1. **Descriptive Brochure** from Adam Matthew Digital (for additional information see <http://www.amdigital.co.uk/m-products/product/shakespeare-in-performance/>)

## **Prompt Books from the Folger Shakespeare Library**

**Research key performances of Shakespeare's plays through the prompt books of the famous actors and directors who brought the Bard's works to life.**

*Shakespeare in Performance* is an essential resource for all scholars of Shakespearean drama, featuring rare and unique prompt books from the world-famous Folger Shakespeare Library in Washington DC. The prompt books tell the stories of key performances as they were put on in theatres throughout Great Britain, the United States and further afield, between the seventeenth and twentieth centuries. In a mixture of handwritten manuscripts and printed typescripts, often interspersed with personal notes, sketches, and cues for lighting and music, this resource takes users behind the scenes to shine a light on how the Bard's timeless works have been interpreted by theatre companies, actors and directors across the centuries. Researchers can follow how each production unfolded, see what amendments were made to the lines and stage management over the years as audiences and social culture changed, and explore the influences and connections between different productions of the same play.

The resource also contains carefully curated case studies built around 17 selected performances, using important supporting material such as photographs, costume designs and music scores to highlight key aspects of each production.

Documents are indexed by genre, country, theatre, associated names, and other key search terms.

The prompt books themselves make up the majority of the material, supplemented by:

- Souvenir copies
- Ephemera
- Illustrations and drawings

- Photographs
- Music scores
- Correspondence

2. **Place in context** of Library's existing collections

The prompt books from American performances will be supplemented by these materials already in the library's collections:

- *American Theatre Companies, 1749-1887*. Edited by Weldon B. Durham (New York: Greenwood Press, 1986) Ref PNB2237.A43 1986) Use in conjunction with his *American Theatre Companies, 1888-1930* (New York: Greenwood Press, 1987) Ref PN2256.A44 1987 and *Directory of Historic American Theatres*. Ed. by John W. Frick and Carlton Ward for the League of Historic American Theatres. (New York: Greenwood Press, 1987) Stacks PN2289.D57 1987
- Wemyss, Francis Courtney. *Wemyss' Chronology of the American Stage, from 1752 to 1852*. microfilm reproduction (New York: Wm. Taylor & Co., 1852) Microfilm 861, reel 5, no.28 Contents Description from bibliographic record: "Wemyss chronology of the American stage [Includes playbills and production information about the first plays presented on the American stage.]--A list of all the theatres in the United States, as far as can be ascertained-when built-under whose management first opened-with the play performed--The names of all the managers who have presided over the destiny of the drama in North America from the 5th of September, 1752,...to the 1st of May, 1852--Extracts from the rules of the "American Dramatic Fund Association"--List of performers [i.e., a biographical dictionary]--Appendix [to the List of performers]--A list of all the theatres in the United States, (other than the first) built in each town or city, as far as can be ascertained-when built-under whose management first opened-with the play performed--A list of theatres in the United States, which have been destroyed by fire, and when--A list of all the managers of theatres in the United States, with their several locations, from 1752 to 1852--Copy of the bill at the centenary festival of the introduction of the drama into America..
- *American Drama Online*. This collection of individually cataloged digitized plays is part of the *Literature Online (LION)* collection. Use in conjunction with Smith, Susan Harris. *Plays in American Periodicals, 1890-1918* (New York: Palgrave Macmillan, 2007) Stacks PS345.S65 2007
- *Source Materials in the Field of Theatre* (Microfilm 861) The contents of this microfilm collection are each separately entered into the library's catalog. Works included are chiefly British or Continental. The series title may be used in the library's catalog to retrieve the contents of the collection.

3. **Value added** to the library's existing collections by the acquisition of *Shakespeare in Performance*

Acquisition of this digitized collection of prompt books will open up and expand upon the changing interpretation of Shakespeare's plays by theater companies and actors

and offer insight into the actual performance experience of theater-goers which now must be pieced together from contemporary theater reviews culled chiefly from the digital editions of the *New York Times* and the *Times*, or from compilations of reviews such as *New York Times Theater Reviews* SW Depository (PN2277.N5N4 1870-1885; 1886-1895; 1896-1903) and performance histories such as Odell, George C.D. *Annals of the New York Stage*. 15 volumes (New York: Columbia University Press, 1927-1949) Volumes 1-4, 9: Stacks PN2277.N5O4; Volumes 5-8; 10-15 SW Depository PN2277.N5O4

4. **Nearby library locations**

Ohio State University/Indiana University Bloomington.

5. **Purchase Justification**

Digital collections are accessible only to members of the holding institution. For the type of deep analysis to which Professor Lee will put this collection ownership of it is a necessity as intense research at another institution is neither practical nor possible.