

**SPENCER'S BOSTON THEATRE.
NO. XLVI; CLARI: OR, THE MAID
OF MILAN: A DRAMA, IN THREE
ACTS; WITH A MEMOIR OF W. H.
(SEDLEY) SMITH; PP. 1-33**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649764020

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With a Memoir of W. H. (Sedley) Smith; pp. 1-33 by John Howard Payne & William H. Smith

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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JOHN HOWARD PAYNE & WILLIAM H. SMITH

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SPENCER'S BOSTON THEATRE, NO. XLVI.

CLARI:
OR, THE MAID OF MILAN.

A Drama, in three Acts.

BY JOHN HOWARD PAYNE, ESQ.,
AUTHOR OF BRUTUS; THE LANGERS; LOVE IN HUMBLE LIFE;
THERESA; CHARGES THE SECOND; &c.

With Casts of Characters, Scene and Property Lists, Costumes, and
all the Stage Business.

AND A MEMOIR OF W. H. (SEDLEY) SMITH,
THE PRESENT STAGE MANAGER OF THE BOSTON MUSEUM.

BOSTON:
WILLIAM V. SPENCER,
128 Washington Street, corner of Water.
1856.

COSTUMES.

Duke.—Rich white kerseymere shape—trunks, with slashes, trimmed with silver—rich velvet cloak—white pantaloons—white shoes and rosettes—full ruff, etc.

Rolando.—Long drab frock, with dark blading—full trunks of the same color—stockings, ditto—rosette shoes—large white collar—large slouch hat.

Jocoso.—Light blue jerkin, trimmed with silver—light vest—breeches of same color of jerkin, trimmed with pink—white stockings, shoes, and rosettes.

Gerardo.—Light brown suit and cloak—brown trunks—blue stockings—russet shoes.

Ninpero.—Long white coat, open—white vest—full white trunk breeches—light blue stockings—white shoes—rosettes.

Paga.—Dress similar to Jocoso's.

Servants.—Orange colored liveries, trimmed with silver.

Nobleman.—Rich shape—cloak—hat and feathers—sword.

Pelgrino.—Brown dress, with puffs—large slouch hat.

Clara.—First dress: Complete white morning dress of muslin, filled. Second dress: Rich white satin train dress, richly embroidered with gold—white satin shoes. Third dress: White body—gray petticoat, trimmed with black velvet—light gray stockings, with clocks—black shoes.

Vespina.—White body, trimmed with red—white skirt, striped with red—white stockings—red shoes—her head trimmed with roses, etc.

Wife.—Dark village dress—white handkerchief—gipsy hat and cap.

Fidalia.—Red and white turban head-dress, yellow gauze scarf appended from it—white body—drab skirt, trimmed with black and yellow.

Nineta.—White muslin dress, trimmed with white ribbon.

Leola.—White body—pink skirt, trimmed with brown—dark shoes.

SCENERY.

ACT 1st.

SCENE 1.—Paper, 3 door chamber, 3 d.—c. doors—curtains.
—Balustrade x.—Backed with street, 4 c.—Set door, n. 3d, n.

SCENE 2.—Paper, 2 door 1 c.

SCENE 3.—Village 3 c.—green drops in 3.—Set cottage behind green drop n. n.

DROP.

ACT 2d.

SCENE 1.—Paper, 2 door chamber 1 c.

SCENE 2.—Paper, 3 door chamber 3 c.—Same as Act 1st,
Scene 1.

DROP.

ACT 3d.

SCENE 1.—Landscape scene 1 c.

SCENE 2.—Woods 5 c.—Set cottage n. 3d, n.—Set summer house n. 3d, n.—Bridge crosses 4 and foreground.—Set rock piece n. and n. v. n.—Set raking piece n. v. n.—Steps behind n. v. n.—Cottage n.—Set fence with gate c. across 4.

CURTAIN.

PROPERTIES.

ACT 1st.

SCENE 1.—Handsome toilette table and glass, large mirror L. H.—4 chairs N. and S.—2 hand-boxes, one containing bonnet and scarf to be taken out.—Lace boxes and casket discovered on N.—Miniature for Duke.—Plain village dress and cabinet book ready, N. 2d N.—Small table with portfolio of drawings and drawing materials S. H.

SCENE 2d.—Blank Paper for Gossals.

SCENE 3d.—White wand for Jocos.—2 small gothic chairs L. H.—Blank papers for Page.—Spinning wheel N. H.—Stool, rose bushes near cottage L. H.—[*behind curtain*] small water pot for Leoda.

QUICK CURTAIN.

ACT 2d.

SCENE 2d.—Same as Act 1st, Scene 1st—Lighted candles on table S. H.—Blank letter and casket for Clari—Scarf for Clari.—Lighted candle and torches ready for Jocos, and servants ready S. H. 1st S.

QUICK CURTAIN.

ACT 3d.

SCENE 2d.—Table and chairs—Breakfast things for Fidalma.—Gun and purse for Rolamo.

SLOW CURTAIN.

MEMOIR OF
WILLIAM H. (SEDLEY) SMITH,

THE PRESENT STAGE-MANAGER OF THE BOSTON MUSEUM.

Written for Spence's Boston Theatre.

It is a somewhat singular fact, that what, with the number of theatrical works published in this country, within the last ten years, the hosts of critics, authors, &c., who are ever ready to wield their pens in such a sphere and the great reputation which has always attended the performances of W. H. Smith, no memoir or biographical sketch has ever been written of his eventful career, and yet, there have been few men upon the American stage whose lives have been more marked by change and adventure. Early thrown upon his own resources for support, without any assistance from influential friends, and poor in purse as he was young in years, his present position and his sterling reputation are striking illustrations of what energy, estimating and availing itself of the true value of time, can accomplish even under the most adverse circumstances.

W. H. Sedley, was born in North Wales, we think about the year 1806, and left his home a mere lad of fourteen years, to fight his own way in the world, before study or experience could have given him even a faint idea of what troubles, dangers, and temptations that world contained. Assuming the name of Smith from a desire to preserve perhaps the family appellation, he applied to Mr. Crisp, then manager of the theatre at Shrewsbury (England) for the situation of "Call Boy," and was accepted. Noticing a certain amount of ambition and a degree of interest in his business manifested by his new auxiliary, Manager Crisp gave him occasionally some little character to persons, well almost imperceptibly the novice found himself numbered as one of the actors of the Company. His first regular engagement was at