

we had left was enormous in its bulk, filling two sixty-two-foot cars, and one huge gondola-car, which was made to carry all the flat scenery. We took on with us, however, all the cloths for our entire *répertoire*, and many of the small practical set-pieces. We carried every property of the entire *répertoire*,—the bedstead of 'The Belle's Stratagem,' the altar of 'Much Ado,' the horse of 'The Bells,' down to Cattermole's picture of Letitia Hardy, some Chippendale furniture of the period, and other minor things that are characteristic or useful decoration in the furnishing of interiors and exteriors. All our dresses were included,—principals and "supers." Loveday tells me they filled 120 great baskets, the properties being packed in thirty baskets making a total of 150.

"We took everything to Boston and Philadelphia. It was at the latter city that, as I say, we decided to modify our arrangements. We sent back to New York twenty-seven cloths, eighty flats, sixty wings, ninety set-pieces, and twelve framed cloths; so that we had to adapt our requirements to the local situation.

"As regards such of our scenery as is painted in tone, you know that one of the most remarkable we have is the frescoed interior of the hall of justice in 'The Merchant of Venice,'—a complete reproduction