

**HAMILTON, A PLAY
IN FOUR ACTS**

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Hamilton, a play in four acts by Mary P. Hamlin & George Arliss

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MARY P. HAMLIN & GEORGE ARLISS

**HAMILTON, A PLAY
IN FOUR ACTS**

To Romney Grant
with best wishes
from
Wm. A. A. A. A.
928

HAMILTON

HAMILTON

A Play in Four Acts

By

MARY P. HAMLIN and GEORGE ARLISS

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1918

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Hamilton

CHARACTERS

ALEXANDER HAMILTON.
GENERAL SCHUYLER.
THOMAS JEFFERSON.
JAMES MONROE.
WILLIAM B. GILES.
COUNT TALLYRAND.
JOHN JAY, *Chief Justice*.
ZEKIEL.
JAMES REYNOLDS.
COLONEL LEAR,
FIRST MAN.

BETSY HAMILTON.
ANGELICA CHURCH.
MRS. REYNOLDS.
SOLDIER'S WIFE.
MELISSA.



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MARY P. HAMLIN AND GEORGE ARLISS
(As an unpublished dramatic composition)

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Authors' Preface

This play is written for the stage. It is written with a desire to convey to the audience that the builders of the foundation of the American Republic were real people, and not merely a procession of nice gray-headed old gentlemen who were mainly occupied in sitting for their portraits to Gilbert Stuart and John Trumbull.

Probably no keen admirer of Alexander Hamilton will be fully satisfied with the play. But the authors console themselves with the reflection that no playwright could do justice to the power and scope of this remarkable man within the limits of an evening's entertainment. In writing a play dealing with a great historical figure it is necessary to select an incident that brings out boldly the predominant characteristics of the hero. Having decided upon the incident, it is advisable not to befog it by the introduction of other important episodes however much they may redound to the credit of the central figure, or however much you may be tempted to use them. Alexander Hamilton achieved distinction in so many different directions—as a shipping clerk, as a soldier, as a powerful and graceful writer, as an orator, as a tactician, as a master of the financial policy of Nations—that to the casual reader of history it might seem difficult to discover this dominant characteristic. But to the student and lover of Hamilton it stands out clear and well-defined—Courage. Not the courage of the blind egoist or of the imperious politician, but the courage which had its roots in love of truth and of honorable dealing.

And so the authors chose the incident which forms the basis of this play. In their opinion, no single event could be found that displays this fine quality of courage more surely and more definitely than the course adopted by Hamilton in the face of the attack by his political enemies. Those descendants of Alexander Hamilton whom the authors have

had the honor of meeting, have expressed their satisfaction at the selection of this incident; and the authors feel that it is no breach of confidence to record that they have received words of praise from the two men who know more about Hamilton than perhaps anybody in America—two of his keenest admirers—Senator Lodge and Nicholas Murray Butler.

The historical record on which the play is founded can be seen by any student who is so far interested, by applying to the Lenox Library in New York. It is known as the "Reynolds Pamphlet" and is the document written by Alexander Hamilton himself.

The play keeps very close to history. The main incidents are, in all essential details, historically correct. It has been necessary to take some few liberties but these are of minor importance. The dialogue is not written precisely as it might have been spoken at the end of the eighteenth century. The authors believed that a slavish attempt to eliminate all words and phrases that were probably not in vogue at the time would result in many instances in tedious phraseology and a certain artificiality, which they particularly desired to avoid. They have however endeavored on the whole to maintain the atmosphere of the period.

The stage directions are designed and intended for the guidance of the actors and not for the entertainment of the reader. There is a growing tendency amongst writers of plays to introduce long and humorous stage directions that are often very entertaining in the library but very dangerous and misleading for the stage. They are misleading to a producer because they frequently make a scene appear to be very sparkling, while it is in reality exceedingly dull—the sparkle being confined exclusively to the stage-directions. They are dangerous for the actor because they make him believe that his part is a great deal better than it really is, and so he is apt to regard his audience as stupid because their intelligence fails to appreciate subtleties that he detected at the reading. In reality it is the author who is to blame; he has let the actors into certain dark secrets connected with their characters, without giving them the ghost of an opportunity, through the dialogue or situation, of conveying these confidences to the audience.

(Program of original performance given at the Apollo Theatre, Atlantic City, New Jersey, September 6, 1917. Produced with the same cast at the Knickerbocker Theatre, New York, September 17, 1917.)

Knickerbocker Theatre

GEORGE ARLISS

(Direction Klaw & Erlanger and George G. Tyler)

In

"HAMILTON"

A New Play in Four Acts, Dealing with the Life of
Alexander Hamilton During the Period of
Washington's Administration

By MARY P. HAMLIN and GEORGE ARLISS

THE PLAYERS

ALEXANDER HAMILTON	- - - -	-	<i>George Arliss</i>
THOMAS JEFFERSON	- - - -	-	<i>Carl Anthony</i>
JAMES MONROE	- - - -	-	<i>Hardee Kirkland</i>
WILLIAM B. GILES	- - - -	-	<i>John D. Ravold</i>
GEN. PHILIP SCHUYLER	- - - -	-	<i>George Woodward</i>
COUNT TALLYRAND	- - - -	-	<i>Guy Fawcres</i>
JAMES REYNOLDS	- - - -	-	<i>Pell Trenton</i>
ZEKIEL	- - - -	-	<i>James O. Barrow</i>
CHIEF JUSTICE JOHN JAY	- - - -	-	<i>Wilson Day</i>
COLONEL LEAR	- - - -	-	<i>Harry Maitland</i>
CITIZEN	- - - -	-	<i>C. M. Van Clief</i>
BETSY HAMILTON	- - - -	-	<i>Mrs. Arliss</i>
ANGELICA CHURCH	- - - -	-	<i>Marion Barney</i>
MRS. REYNOLDS	- - - -	-	<i>Jeanne Eagles</i>
MELISSA	- - - -	-	<i>Katharine Hayden</i>
MRS. ZACHARY WHALEN	- - - -	-	<i>Gillian Scaife</i>

THE SCENES

- ACT I.—The Exchange Coffee House in Philadelphia.
ACT II.—A room in Alexander Hamilton's house in Philadelphia. (The office of the Secretary of the Treasury.)
ACT III.—The same. (Six weeks later.)
ACT IV.—A reception room in Alexander Hamilton's house. (The next morning.)

The play produced under the stage direction of Dudley Digges.

COSTUMES

ACT I

JEFFERSON. Cutaway coat of period, dark, heavy material brown corduroy breeches and vest ; top boots to knees, plain leather, not polished ; stock and plain fall ; three-cornered black hat ; wig as in plates or paintings.

MONROE. Dark green cutaway coat and breeches, light fancy vest ; silk stockings, colonial shoes with buckles, stock and lace fall, three-cornered black hat ; walking stick. Dark tie wig.

GILES. Light brown corduroy, long square cut coat, knee-breeches, snuff-colored plaid vest, stock and fall and hat. Dark tie wig.

TALLYRAND. Cinnamon cutaway coat ; silk vest, black and white stripes, black silk knee-breeches, silk stockings and shoes ; long black cane with tassel ; large Napoleonic hat with black feather ; white stock and elaborate lace fall ; jewelry, chains, rings, etc. Auburn wig not tied.

SCHUYLER. Wine colored coat and breeches ; dark green flowered vest, silk stockings and shoes ; stock and lace fall ; three-cornered beaver hat trimmed with silk ribbon ; walking stick, white tie wig.

REYNOLDS. Prussian blue coat with tails ; fancy flowered vest ; buff colored riding breeches ; top boots, plain leather ; stock and fall ; gray, three-cornered hat ; dark tie wig.

MELISSA. Buff colored skirt, three-quarters length ; short armed, black bodice, laced down centre ; fancy apron ; shoes and stockings.

CITIZENS AND QUAKERS. Costumes of period.

ACT II

HAMILTON. Light gray moire silk coat and knee-breeches, lightish green fancy vest ; handsome stock and lace fall, gray silk stockings and colonial shoes with buckles. Medium fair tie wig.