THE CENSORSHIP OF ENGLISH DRAMA
1824—1901
THE CENSORSHIP OF ENGLISH DRAMA 1824–1901

JOHN RUSSELL STEPHENS

Lecturer in English
University College of Swansea

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To my Mother and Father
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The following individuals and institutions have kindly granted me permission for the use of copyright material: the Trustees of the Chatsworth Settlement and the Courtauld Institute of Art (plate 2); Messrs Methuen and Co. Ltd and Miss Mary Barham Johnson (plate 3); the Director, The Folger Shakespeare Library, Washington, D.C. (plate
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My greatest debt is acknowledged in the dedication.

Swansea
December 1979

J.R.S.
A NOTE ON REFERENCES

Listed below are certain abbreviated forms of references used throughout the following study.

Manuscript sources

(1) References to Add. MSS. indicate the MS. collections of the British Library. (2) The Lord Chamberlain’s Day Books (with entry dates) are cited as Add. MSS. 53,702–8. (3) L.C. refers to the Lord Chamberlain’s papers and correspondence in the Public Record Office. This collection is further particularised by classification of the record, followed (after the colon) by the individual volume number. (4) Kemble’s fee book (with entry dates) is classified as L.C. 7:19.

In quoting from MS. material I have generally retained the original spelling and punctuation but in a small number of cases I have silently edited for the sake of clarity. Ascription of authorship to MS. plays relies, unless otherwise stated, on the usual published sources.

Printed sources

(1) Allardyce Nicoll, A History of English Drama 1660—1900 (6 vols., Cambridge, 1965–7) has been shortened to Nicoll. (2) Parliamentary reports on theatres and theatre licensing (1832—1909), printed in British Sessional Papers: House of Commons 1731—1949, ed. Edgar L. Erickson (Readex Microprint edition, New York), are referred to by date of publication (e.g. 1832 Report), followed by the question number (q.) in the minutes of evidence. Full titles will be found in the bibliography. (3) DNB indicates the Dictionary of National Biography.

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Let the poets remember, when they appear before the licensor or his deputy, that they stand at the tribunal, from which there is no appeal permitted, and where nothing will so well become them as reverence and submission.

Samuel Johnson, 1739