

Index

Page numbers in italics denote references to illustrations.

Shakespeare burlesques are listed by author and by source text (e.g., *Rosencrantz and Guildenstern* is listed under 'Gilbert, W. S.' and 'Shakespeare, burlesques of *Hamlet*')

- A'Beckett, Arthur William, 114
 A'Beckett, Gilbert Abbott:
 King John (with the Benefit of the Act) (1837),
 31–3, 32, 38, 155
 acting styles, 52, 53–4, 59–63, 85–6, 90, 100–1,
 105, 167–8
 Adams, W. Davenport, 37, 57
 Addison, Joseph, 17
 Adelphi Theatre, 14, 131, 179–80
 alcohol, 126–9
 Allcroft, F. W., 89
 Allen, Robert C., 33
 allusions *see* burlesque, language of
 Anderson, John Henry, 179–80
 Anti-Corn Law League, 165, 166–7, 169–73
 antiquarianism, 31, 65, 87–9, 153–4
 apothecaries, 119–24, 119 n. 35, 123 n. 41
 Archer, William, 13, 38
 aristocracy 171, 173–4
 Arnold, Matthew, 74, 161 n. 20
Athenaeum, 76
 audience:
 at burlesque theatres, 12–13, 13 n. 28, 29,
 38–9, 45, 47, 48, 55, 100, 103, 107–15,
 125–6, 129, 143, 180, 185, 186
 at legitimate theatres, 111, 169, 176
 at minor theatres, 107–8
- Bailey, Peter, 80
 Baker, H. Barton, 14, 14 n. 30, 100
 Bakhtin, Mikhail, 19
 Bancroft, Marie *see* Wilton, Marie
 Bancroft, Squire, 149
 Bardolatriy:
 burlesque critique of, 3–4, 6–7, 27, 28, 52,
 55, 67, 73, 85–6, 92
 hypocrisy of, 74–7, 83–5
- Barnett, Morris, 185
 Barrett, Wilson, 10–11, 14 n. 29, 86–7
 Barton:
 Hamlet According to an Act of Parliament
 (1853), 12, 34, 91, 124, 125, 126
 Bate, Jonathan, 20, 164–5, 167–8
 Beaumont, Francis, 22–3
 Bedford, Paul, 76–7, 177
 beer *see* alcohol
 Bell, Robert:
 Macbeth Modernised (1838), 11, 60, 124, 127
 Bell's Life in London, 125
 Bentley, Michael, 181
 de Béranger, Pierre Jean, 184
 Besant, Walter, 134
 Blanchard, E. L.:
 The Merchant of Venice (very far indeed) from the
 Text of Shakespeare (1843), 11, 34, 127–8,
 129
 Blanchard, Thomas, 1, 2
 Bliss, Lee, 23
 Bohemianism, 135–8, 148
 Booth, Michael, 14 n. 30, 16 n. 34, 107
 boxing, 34, 124–6
 Branagh, Kenneth, 21 n. 48
 breakdown dance, 14 n. 30
 Bright, John, 166–7, 176
 Britannia Theatre, 14
 Brooke, G. V., 85
 Brough, Robert, 118, 136, 138
 Béranger's poems, translation of, 184
 burlesque plays:
 Alfred the Great (1859), 152 n. 3, 184 n. 69
 The Enchanted Isle (with W. Brough)
 (1848), 13, 91–2, 91 n. 65, 174, 177–86,
 178, 183
 Masaniello (1857), 177 n. 64

Cambridge University Press

978-0-521-03152-3 - Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century

Richard W. Schoch

Index

[More information](#)

204

Index

Brough, Robert (*Cont.*)*La! Tempest! Ah!* (with W. Brough)

(1850), 91–2, 186

political views of, 173–4, 180, 184

Songs of the 'Governing Classes', 173–4, 173 n.

51, 184

Brough, William:

Perdita (1856), 43–4, 63 n. 10, 92–5, 105,

110–11, 112, 115–17, 117, 123 n. 41, 124

n. 42, 143–4, 144 n. 83, 145, 160 n. 18

see also Brough, Robert: *The Enchanted Isle*
and *La! Tempest! Ah!*

burlesque:

acting styles in, 14–15, 59–63, 103, 104

ambivalence toward original text, 21, 55–6,

59, 63, 66–9, 70–3, 94–5

in America, 3 n. 2, 3 n. 3

audiences for, 12–13, 13 n. 28, 29, 38–9, 45,

47, 48, 55, 100, 103, 107–15, 125–6, 129,

143, 180, 185, 186

Bardolatry, critique of, 3–4, 6–7, 27, 28, 52,

55, 67, 73, 85–6, 92

bibliographies of, 10 n. 18

and Bohemianism, 29

and class, 80–1, 107–15, 118–19, 162–3, 170–1

conventions of, 12, 14–15, 14 n. 30

costumes for, 31, 32, 60–1, 62, 69, 144–5,

114 n. 83, 145, 179

criticism of, 19–21, 26–7, 70, 102

defence of, 4, 57–8, 65–6

definitions of, 17–19, 17 n. 37, 21 n. 47

documentary evidence for, 17

in Elizabethan and Jacobean

drama, 22–3

and ethnicity, 29 n. 65, 89 n. 57

and historiography, 92–3

iconography of, 8, 9, 35, 75, 76, 79, 133, 144

intelligibility of, 28, 31–3, 37–8, 39–41, 42,

45–7

irony of, 59–63

language of:

dialect, 38, 43–4, 45–6, 98, 99 n. 80

puns, 42–8, 42 n. 21, 43 n. 23, 44 n. 26

quotations, 66–9

revisions, 48–56

slang, 37, 44, 44 n. 25, 124, 129, 129–31

topicality, 28, 33–41, 44, 50–1, 54, 154,

154 n. 13, 164, 172 n. 48, 177, 180 n. 67

metatheatricality of, 27, 31–3, 34–7, 52–6,

69, 71, 105, 111, 154–5, 179–80

and the middle class, 80, 107–15, 170–1

and modernism, 19

and the monarchy, 159–61, 160 n. 18

non-English language, 11 n. 22

origins of, 23–4

performers of, 15

politics, perspective on, 29, 151–2, 186–7

popularity of, 4–6, 13

populist rhetoric of, 119–24, 159–61, 171

as private theatricals, 110

promptbooks of, 16, 16 n. 34, 48–9, 49–50,

49 n. 34, 50

and racial stereotypes, 29 n. 65

and respectability, 80–1, 113–18, 119–24, 128,

130–5, 143, 146–50

and revolution, 177, 177 n. 64, 179, 180,

181–4, 184 n. 69, 186 n. 71

scripts of, 15, 43 n. 23, 48–56, 52 n. 39, 110

self-ridicule of, 103–6

and Shakespeare:

critique of, 92–3

defence of, 4, 57–8, 65–6, 91–5

and song, 15, 36, 99–100

theatres, 14

theories of, 18–19, 20–1

types of, 4

Burnand, F. C., 134 n. 57, 136

burlesque plays:

*Antony and Cleopatra; or, His-tory and**Her-story in a Modern Nilo-metre*

(1866), 11

Ariel (1883), 70–3, 71 nn. 17, 18, 72,

72 n. 22, 186–7

Our Own Antony and Cleopatra (1873),

70 n. 18

*The Rise and Fall of Richard III; or, a New**Front to an Old Dickey* (1868), 44

as Cambridge undergraduate, 109

defence of burlesque, 4

Byron, H. J.:

and the Prince of Wales's Theatre, 148–9

The Rival Othellos (1861), 85, 85 n. 51

Cambridge University, 109

Carlyle, Thomas, 74, 95, 165

Carr, J. Comyns:

A Fireside Hamlet (1884), 11, 14, 14 n. 29

censorship, 36–7, 163

Chartism, 170 n. 44, 171–2, 174, 176, 177,

180–1, 182

Cibber, Colley, 58 n. 4

Cider Cellars, The, 34, 128, 138, 139,

139 n. 69

Clarke, John ('Little'), 109, 125

Clinton-Baddeley, V. C., 60

Coal Hole, The, 128, 130, 131, 134, 134 n. 60,

139, 139 nn. 69, 71, 143, 146

Cobden, Richard, 166–7

Cockney, 38, 44, 45–6

see also burlesque, language of

Cambridge University Press

978-0-521-03152-3 - Not Shakespeare: Bardolatriy and Burlesque in the Nineteenth Century

Richard W. Schoch

Index

[More information](#)

Index

205

- Coleridge, Samuel Taylor, 101, 175–6
 Collier, J. P., 8
 Colman (the Younger), George, 163 n. 26
Comic Almanack, 7, 135
 Conway, Mrs F. B., 49, 51, 52, 54
 Cook, Dutton, 98, 102
 Corn Laws, 164–7, 169–73
 Covent Garden Theatre, 14, 114
 Cowden-Clarke, Charles, 18, 20 n. 43
 Cowell, Sam, 7, 132, 132 n. 55
 Coyne, J. Stirling:
 New Grand, Historical, Bombastical, Musical and Completely Illegitimate Tragedy to be called Richard III (1844), 10, 12, 13, 34, 127
 This House to be Sold (1847), 78–84, 78 n. 38, 81 n. 44, 82, 83 n. 45, 85 n. 48
 Craig, Robert:
 Hamlet; or, Wearing of the Black (c. 1866), 60, 126–7
 crim. con., 140–3, 140 n. 75, 141 nn. 77, 78
 Crimean War, 160 n. 18
 crowd scenes, 168–9
 Cruikshank, George, 7
 Crump, Jeremy, 172
 Culler, Jonathan, 42

 Dallas, E. S., 45, 47, 87, 89, 98, 102, 130
 Davenant, Sir William, 24
 The Enchanted Isle (1667), 26, 26 n. 59, 175
 Macbeth (1674), 24, 25
 Dekker, Thomas, 22
 DeLeon, T. C., 16, 60, 63 n. 11, 69
 Dentith, Simon, 18
 dialect *see* burlesque, language of
 dialogism, 19
 Diamond, Elin, 6
 Dillon, Charles, 105
 Dillon-Croker, T. F., 37–8
 divorce law, 140–1
 Dixon, W. Hepworth, 76, 79–80, 79 n. 41
 Dobson, Michael, 175
 Donne, W. B., 20, 20 n. 44, 74, 114–15
 Doran, John, 101
 Dorset Garden Theatre, 24, 25
 Dowling, Maurice:
 Othello Travestie (1834), 11
 Romeo and Juliet as the Law Directs (1837), 36, 124
 Downes, John, 24, 24 n. 54
 Draudt, Manfred, 16 n. 34
 drolls, 23
 Drury Lane Theatre, 14, 114, 167, 176
 Dryden, John, 25, 25 n. 56, 26–7
 The Enchanted Island (1667), 26, 26 n. 59

 Duffet, Thomas:
 The Empress of Morocco (1673), 24–5, 24 n. 55, 95
 The Mock-Tempest (1675), 25–6, 27, 73, 73 n. 24, 175
 Duke's Men, The, 24–6

 East End *see* London
 electoral reform, 120, 120 n. 37, 155–6, 162, 162 n. 23, 168, 173, 174
 Eliot, George, 20
 Ellis, James, 37
The Empress of Morocco (Duffet, 1673), 24–5, 24 n. 55, 95
The Empress of Morocco (Settle, 1671), 24
 Erle, T. W., 108
 Evans's Supper Rooms, 132, 134, 134 n. 57, 141

 Fairholt, F. W., 8–9
 Farren, Ellen ('Nellie'), 71, 86, 186
 Farren, William, 98 n. 73
 'fast', 117–18, 128, 131–5
 see also burlesque, and respectability
 Fechter, Charles, 52, 85, 90, 105
 Fenians, 157
 Ferdinand II, king of Naples and the Two Sicilies, 177, 182, 183
 Filon, Augustin, 16, 38, 149, 173
 Finn, Margot, 159
 Fletcher, John, 22–3
 Folger Shakespeare Library, 154 n. 12
 Forrest, Edwin, 52
 Forster, John, 168
 Fox, George L., 16, 60–2, 62, 69
 France:
 revolution of 1789, 167, 182
 revolution of 1830, 184
 revolution of 1848, 176, 177 n. 61, 180 n. 67, 182–3
 Furnivall, F. J., 73

 Gaiety Theatre, 13 n. 28, 14, 70, 71, 86, 186
 Garrick, David, 27 n. 63, 53–4, 74
 'gent', 80–1
 see also burlesque, and respectability
 Gilbert, W. S.:
 Rosencrantz and Guildenstern, 10, 59–60, 68–9, 105
 Gordon, Harriet, 117–18
 Granville-Barker, Harley, 94
 Grecian Saloon, 14
 Griffiths, Trevor, 183–4, 185
Grimaldi Shakespeare, The, 8
 Gurney, Richard:
 Romeo and Juliet Travesty, 124

Cambridge University Press

978-0-521-03152-3 - Not Shakespeare: Bardolatriy and Burlesque in the Nineteenth Century

Richard W. Schoch

Index

[More information](#)

206

Halévy, Fromental, 91–2, 185
 Hallam, Henry, 152, 156, 160
 Halliday, Andrew:
 *Romeo and Juliet Travestie; or the Cup of Cold
 Poison* (1856), 8 n. 15, 15, 36, 58–9, 66,
 119–24, 119 n. 35, 124, 125, 126
 Savage Club, 138
 Hamilton, Walter, 31, 38
 Hannoosh, Michele, 103
 Haymarket Theatre, 92
 Hazlitt, William, 57, 100, 168, 176
 Hewitt, Barnard, 16
 historicism, 92–3, 153–4
 Holland, Peter, 22
 Hollingshead, John, 13 n. 28, 70–1, 73, 136
 Hotten, J. C., 130
 ‘Hugo Vamp’s Comic Dramatic
 Shakesperean Scenas’ *see* Vamp, Hugo
 Hutcheon, Linda, 17, 151–2
 Hyde Park Riots, 161, 161 n. 20
 ‘Ibef’:
 Othello Travestie (1813), 141 n. 77
 Imperial Theatre, 186 n. 71
 Ingoldsby, Thomas, 7–8
 Irving, Henry, 10, 40, 85 n. 51, 114
 Italy, revolution of 1848, 176, 177–9
 Jenkins, T. A., 161
 Jerrold, Douglas, 108
 John, king of England, 153, 159, 163
 as a burlesque character, 31–3, 32, 155, 156,
 159, 160, 162, 163
 Johnson, Samuel, 42, 42 n. 18
 Jonson, Ben, 22
 Joyce, Patrick, 113
 ‘Judge and Jury Society’, 139–40, 140 n. 73,
 141–3, 146
 Jump, John, 18
 Kean, Charles, 36
 burlesques of his productions:
 Macbeth, 6, 6 n. 9, 87–9, 88
 Richard III, 10
 The Winter’s Tale, 92–4, 93 n. 69, 105,
 109, 111
 Princess’s Theatre, manager of, 5, 13, 65,
 85, 87–9, 90, 114, 153, 169 n. 41
 roles:
 Hamlet, 86
 Macbeth, 6
 Kean, Edmund, 89 n. 58, 100–1, 141 n. 78, 168
 Kean, Ellen, 146 n. 84
 Kemble, John Philip, 167–8
 King’s Men, The, 24–6
 Kitchin, George, 151

Index

Knight of the Burning Pestle, The (c. 1607), 22–3,
 119 n. 35
 Langbaine, Gerald, 25–6, 26 n. 57
 Lewes, G. H., 90
 localizations *see* burlesque, language of;
 London, burlesque references to
 London:
 burlesque references to, 26, 34, 118–19,
 127–8, 155
 East End, 14, 98, 98 n. 79, 107, 118, 126
 West End, 127–8, 132–5, 136, 148
 see also Bohemianism
 Lord Chamberlain’s Office *see* censorship
 Louis-Philippe, king of France, 177, 177 n. 61,
 179 n. 65
 Lyceum Theatre, 92, 105
 M.P. (Robertson, 1870), 146–8
 MacDonald, Joyce Green, 29 n. 65
 Macready, W. C., 114, 168, 175
 Magna Carta, 152–4, 152 n. 5, 154 n. 11,
 156–7, 158, 159, 162
 burlesques of, 154–63
 Magna Charta Association, 162
 Mahood, M. M., 119
 Malone:
 Macbeth According to an Act of Parliament (1853),
 6 n. 9, 87–9, 88, 89 n. 57, 117
Man in the Moon, 78
 Marcus, Leah, 40
 Martineau, Harriet, 79 n. 41
 Mathews, Charles, 179
 Othello, the Moor of Fleet Street (1833), 12,
 16 n. 34
 Maus, Katharine Eisaman, 175
 Mayhew, Henry, 127–8
 McCarthy, Justin, 98, 138, 149
 Meisel, Martin, 168
 middle class, 107–15, 134, 166–7, 170–1
 Milner, Henry, 154 n. 11
 Monck, Matthew:
 Prospero; or, the King of the Caliban Islands (1883),
 186 n. 71
 Moody, Jane, 154 n. 11
 Morgan, James:
 Coriolanus; a Burlesque (1846), 11, 163–5,
 169–73, 172 n. 48
 Morley, Henry, 101
 Mugglestone, Linda, 130
 Müller-Schwefe, Gerhard, 5 n. 6
 Murphy, Arthur, 27 n. 63
 National Shakespeare Committee, 76
 Nicholson, ‘Baron’ Renton, 139–40, 140 n. 73,
 141–3, 146

Cambridge University Press

978-0-521-03152-3 - Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century

Richard W. Schoch

Index

[More information](#)

Index

207

- Olympic Theatre, 14, 59, 63, 109–10, 115, 141
- O'Neill, J. R. *see* Vamp, Hugo
- Oxford University, 108, 108 n. 6
- Park Theater (Brooklyn), 49–56
- Parker, Patricia, 43, 48
- parody:
 - definitions of, 17–18, 17 n. 37
 - theories of, 17, 19
- Pastor, Tony, 51 n. 38, 105
- Peel, Robert, 166
- Pepper's Ghost, 34–6, 34 n. 9, 35
- Phelps, Samuel, 5, 75 n. 34, 114
 - productions at Sadler's Wells:
 - Coriolanus*, 169
- pictorialism, 87–90, 154
- Planché, J. R.:
 - Camp at the Olympic, The* (1853), 114
 - Golden Fleece, The* (1845), 93 n. 68
 - Love and Fortune* (1859), 58
- Poole, John:
 - Hamlet Travestie* (1810), 10, 12, 49 nn. 33, 34, 51 n. 37, 52 n. 39, 57–8, 59, 124
 - revival at the Park Theater (1870), 49–56, 49 n. 35
- Poole, John F.
 - Romeo and Juliet; or, the Beautiful Blende Who Dyed for Love* (1869), 42, 51 n. 38
- postmodernism, 19
- pre-Raphaelites, 109
- Price, Richard, 162, 162–3
- Prince of Wales's Theatre, 148–9, 149 n. 87
- Princess's Theatre, 86–7
- promptbooks, 16, 16 n. 34, 48–9, 49–50, 49 n. 34, 50
- Punch*, 75–6, 77, 177 n. 61
- puns *see* burlesque, language of
- Reduced Shakespeare Company, 21 n. 48, 37, 39 n. 15
- Reform League, 161
- Reid, Alastair, 166
- Rejected Addresses*, 7
- revolutions of 1848, 176, 177, 177 n. 61, 182–3
- Righton, Edward, 169
- Ripley, John, 164 n. 27
- Ritchie, J. Ewing, 134, 140
- Robertson, T. W., 14–15
 - M.P.* (1870), 146–8
- Robinson, Henry Crabb, 108 n. 6
- Robson, Frederick, 4–5, 17, 95, 95 n. 72, 96, 109, 109–10, 110 n. 15, 114
 - acting style, 98, 100–3
 - compared to Edmund Kean, 100–1
 - critical opinions of, 98, 100, 101–3
 - roles:
 - burlesque Macbeth, 95, 98
 - burlesque Shylock, 97, 98–101, 102–3, 141
- Rose, Margaret, 17, 66
- Rostron, David, 167
- Russian Formalists, 19
- Ryman, Addison, 105
- Sadler's Wells Theatre, 13, 16 n. 34, 114, 115
- Sala, G. A., 109, 115, 135, 173
- Saltz, David Z., 21
- Salvini, Tommaso, 6, 10, 85 n. 51
- Savage Club, 136, 148
- Scarron, Paul, 23
- Scott, Clement, 132
- Scribe, Eugène, 91–2, 185
- Selby, Charles:
 - Kynge Richard ye Third; or, Ye Battel of Bosworth Field* (1844), 10, 31 n. 1, 38, 58 n. 4, 124, 139 n. 69
- Select Committee on Dramatic Literature (1832), 151, 163 n. 26
- Shadwell, Thomas, 91 n. 66
- Shafer, Yvonne, 63 n. 11
- Shakespeare, William:
 - adaptations of, 21, 92
 - and authenticity, 57–9, 63–5, 66, 87, 93–4
 - burlesques of:
 - Antony and Cleopatra: Antony and Cleopatra; or, His-tory and Her-story in a Modern Nilo-metre* (Burnand, 1866), 11
 - Our Own Antony and Cleopatra* (Burnand, 1873), 70 n. 18
 - Coriolanus: Coriolanus; a Burlesque* (Morgan, 1846), 11, 163–5, 169–73, 172 n. 48
 - Hamlet: A Fireside Hamlet* (Carr, 1884), 11, 14, 14 n. 29; *Hamlet According to an Act of Parliament* (Barton, 1853), 12, 34, 91, 124, 125, 126; *Hamlet the Hysterical* (Snow, 1874), 10, 40; *Hamlet! The Ravin' Prince of Denmark!!* (Anon., 1866), 36, 39, 67, 110, 124; *Hamlet Travestie* (John Poole, 1810), 10, 12, 49–56, 49 nn. 33, 34, 35, 51 n. 37, 52 n. 39, 57–8, 59, 124; *Hamlet; or, Wearing of the Black* (Craig, c. 1866), 60, 126–7; *Rosencrantz and Guildenstern* (Gilbert, 1891), 10, 59–60, 68–9, 105; *A Thin Slice of Ham let!* (Anon., c. 1850), 34; *Very Little Hamlet* (Yardley, 1884), 11, 11 n. 20, 86–7
 - King John: King John (with the Benefit of the Act)* (G. A. ABeckett, 1837), 31–3, 32, 38, 155; *King John Burlesque* (Anon., c. 1870), 154–63, 154 n. 13, 162 n. 23
 - King Lear: Kynge Lear and Hys Faythfulle Foole* (Anon., 1860), 11

Shakespeare, William (*Cont.*)

Macbeth: Epilogue, *The Empress of Morocco* (Duffet, 1673), 95; *Macbeth According to an Act of Parliament* (Malone, 1853), 6 n. 9, 87–9, 88, 89 n. 57, 117; *Macbeth Bottled into a Burletta* (Anon., 1842), 127; *Macbeth Modernised* (Bell, 1838), 11, 60, 124, 127; *Macbeth Somewhat Removed from the Text of Shakespeare* (Talfourd, 1847), 43, 44 n. 26, 59, 63–5, 64, 108, 108 n. 6, 111

The Merchant of Venice: *The Merchant of Venice (very far indeed) From the Text of Shakespeare* (Blanchard, 1843), 11, 34, 127–8, 129; *Shylock; or, the Merchant of Venice Preserved* (Talfourd, 1853), 11, 43, 45, 89–90, 89 n. 58, 97, 98–100, 98 n. 73, 110, 117, 131, 139, 139 n. 70, 141–3, 142

Othello: *Othello, the Moor of Fleet Street* (Mathews, 1833), 12, 16 n. 34; *Othello Travestie* (Dowling, 1834), 11; *Othello Travestie* ('Ibef', 1813), 141 n. 77; *The Rival Othellos* (Byron, 1861), 85, 85 n. 51; *Salthello Ovini* (Anon., 1875), 10

Richard III: *Kynge Richard ye Third; or, Ye Battel of Bosworth Field* (Selby, 1844), 10, 31 n. 1, 38, 124, 139 n. 69; *New Grand, Historical, Bombastical, Musical and Completely Illegitimate Tragedy to be called Richard III* (Coyne, 1844), 10, 12, 13, 34, 127; *The Rise and Fall of Richard III; or, a New Front to an Old Dickey* (Burnand, 1868), 44

Romeo and Juliet: *Romeo and Juliet as the Law Directs* (Dowling, 1837), 36, 124; *Romeo and Juliet; or, the Shaming of the True* (Anon., 1868), 151; *Romeo and Juliet; or, the Beautiful Blende Who Dyed for Love* (John F. Poole, 1869), 42, 51 n. 38; *Romeo and Juliet Travestie* (Halliday, 1859), 8 n. 15, 15, 36, 58–9, 66, 119–24, 119 n. 35, 124, 125, 126; *Romeo and Juliet Travesty* (Gurney, 1812), 124

The Tempest: *Ariel* (Burnand, 1883), 70–3, 71 nn. 17, 18, 72, 72 n. 22, 186–7; *The Enchanted Isle* (R. and W. Brough, 1848), 13, 91–2, 91 n. 65, 174, 177–86, 178; *La! Tempest! Ah!* (R. and W. Brough, 1850), 91–2, 186; *The Mock-Tempest* (Duffet, 1674), 25–6, 27, 73, 73 n. 24, 175; *Prospero; or, the King of the Caliban Islands* (Monck, 1883), 186 n. 71

The Winter's Tale: *Perdita* (W. Brough, 1856), 43–4, 63 n. 10, 92–5, 105, 112, 115–17, 117, 123 n. 41, 124 n. 42, 143–4, 144 n. 83, 145, 160 n. 18

parodies, non-theatrical, 7–9, 35–6, 110–11, 132 n. 55, 143–6
iconography of, 8, 9, 35, 75, 76, 79, 133, 144

plays:

Coriolanus, 164–5, 164 n. 27, 167–9, 167 n. 35, 174
Hamlet, 1–2, 2, 14 n. 29, 40, 53, 54–6, 60–2, 61, 86–7, 105
King John, 31, 152–6
Love's Labour's Lost, 22
The Merchant of Venice, 99, 143, 149 n. 87
A Midsummer Night's Dream, 12, 22, 58, 90, 147, 148, 150
Romeo and Juliet, 22, 95 n. 72, 119–21, 150
The Tempest, 70, 91–2, 174–6, 177, 181, 184, 185–6, 186
The Winter's Tale, 111, 135, 143–6, 146 n. 84

Stratford birthplace, 78–80, 79 n. 41, 79, 81–3, 81 n. 44, 82, 83 n. 45

see also Coyne, *This House to be Sold*

Tercentenary (1864), 76, 78, 78 n. 38, 150
topicality, uses of, 40–1
wordplay in, 43, 48

Sharp, R. Farquaharson, 10 n. 18

slang see burlesque, language of
slavery, 175, 181–2

Smith, Albert, 107, 119 n. 35

Smith, Richard John, 179

Snow, W. R.:

Hamlet the Hysterical (1874), 10, 40

Stedman Jones, Gareth, 159–60

Stoppard, Tom, 6

Strand Theatre, 14, 36, 89, 122, 148, 150

Summers, Montague, 27

supernumeraries, 169, 169 nn. 41, 42

Surrey Theatre, 107, 108

'swells', 128, 158

see also burlesque, and respectability

Swinburne, A. C., 167, 167 n. 35

Talfourd, Francis, 136, 137

Macbeth Somewhat Removed from the Text of Shakespeare, 43, 44 n. 26, 59, 63–5, 64, 108, 108 n. 6, 111

Shylock; or, the Merchant of Venice Preserved, 11, 12, 43, 45, 89–90, 89 n. 58, 97, 98–100, 98 n. 73, 110, 117, 131, 139, 139 n. 70, 141–3, 142

Tempesta, La (1850), 185–6

Tercentenary (1864) see Shakespeare, William

Thackeray, W. M., 110

Theatre Comique (New York), 105

Thomas, Moy, 70

Cambridge University Press

978-0-521-03152-3 - Not Shakespeare: Bardolatriy and Burlesque in the Nineteenth Century

Richard W. Schoch

Index

[More information](#)*Index*

209

- Thompson, F. M. L., 113
 Thumb, Tom, 75, 76
 Toole, J. L., 78, 78 n. 38
 topicality *see* burlesque, language of
 travesty, 17 n. 37, 18, 55
 Tree, Herbert Beerbohm, 14, 14 n. 29, 153
 Trussler, Simon, 18
 Tupper, Martin, 15
- Ulrici, Hermann, 42 n. 21
- Vamp, Hugo, 132
 Vandenhoff, John, 164
 Vernon, James, 161
 Victoria, queen of England, 110, 110 n. 15, 111,
 146, 159, 160, 160 n. 18, 176, 181
 ‘Villikins and his Dinah’, 95 n. 72
- Wahrman, Dror, 113, 167
 Webster, Benjamin, 176
- Wells, Stanley, 14, 21 n. 50, 160 n. 18
 West End *see* London
 Wheler, R. B., 78 n. 39, 81 n. 44
 Williams, Raymond, 130
 Wilson, Daniel, 186
 Wilson, Effingham, 176
 Wilton, Marie, 5, 15, 48, 143–4, 144 n. 83, 145,
 148–50, 149 n. 87
 Woodward, E. L., 171
 wordplay *see* burlesque, language of
 working class, 107–8, 118–19, 124, 124 n. 42,
 126, 127–8, 158, 158 n. 15, 159–60,
 166–7, 171
 Worthen, W. B., 28 n. 64
 Wright, Edward, 131
 Wright, Mrs Edward, 69
- Yardley, William:
 Very Little Hamlet, 11, 11 n. 20, 86–7
 Yates, Edmund, 109, 136, 173