
Index

- Abergeldie Castle 20
 Academy of Dramatic Art 21
 Achurch, Janet 171, 223, 255, 256, 257
 ‘Actors, Authors, and Audiences’
 (Gilbert) 107, 273n15
 actors, status of 1, 2, 3–4, 6–7, 9–10,
 11–12, 18–23, 26–7, 34, 66–9, 83, 84,
 85, 86–7, 104–5, 166, 171, 189–92, 203,
 249, 250, 255–7, 258, 260, 263–4,
 271n10, 284n22, n23, 288n35, 289n38
 Adelphi Theatre 3, 7, 8, 19, 26, 133, 172,
 259, 281n26
 aestheticism 154–5, 196
Ages Ago (Gilbert) 107
 Albert Edward, Prince of Wales 197; and
 actors 10–12, 21; and Victoria 8, 10,
 20; effect on theatre 12, 69; Indian tour
 10–11; marriage 8, 10; public reaction
 to 10–12; scandals 10, 11; social life
 10–11; taste 2, 12; theatregoing 8, 11,
 12, 17–18; typhoid 10
 Albert, Prince Consort 2, 3–4, 5, 6, 8, 10
 Alberty, James 96
 Alexander II of Russia 197
 Alexander, George 12, 21, 172, 203, 209,
 255, 280n7, 281n25, n26, 283n1, n14,
 284n25, 285n31, 286n37
 Alexandra, Princess of Wales 8, 10, 11
 Alhambra Theatre 12
 Alving, Mrs (*Ghosts*) 244
Amazons, The (Pinero) 180
 Andersen, Hans Christian 99
 Anderson, James 47
 Anderson, Mary 201, 202
 Anne, Queen of England 3, 62
Appearances (Bulwer) 55
 appearances (deceptive) 43, 51–3, 55,
 59–62, 103–4, 107–11, 112, 114, 117–19,
 120, 121, 122–4, 125, 129, 137–9, 141,
 143–4, 148–9, 151, 156, 158–9, 184,
 194–5, 211–12, 215–16, 220–1, 222,
 237, 242–3, 246–7, 270n38, n39
Apple Blossoms (Albery) 96
 Arbuthnot, Rachel (*A Woman of No
 Importance*) 160, 212, 213–15
 Archer, William 27, 162, 169, 189, 230,
 255, 268n79, 279n2, 279/80n4, 281n20,
 n23, n24, n25, 282n33, 287n6, 288n28;
Arms and the Man 248; *Benefit of the
 Doubt* 188; *Candida*, 262; censorship
 284n23; heroic acting 33; *Importance of
 Being Earnest* 286n33; *Mrs Ebbsmith*
 181–2, 188, 282n33; *Mrs Tanqueray*
 172–3, 188, 281n25, n28, 285n29; *Mrs
 Warren* 262; *Philanderer* 262; realism
 33, 131–2, 171, 278n41, 287n28;
Salomé 284n23; Shaw’s stylistic faults
 262; *Silver King* 132, 276n7; state of
 drama 27–8, 162, 171, 188, 279n, n3;
Woman of No Importance 285n29; *You
 Never Can Tell* 262
 ‘Are We Advancing?’ (Archer) 131
A Rebours (Huysman) 284n18
Arms and the Man (Shaw) 1, 28, 195,
 245–8, 254, 259, 261, 262, 286n33
 Arnold, Matthew 2, 137, 196, 232,
 276n13, n19, 277n22
Arrah-Na-Pogue (Boucicault) 27, 88
 Arthur, Chester (U.S. President) 22
 Astley’s Amphitheatre 3, 5, 9, 88

Index

- Athenaeum* 63
 audience, influence of 1, 3, 12–13, 16–17, 19, 23, 25, 27, 28, 31, 34, 36, 42, 44, 48, 49, 50, 52, 54–5, 66, 69, 70, 76, 84, 88, 96–8, 106–7, 114–15, 126–9, 131–2, 137–8, 142, 145, 151, 160, 164, 168, 170, 172, 188, 201–2, 209–10, 236, 248–9, 251, 259, 263–4, 275n2, 277n22, 279n2, 280n8, 281n25, 284/5n25
 Avenue Theatre 245
 Aylesford, Edith, Countess of 11
 Aynsworth, Allan 258
- Bab Ballads, The* (Gilbert) 99–105;
 ‘First Love’ 102–3; ‘How to write an Irish Drama’ 273–4n20; ‘Only a Dancing Girl’ 105; ‘The Precocious Baby’ 99, 100; ‘The Reverend Micah Sowls’ 101, 104–5, ‘Tempora Mutantur’ 104
 ballet 2, 4, 83, 86–7, 105, 120, 124, 165, 183
 Bancroft, Marie (née Wilton) 9, 11, 63, 96, 111, 189, 280n8; early career 21, 68–9; ensemble playing 72–4, 76, 80, 83–4, 92, 112, 163; favourite roles 88–9, 91; personality 68, 70, 78, 84, 87–8, 168; remodels ‘Dust Hole’ 16, 69–70; social status 68–9, 70, 271n10 *see also* Bancroft, Squire
 Bancroft, Squire 63, 72; knighthood 9; remodels Haymarket 12, 16–17; repertoire 9, 11, 70, 83–4, 89, 163; retirement 12, 21, 164, 271n10; social status 11, 21, 70, 191 *see also* Bancroft, Marie
 Barrett, Lawrence 203
 Barrett, Wilson 134, 142, 162, 275n6, 276n10, 279n2
 Barrymore, Maurice 210
 Bateman, Colonel Hezekiah 22
 Battenburg, Louis, Prince of 11
 Beerbohm, Max 223, 255, 263, 286n35, n36
 Beere, Mrs Bernard 197
 Beethoven, Ludvig van 251
Bells, The (Lewis) 22, 50, 270n39
Belphegor (La Fontaine) 68
 Benedick (*Much Ado About Nothing*) 4
Benefit of the Doubt, The (Pinero) 184–8, 190, 192, 195, 252–3
 Bentham, Jeremy 65
 Bernhardt, Sarah 198, 201, 209, 250, 284n22, n23
- Besant, Walter 230
Birth (Robertson) 271n19
Black Domino, The (Sims/Buchanan) 281n26
 blank verse 28, 35–6, 39, 42, 46, 55, 107–8, 201, 266n34
 Blessington, Marguerite, Countess of 46, 269n21
 boat race, Oxford and Cambridge 9
 Boer War 129
 Booth, Edwin 33
 Boucicault, Agnes (née Robertson) 8, 24–5, 26
 Boucicault, Dion 14, 115; advice to Marie Wilton 88, 280n8; copyright 25, 26–7; French adaptations 8, 24; management 24–5; money-maker 24–7
 box office, impact of 1, 12, 23, 25–6, 28, 30, 34, 96, 105, 134, 162, 172, 188, 251, 279n2, n3
 box set 14
Boy’s Own 77
 Bragelone (*The Duchess de la Vallière*) 31–2, 33, 37, 38, 39, 40–1, 42, 45, 64
 Braid, G.R. 73
Breaking A Butterfly (Jones/Herman) 134–6, 137
 British Museum 7, 230
 Brixton 233, 279n2
Bronze Horseman, The (Auber) 34
 Brookfield, Charles 284n23
Brother Sam (Oxenford) 9
 Browning, Robert 51
 Bruce, Edgar 20
 Buchanan, Robert 132
 Buckingham Palace 5, 18
 Buckstone, John 7, 8–9, 67, 70, 107
 Bulwer (Lytton), Edward 29, 63, 133, 201, 268n1; and Macready 30–5, 39, 41, 42, 43–4, 47–8, 49, 54–5, 67, 269n18, n21, 270n36; art and reality 30, 33, 35–6, 46–8, 58–9, 61; as novelist 33–4, 42; chivalric ideals 39–41, 42, 44–5, 46, 48–50, 51, 52, 53, 59, 61; deceptive appearances 43, 52–3, 55, 59–61, 62, 270n38; domesticity 36–7, 42, 44–6, 49, 50–1, 54–5; marriage market 42–4, 56, 57–60, 66, 72; on contemporary theatre 30, 33, 34, 35; politics 36, 41, 46–9, 50, 61, 65, 268–9n14, 270n34; wealth 44–5, 49, 56–8, 59–62, 66, 269n33; womanliness 36–9, 42, 43–4, 45, 49, 50, 51, 53–4, 56–9
 Bunn, Alfred 30, 34–5

Index

- Bunyan, John 231
 burlesque 12, 68–9, 87, 90, 96, 105–6,
 114–16, 118, 132, 275n30
 burletta 3, 12
 Byron, George Gordon, 6th Lord 50, 246
 Byron, H[enry] J[ames], 69, 96–8, 99,
 124, 134, 268n79
- Caesar and Cleopatra* (Shaw) 261
 Cambridge University 59, 95, 243
 Campbell, Mrs Patrick 172, 252, 255,
 256, 257, 279n44, 281n26, 282n35,
 286n36, 287n11
Candida (Shaw) 1, 255, 259, 261, 262
Canterbury Tales, The (Chaucer) 50
Captain Brassbound's Conversion (Shaw)
 223, 261–2
 Carlyle, Thomas 237
Carmen (Bizet) 20
 Carson, Murray 258, 259–60, 264
 Carton, R[ichard] C[laude] 172
 Cartwright, Charles 283n14
Case of Rebellious Susan, The (Jones) 131,
 150–6, 278n35, n36, n37, n38, n39
Caste (Robertson) 82–8, 89, 92, 189–90,
 251, 271n3
 Catherine of Aragon (*Henry VIII*) 7
 Cecil, Arthur 163
Cenci, The (Shelley) 287n11
 censorship 27, 197, 209, 229, 244, 260,
 263, 284n23
 Charles I 41
Charley's Aunt (Thomas) 28, 97
 Charrington, Charles 171, 255
 Charterhouse School 21
 Chaucer, Geoffrey 50
 Chekhov, Anton 74
 Cheltenham Ladies College 95
Chevy Chase (Planché) 34
 Chippendale, William 73
 Cibber, Colley 50
 Clapham 155, 278n38, 279n2
 Clarence, Duke of *see* William IV
 Clarke, Lady, 10–11
 class distinction 41, 44, 46–8, 59–60,
 65–6, 67–8, 70–2, 74, 82–7, 88, 89,
 94–5, 97–8, 105, 110, 111, 112, 119–20,
 128–9, 138–9, 140, 147, 165–7, 168–9,
 173, 174–5, 176–8, 186–7, 190, 191–4,
 220, 221, 223, 226–7, 234–5, 237,
 241–2, 246–8, 253, 271n3, n21, 274n23,
 278n38, 288n35
 Clayton, John 163
 Clement's Inn 99
 Cleopatra (*Antony and Cleopatra*) 255
- Coburg Theatre 3
 Coleman, Fanny 172
Colleen Bawn, The (Boucicault) 8, 26, 88,
 115
 Collins, Wilkie 163, 255
 Collins, William ('Ode to the Passions') 68
 Comédie Française 20
 Comedy Theatre 12, 185
 copyright 25, 26–7, 28, 171, 260, 276n16
 Coquelin cadet, Ernest 20
Corsican Brothers, The (Boucicault) 8, 12,
 15, 270n39
 Corsican trap 15
 costume, development of 12, 13–14, 20,
 21, 22, 73, 83–4, 107, 189, 200–1, 250,
 258, 275n30
Court Beauties, The (Planché) 13
*Court Theatre and Royal Dramatic Record
 of Performances at Windsor* 1, 6
 Court Theatre 163, 169, 180, 253
 Covent Garden Theatre 2, 4, 5, 11, 12,
 14, 20, 24, 30, 34, 35, 49, 55
 Crimean War 70, 75, 76–9, 98
 Criterion Theatre 27, 119
 'Critic as Artist, The' (Wilde) 196, 215,
 283n11
 criticism, development of 27–8, 72–3,
 104–5, 115–16, 131–2, 162–3, 169,
 171–3, 188–9, 230, 240, 249–55, 263–4,
 271n19, 273/4n20, 279n2, 281n20,
 282n33, n38, n40, 285n29, 286n32, n36
Cromwell (Bulwer) 30, 50, 270n36
 Croydon Theatre 258
 Crummles, Vincent (*Nicholas Nickleby*)
 23, 201
 Cullenford, William 73
 cup-and-saucer plays 163–4
Cymbeline (Shakespeare) 5
Cyril's Success (H.J. Byron) 96
- Daily Telegraph, The* 203, 283n14
 Daly, Augustin 163
 Daly's Theatre 12
Dame aux Camélias, La (Dumas) 202
Dandy Dick (Pinero) 164
Das Kapital (Marx) 230
David Garrick (Robertson) 67, 69–70,
 168
 'Decay of Lying, The' (Wilde) 215, 228
Degenerates, The (Grundy) 11
 Deschappelles, Pauline (*The Lady of
 Lyons*) 43–6, 47, 48–9, 62, 65
Devil's Disciple, The (Shaw) 1, 259–60,
 261–2
 Devonshire House 62

Index

- Diamond Jubilee 17, 21, 27
 Dickens, Charles 18, 23, 36, 62, 68, 85, 118, 168, 253, 270n34, 274n23
 Dillon, Charles 68
 director, development of 14–15, 18, 22, 23, 25, 30, 43–4, 63, 66, 80, 83–4, 92, 107, 131, 163–4, 172–3, 260, 280n7, 281n26
Doll's House, A (Ibsen) 134–6, 164, 171, 172, 230, 232–3, 251, 255, 257, 272n28, 278n39
 Don Juan 264
 Don Quixote 286n33
 Donizetti, Gaetano 105
 Douai Seminary 18
 Douglas, Lord Alfred (Bosie) 212, 285n28
 D'Oyly Carte, Richard 197, 275n30
 Dramatic Authors' Bill 25
Dramatic Costume (Planché) 13
 'Dramatic Realist to His Critics, A' (Shaw) 248, 288n19
 dramatists, status of 1–2, 23–5, 27–9, 30, 34–5, 66, 96, 107, 133–4, 137–8, 142–3, 160, 162–3, 168, 170–1, 188, 191, 236, 248–9, 250, 251, 253–4, 257–8, 259–60, 262–4, 265n1, 275n2, 276n10, n16, 278n38, 279n3, n43, 280n4, n6, n13, 281n25, 282n40, 283n1, 284/5n25, 286n33
Dreams (Robertson) 63–6, 270/1n2
 Drury Lane, Theatre Royal 2, 4, 5, 6, 9, 12, 15, 19, 24, 35, 104, 132, 189, 255
Duchess de la Vallière, The (Bulwer) 31–2, 34, 35, 36–42, 43, 62, 73
Duchess of Malfi, The (Webster) 133
Duchess of Padua, The (Wilde) 201–3, 207, 228, 283n13
 Ducrow, Andrew 5
Dulcamara; or, The Little Duck and The Great Quack (Gilbert) 105–6
 Dumas père, Alexander 5–6, 24, 286n32
 Du Maurier, George 197
 Duse, Eleonora 250, 255, 256
 'Dust Hole' (Queen's Theatre) 16, 69
 East India Company 67
 Eatanswill (*Pickwick Papers*) 270n32
 Ebbsmith, Agnes (*The Notorious Mrs Ebbsmith*) 181–4, 187, 195, 252, 282n33, n35
 Echegaray, José 250
 Edwardes, George 12
 Ekdal, Gina (*The Wild Duck*) 232
 Eliot, George 288n28
Elisir D'Amore, L' (Donizetti) 105
 Elizabethan drama 55, 199
 Emery, Winifred 185
 Empire Theatre 12, 172
Enemy of the People, An (Ibsen) 250
Engaged (Gilbert) 93, 114–18, 223
England and The English (Bulwer) 30, 42, 43, 65, 270n38
English Dramatists of To-day (Archer) 27, 131–2
 Ensenada, Marques de la 49
 Epsom Downs Race Course 132, 186, 188
Ernani (Verdi) 245
 Eton College 21
Examiner 30
 Fabian Society 230, 236
 farce 7, 14, 23, 27, 28, 67, 71, 108, 119–24, 127, 164–8, 170, 180, 248, 250, 286n35
 Farr, Florence 244–5, 251, 287n8
 Faucit, Helen (Lady Martin) 3, 4, 23, 43–4, 47, 54
Faust (Goethe) 36, 276n19
Faustus (Marlowe) 52
 FitzClarence, Lord Adolphus 13
Florentine Tragedy, A (Wilde) 208
Foggerty's Fairy (Gilbert) 119–24, 274n24, n26
 Forbes-Robertson, Johnston 257, 258, 260, 279n44
Forgiven (Albery) 96
Formosa (Boucicault) 9
 Forster, John 30, 51, 57, 68
 Franco-Prussian War 79, 80, 81
 French adaptations 3, 6, 8, 24, 66, 67, 168, 250, 279n4
 French Revolution 3, 5, 46, 65, 250
 French, Samuel 134
 Frith, William Powell (*Derby Day*) 132
Frou Frou (Meilhac/Halévy) 228
Fun 95, 96, 99, 100–2, 106, 273n20
 Gaiety Theatre 12, 17, 63, 66, 106–7
 Gaiety Theatre, New Orleans 25
 Gallery of Beauties 13
 Gallery of Illustration 107
 Garrick Club 21
 Garrick, David 13, 33, 67, 249
 Garrick Theatre 12, 169
 Gaunt, John of (*Richard II*) 41
Gay Lord Quex, The (Pinero) 192–5
 Genlis, Madame de 36, 107
 George III 10
 George IV 41

Index

- Ghosts* (Ibsen) 171, 244, 281n20
 Gilbert, William Schwenck 2, 29, 90, 164, 169, 248, 254, 262, 274n22, 286n33; and Sullivan 12, 106, 119, 131–2, 168, 197, 274n26, n27, 275n30; attitude to theatre 103, 104–5, 106–7, 114–16, 117–18, 120–1, 122, 124, 128, 131, 273n10, 273/4n20, 274n24, n26, 275n2; chivalric ideals 103, 104, 108, 110, 111, 115, 116, 118, 120, 127, 129, 248; deceiving rhetoric 108, 109–11, 113, 117; domesticity 108, 114, 118–19, 124, 129; early career 98–9, 105–7; marriage market 103, 109–10, 117, 119–20, 121, 123, 125; personality 98–9, 273n8; protective personae ('Bab') 99–105; (fairy mask) 107–11, 114, 119; social appearances 12, 99, 103–4, 105, 110–12, 113–14, 119, 121, 123–6, 128, 274n23; womanliness 103–4, 109–10, 111–12, 113, 115, 118, 120, 125–8, 129–30, 274n26, 275n2
Giovanni in London (Moncrieff) 19
Giovanni on Horseback 19
Giovanni Vampire 19
 Girl of the Period 90–1, 93, 94–6, 97, 126–7, 129–30, 145, 272n1
 Girton College 126, 129, 273n3
 Gladstone, William 10, 22
 Globe Theatre 251, 280n6
 Gore House 269n21
 Gore, Mrs Catherine 23
 Gosford, Archibald Acheson, 1st Earl of 269n14
 Gosse, Edmund 172
Gossip (Harris/Williams) 250
 Gounod, Charles François 36
 Grahame, J.G. 185
Great Divorce Case, The (Scott/Matthison) 27
 Great Exhibition (1851) 15, 16
 Grein, J[acob] T[homas] 234, 240, 244, 250, 252, 286n36, 287n11
 Grisi, Giulia 4
 Grundy, Mrs (*Speed the Plough*) 151, 159, 160, 278n36
 Grundy, Sydney 11–12, 162, 188, 189, 249, 253, 279n3, 279/80n4

Hamlet (Shakespeare) 4, 5
 Hampton Court 13
 Hardcastle, Kate (*She Stoops to Conquer*) 11
 Hare, John 17, 21, 72, 83, 163, 171
 Harrington, Maria (née Foote), Dowager Countess of 69
 Harris, Augustus 13
 Harris, Frank 224–8, 249, 286n36
 Hawtreys, Charles 21, 216, 285n31
 Haymarket Theatre 3, 5, 6, 7, 8–9, 11, 12, 16–18, 19, 24, 47, 55, 62, 67, 69, 73, 107, 163, 216, 258
Hedda Gabler (Ibsen) 171, 209, 255, 256, 281n24
 Heinemann, William 172
 Helmer, Nora (*A Doll's House*) 135, 164, 230, 233, 255, 257, 272n28, 278n39
 Henley, W[illiam] E[arnest] 259
Henry VIII (Shakespeare) 6, 7, 50
 Her Majesty's Theatre 3, 5, 12, 17
Herald, New York 201
 Herman, Henry 275n6, 276n12
 'Herodiade' (Mallarmé) 284n18
 Hicks, Seymour 21
His House in Order (Pinero) 280n7, 283n42
 Hitchin Ladies College 95
Hobby Horse, The (Pinero) 169
 Hodson, Henrietta 11
 Hollingshead, John 106
 Hood, Tom 82, 99, 106
Hot Water (Farnie) 27
 Howe, Henry 73
 Hudson, Lynton 274n22
 Hunt, Leigh 3
 Huysman, Joris-Karl 284n18

 Iago (*Othello*) 42
 Ibsen, Henrik 12, 134, 135, 136, 137, 147, 160, 163, 170–1, 172, 209, 229, 230, 231–4, 238, 239, 240, 245, 250, 251, 255–6, 257, 258, 260, 262, 263, 264, 272n28, 276n11, 278n39, 281n20, n24, 286n32, 287n6
 Ibsenism 229, 230–2, 240, 251, 252, 263
 Ibsenity 135, 160
Ideal Husband, An (Wilde) 160, 215–19, 220, 254, 255
Illustrated London News 47, 77, 185, 216
Illustrated Times 69, 105
Importance of Being Earnest, The (Wilde) 28, 93, 118, 160, 220–4, 254, 258, 286n33, n35
 'In Memoriam' (Tennyson) 81
 Independent Theatre Society 171, 234, 240, 244, 252, 255, 260, 287n11
Iris (Pinero) 195, 282/3n42
 Irving, Henry 9, 11, 12, 20–1, 21–3, 50,

Index

- 181, 163, 191, 203, 256–8, 259, 281n24,
 284n15, 288n35
- Jacobean theatre 62, 201
 Jaeger, Dr Gustav 254
 James, Henry 172
 Japanese Exhibition 275n30
Jessie Brown (Boucicault) 26
Jewess, The (Planché) 34
John Bull 4
 Jones, Henry Arthur 27, 29, 162, 170,
 198, 249, 253–4, 263, 275n6, 279n43,
 n44, 283n1, 289n38; and Archer 132,
 276n7; and Ibsen 134–7, 147, 160, 163,
 276n11, 278n39; and Robertson 134;
 attitude to theatre 1, 134, 137–8,
 139–40, 142–3, 147–8, 160–1, 163, 169,
 265n1, 276n16, 277n22; barbarism
 139–40, 142–3, 144–7, 155, 159, 196,
 277n21, n31, 278n38; early career 134;
 idealism 135, 139, 142, 143–5, 157,
 160, 196, 253; marriage 131, 133,
 134–6, 142, 145, 148, 150–6, 157, 158,
 278n42; modern heroism 135, 139, 141,
 142, 143, 148, 149–50, 156–7, 278n38;
 money 138; Nature 132, 137, 139, 140,
 141, 143, 144, 145, 147, 150, 151, 159,
 160, 196; social appearances 131, 136,
 137, 139, 140, 141, 143, 148, 149, 151,
 156, 158–61, 276n19, 278n35;
 womanliness 135–6, 140–2, 148–9,
 151–2, 154–6, 157, 158–9, 278n36, n41,
 n42
- Jordan, Dorothy 13, 19
Judah (Jones) 143–9
Judy 272n1
- ‘Katherine and Petruchio’ (Garrick) 249
 Kean, Charles 5, 6, 7, 8, 9, 15, 16, 21, 24,
 98
 Kean, Edmund 2, 18, 21, 50, 191
 Kean, Ellen (née Tree) 6, 7, 8, 21
 Keats, John 200
 Keely, Mary Ann (née Goward) 8
 Kemble, Charles 4, 5, 13, 15, 18
 Kemble, John Philip 12–13, 15, 18
Kemble Shakespeare 18
 Kendal, Madge (née Robertson) 17, 163
 Kendal, William Hunter 17, 163
 Kensington Palace 4
 Kent, Duchess of 4, 8
King John (Shakespeare) 13, 15, 17, 51,
 266n34
King Lear (Shakespeare) 6, 44, 55, 110
- King of the Peacocks, The* (Planché) 7
 King’s College, London 98
 King’s Theatre 3, 17, 19
 Knowles, Sheridan 34, 35, 51
- Lablache, Luigi 4
 Labouchere, Henry 284n15
 Lacy’s Publishing House 66
 ‘Lady Clara Vere de Vere’ (Tennyson)
 64–5
 Lady Macbeth 2, 284n22
Lady of Lyons, The (Bulwer) 2, 4, 5, 10,
 35, 42–9, 59–60, 62, 65
Lady Windermere’s Fan (Wilde) 172, 196,
 209–13, 217, 284n23
 Lancelot 41
 Landor, Walter Savage 51
 Langtry, Lillie 11–12, 250, 284n15
*La! Sonnambula or The Supper, The
 Sleeper and The Merry Swiss Boy* (H.J.
 Byron) 69
Last Days of Pompeii, The (Bulwer) 33–4
 Lawson, Edward 283n14
 Lely, Sir Peter 13
 Lewes, George Henry 32–3, 46
Liars, The (Jones) 155–7, 278n41, 279n43
Liberty Hall (Carton) 172
 Light Brigade 72–3 *see* Scott, Clement
 lighting, development of 12–13, 16, 64,
 81, 206, 207; electric 17; gas 16, 22;
 limelight 16
 Lindau, Paul 281n23
 Linton, Elizabeth Lynn 94–5, 97, 126
 Little Em’ly (*David Copperfield*) 36
Little Eyolf (Ibsen) 256
Little Minister, The (Barrie) 162
 Little Theatre in The Hay (The
 Haymarket) 3
London Assurance (Boucicault) 14, 24
 London *Times* 36, 48, 262
 London University 95, 98
 Lord Chamberlain’s Office 3, 27, 48, 128,
 197
Lord Dundreary Married and Done For
 (H.J. Byron) 9
Lords and Commons (Pinero) 164
 Louis XIV 31, 36, 38
 Louthembourg, Philip James de 13
Love in a Maze (Boucicault) 7
Low Water (Pinero) 280n6
Lucretia Borgia (Donizetti) 203
 Lugné-Poë, Aurelien 250
 Lumpkin, Tony (*She Stoops to Conquer*)
 67

Index

- Lussan, Madame Zélie de 20
 Lyceum Theatre 3, 5, 7, 9, 12, 14, 20, 22,
 23, 66, 68, 73, 131, 163, 256–7, 281n24
Lyons Mail, The (Reade) 270n39
 Lyric Theatre 279n2
- Macaire* (Henley/Stevenson) 259
Macbeth (Shakespeare) 201
 Macready, William Charles 18, 30–1,
 34–5, 39, 41, 43–4, 66, 67, 201, 269n18,
 n21, 270n36; as actor 3–4, 6, 32–3, 46,
 49, 50–1, 54, 269n26; as manager 5,
 14–15, 16, 18, 35, 47–8, 51, 55; on
 theatrical effect 16, 23, 31–2, 34, 35,
 42, 46, 49–50, 54, 55, 56, 270n36
Madame Sans-Gêne (Sardou) 257
Magda (Sudermann) 256, 286n36
Magistrate, The (Pinero) 28, 163, 164,
 168
Maid and The Magpie, The (H.J. Byron)
 94
 Malibran, Maria 34
 Mallarmé, Stéphane 284n18
Man of Destiny, The (Shaw) 256, 257,
 258, 261, 262
 Mansfield, Richard 1, 249, 255, 259, 264
 Marguerite (*Faust*) 36
 Marie Federovna (Czarina to Alexander
 III) 197
 Marie, Queen of Romania 20, 267n58
 Marlborough House 10, 11
 Marlowe, Christopher 52
 marriage 40, 42–6, 48–9, 56, 57–9, 60,
 64–5, 66, 68, 70, 71, 72, 75–6, 78–80,
 81, 82, 85–6, 87–8, 91, 94–5, 96, 103–4,
 108–10, 112–13, 114, 115–20, 121–4,
 125, 127, 131, 133, 134–6, 142, 143,
 145–6, 148, 150–1, 152–8, 165–7,
 168–70, 173–6, 179, 181, 182–4, 186–7,
 190, 193–4, 208, 210–11, 212, 216–18,
 219, 224–6, 227–8, 231–3, 234, 235–6,
 237, 239–40, 241–3, 247, 248, 249, 258,
 261, 272n1, n28, 274n28, 277n22, 277/
 8n35, 278n39, n42
 Married Women's Property Act 256
 Marx, Eleanor 230
 Marx, Karl 230
 Mary, Queen of Scots 50
Masks and Faces (Taylor/Reade) 7
Masqueraders, The (Jones) 253
 Mathews, Charles 4, 9, 10–11, 14, 20, 24,
 66
 Mathews, Lizzie (née Davenport) 10–11
 Mathias (*The Bells*) 22
- matinées 11, 17, 172, 259
 Maude, Cyril 21, 258
 medievalism 40, 41
 melodrama 7–8, 9, 19, 23, 25–6, 27, 28,
 63, 85, 91–2, 115, 123, 132–3, 134–6,
 142, 150, 162, 170–1, 172, 206, 209,
 210, 228, 259
 Mercutio (*Romeo and Juliet*) 4
 Meredith, George 172
Michael and His Lost Angel (Jones)
 149–50, 160, 162, 254, 279n44
Mid-Channel (Pinero) 283n42
Middleman, The (Jones) 142–3
Mikado, The (Gilbert and Sullivan) 127,
 275n30
 Mill, John Stuart 91, 258, 272n27
 Millett, Maude 216
Mining Journal 253
 minor theatres 2–3
Miss Gwilt (Collins) 163
Mistress to Louis XIII, A (Santaine) 49
 Mitford, Mary 51
 Mitford, Nancy 36
Money (Bulwer) 6, 9, 55–61, 269n33
Money-Spinner, The (Pinero) 163
 Montespan, Madame de 42
 Mordaunt, Lady Harriet 10
 Mordaunt, Sir Charles 10
 Moreau, Gustave 284n18
Morning Post 48
 Morris, Clara 197
 Morris, William 137, 230
 Morton, Thomas (*Speed the Plough*)
 278n36
M.P. (Robertson) 89–92, 96, 272n27, n28
Mr and Mrs Daventry (Wilde/Harris)
 224–8, 286n36, n37
Mr Buckstone At Home 8
*Mr Buckstone's Ascent of Mount
 Parnassus* 7
Mrs Dane's Defence (Jones) 158–60, 161
Mrs Warren's Profession (Shaw) 240–4,
 260, 261, 262, 287n11
 Municipal and Corporations Act 95
My Awful Dad (Mathews) 11
- National Theatre 188
 National Union for Women's Suffrage 95
 naturalism in performance 12, 20, 32–3,
 50–1, 54, 70, 72–4, 80, 83–4, 89–90, 92,
 112, 133, 138–9, 163–4, 171, 172,
 174–5, 188, 192, 195, 227, 228, 250,
 255–7, 278n41
 Neilson, Julia 216

Index

- New Century Theatre 288n28
 New Drama 1, 2, 27–9, 132, 134, 137–8, 139, 146–7, 160, 162–3, 170–3, 179, 188–9, 191, 228, 234, 245, 249, 250–1, 256–7, 262–4, 279n2, n3, 281n25, 284/5n25, 288n28
New Magdalene, The (Collins) 235
 New Woman 9–10, 27, 145–7, 158–9, 180–4, 195, 233, 239–40, 243–4, 247–8, 258, 272n28, 278n37, 282n33
 Newnham College 180, 243
 Nietzsche, Friedrich Wilhelm 250
No Cards (Gilbert) 107
 Noggs, Newman (*Nicholas Nickleby*) 168
Not So Bad As We Seem (Bulwer) 62
Notorious Mrs Ebbsmith, The (Pinero)
 180–4, 187, 188, 195, 252, 279n3, 282n33, n35, n38
 Novelty Theatre 171, 230, 272n28
- Octoroon, The* (Boucicault) 25
Oedipus (Bulwer) 270n36
 Oeuvre de Paris, L' 250–1
Old and Young Stager, The (Rede) 14
Old Heads and Young Hearts (Boucicault) 24
 O[ld] P[rices] Riots 12–13, 17
 Old Vic 3
 Olympic Theatre 3, 4, 7, 10, 13, 14, 20, 192
Only Way, The (Wills) 270n39
 opera 2, 4, 5, 6, 7, 12, 19, 20, 34, 39, 78, 79, 99, 105, 106, 124–32, 168, 245
opéra-bouffe 106, 131–2, 166
 Opera Comique Theatre 17
 Orsay, Alfred, Count d' 269n21
 Ouida (Maria Louise de la Ramée) 275n2
Our American Cousin (Taylor) 9
Our Boys (H.J. Byron) 27, 96–8, 124, 268n79
Our Island Home (Gilbert) 108
Ours (Robertson) 11, 73–79, 82, 86, 88, 90, 92
 Owl's Roost, The (*Society*) 70, 73, 82, 106, 133
- Palace of Truth, The* (Gilbert) 107–11, 114, 115, 286n33
Pall Mall Gazette 230, 284n23
 pantomime 5, 13, 86, 105, 120, 167, 273n10
 Patent Acts 3, 5, 19
 patent theatres 2–3, 4–5, 12–13, 15, 34, 50
- Pater, Walter 196, 200
Patience (Gilbert and Sullivan) 119, 197
 Patterson, Jenny 238, 287n8
Pauline (Boucicault) 7–8
 'Pen, Pencil and Poison' (Wilde) 207–8
 Pentonville/lobworm school of drama 146–7, 278n36, n39
Philanderer, The (Shaw) 237–40, 261, 262
Pickwick Papers, The (Dickens) 18, 270n34
Picture of Dorian Gray, The (Wilde) 203, 207, 209
 Pigott, E.F. Smyth 197
 Pinero, Arthur Wing 2, 27, 29, 198, 283n1; and Alexander 172, 280n7, 281n25, n26; and Archer 162, 169, 171, 172–3, 188, 189, 279n3, 281n23, 281n25, 282n33; and Ibsen 163, 170–2, 191, 281n24; and Jones 162, 163, 170, 253, 263; and Robertson 168, 189–191; and Shaw 188, 189, 195, 240–1, 243–4, 251–4, 256, 257, 282n38, 287n11; attitude to theatre 28, 162–4, 168, 169, 171, 188–9, 191, 192–3, 279n2, 280n6, n13, 282n40; as director 163–4, 172, 280n7; double standard 162, 170, 173, 175, 177, 178–80, 181, 184, 194–5, 283n42; early career 163, 189, 282n38; womanliness 165–7, 168–9, 169, 174–5, 176–9, 181–4, 186–8, 192–5; woman question 180–4, 195, 282n33, n35; woman's self-discovery 167, 178, 180, 182, 186–7, 192
 Pinerotics 252, 256, 263
Pirates of Penzance, The (Gilbert and Sullivan) 98
 pit, the 12–13, 16–17
 Planché, James Robinson 13–14, 20
 playbills 3, 4, 16, 26, 34, 69, 255
Plays Pleasant (Shaw) 260
Plays Unpleasant (Shaw) 260
Poet and the Puppets, The (Brookfield) 284n23
Poor of New York, The (Boucicault) 25
 Pope, Alexander ('Eloise to Abelard') 38
 Prescott, Marie 198, 199, 200
 Prince of Wales's Theatre 9, 16, 63, 66, 69, 70, 73, 77, 79, 82, 88, 92–3, 112, 163, 189, 280n8
Princess and the Butterfly, The (Pinero) 189, 253, 280n7
 Princess's Theatre 7, 8, 15, 16, 21, 24, 98, 132
Prisoner of Zenda, The (Hope) 162

Index

- Privy Council Office 98
 problem plays 143, 146–7, 180–1, 191
Profligate, The (Pinero) 169–71, 180,
 280n13
Progress (Robertson) 271n21
Punch 19, 95, 135, 146, 197, 233, 273n3,
 275n2
- Queen's Theatre 69
 Queensberry, John Sholto Douglas, 9th
 Marquis of 224
Quintessence of Ibsenism, The (Shaw) 229,
 230–2, 238, 240, 245, 249
- railways 3, 22, 25, 85, 91, 106–7, 112,
 116–17, 139, 140, 142, 159, 228,
 275/6n7
 Reade, Charles 7
 Reading Gaol 224
 realism 13, 14–15, 27–8, 32–3, 70, 73–4,
 77, 82–3, 86–7, 89, 92, 98, 111, 125,
 131, 132–3, 136–40, 144, 145–7, 163,
 171–3, 176–7, 179–80, 184–5, 187–8,
 189, 190, 191, 192, 194–5, 196, 200,
 202, 203, 209, 219, 222–3, 224–5,
 226–7, 228, 231–4, 235, 236, 240–2,
 243–4, 245–8, 250–2, 254, 256–7, 259,
 260–1, 262–4, 277n21, n31, 282n40,
 282/3n42, 286n36, 288n28
 Reed, Priscilla (née Horton) 107
 Reed, Thomas German 107
 Reform Bill (1832) 47, 65
 Reform Bill (1867) 65
 Réjane, Gabrielle 257
 'Religion and the Stage' (Jones) 137–8
Renascence of the English Drama, The
 (Jones) 137, 139, 142, 146–7, 148,
 277n21, n31
 revolution (1848) 2, 5, 283n12
 Richard I 13
Richard III (Shakespeare) 5, 34, 35, 50
 Richards, Grant 260
Richelieu (Bulwer) 4, 33, 35, 49–50, 51–5,
 62, 66
 Rigo (gypsy violinist) 203–4
Robert the Devil (Gilbert) 106
 Robertson, Tom 94, 96, 105, 134, 135,
 168, 189–91, 251, 271n3; and Bancrofts
 9, 11, 63, 69–70, 72–4, 78, 79, 83–4,
 87–9, 91, 92–3; and Boucicault 88; and
 Bulwer 63–4, 65, 66, 72, 73; as director
 63, 66, 83, 92, 163; attitude to theatre
 63, 66–9, 83, 84, 85, 86–7, 92, 271n19;
 chivalric ideals 71, 74–6, 78–9, 80–2,
 87–8, 91–2; domesticity 63–4, 76, 78;
 early career 66–7; money and
 commerce 65–6, 67, 70–2, 74–5, 82, 85,
 86–7, 89, 90, 91–2; stage pictures 63–5,
 73–5, 76–8, 79–82, 88, 90, 92, 133, 270/
 1n2, 271n21; womanliness 63–4, 71–2,
 78, 79–82, 85–8, 91–2, 272n27, n28
 Robertson, William 66
 Robins, Elizabeth 209, 251, 255, 256,
 208n28
Rob Roy 5, 66
 Robson, Frederick 7
 Rogers, James 73
 Rosalind (*As You Like It*) 201
Rosmersholm (Ibsen) 171, 244–5, 250
 Ross, Robert 285/6n32
 Rowell, George 275n30
 Royal Circus 3
 Royal Dramatic College 18
 Royal Victoria Theatre 3, 5
 royalties 26
 Royalty Theatre 234
 Ruskin, John 137, 139, 230
Ruy Blas (Gilbert) 106
- Sadlers Wells Theatre 189
Sailor and his Lass, A (Buchanan) 132
Sainte Courtisane, La (Wilde) 208
St George and the Dragon (Astley's) 5
 St James's Theatre 3, 5, 6, 7, 17, 21, 79,
 105, 163, 172, 209, 253, 280n7,
 281n26, 285n29, n31
 St Paul's Cathedral 10, 28
Saints and Sinners (Jones) 137–9, 140–2,
 148, 170, 276n16, n19, 277n22, 279n44
Salomé (Wilde) 204–8, 209, 212, 224,
 229, 284n18, n22, n23, 287n1
 Sandringham House 12, 20–1
 Sans Pareil Theatre 3
 Sardoodledum 250
 Sardou, Victorien 197, 237, 250, 251,
 257, 260
Saturday Review 94, 95, 249, 252,
 274n22, 282n38
 Savoy Theatre 12, 124, 131
 scenery, development of 7, 9, 13–16, 17,
 21, 22, 23, 25, 26, 34, 73–4, 89, 120–1,
 131, 132–3, 189–90, 245, 250, 258,
 270/1n2
School (Robertson) 9, 88–9, 96
Schoolmistress, The (Pinero) 164–7
 Scott, Clement 27, 72–3, 132, 240,
 277n22, 279n2, 280n6, 281n23,
 282n38, 286n36
 Scott, Walter 40, 288n28
 Scribe, Eugène 67, 70, 279n4

Index

- Sea Captain, The* (Bulwer) 55
Second Mrs Tanqueray, The (Pinero) 10, 162, 171–80, 181, 187, 188, 192, 195, 218, 240, 241, 243–4, 251–2, 257, 279n2, 281n23, n25, 282n38, n40, 285n29, 287n11
 seduction drama 139, 140–2, 143, 276n19
 sensation drama 8, 25–6, 133
 Serle, Thomas James 51
 Shaftesbury Theatre 142
 Shakespeare, William 7, 12, 28, 51, 68, 134, 201, 202, 256, 263, 286n32;
 Shakespearean productions 2, 7, 9, 13, 15, 255, 266n34, 284n22;
 Shakespearean texts 18, 35, 249
 Shakespeareanisms (Bardics) 28, 35, 36, 41, 42, 55, 199, 201–2, 208
Shatten, Der (Lindau) 281n23
Shaughraun, The (Boucicault) 27
 Shaw, George Bernard 1, 12, 27, 288n19; and actresses 223, 244, 249, 250, 251, 252, 255–8, 263, 287n11, 288n28; and Archer 230, 232, 248, 252, 255, 262, 288n28; and Gilbert 223, 248, 254, 262, 274n22; and Ibsen 229–31, 232–4, 240, 245, 251, 252, 255, 257, 258, 260, 263–4, 287n6; and Irving 256–8, 259, 288n35; and Jones 249, 253–4, 263, 289n38; and Pinero 188, 189, 195, 240–1, 243–4, 251–4, 256, 257, 282n38, 287n11; and Wilde 223, 229, 254, 274n22, 286n33, 287n1; attitude to theatre 17, 28–9, 232, 234, 245, 249, 250–1, 252, 253, 256–7, 258, 259, 260, 263–4, 287n7, 288n28, n35, 289n38; censorship 229, 244, 260, 263; chivalric ideals 232, 234–6, 240, 245–7, 254, 259, 261; economics 229, 231, 232, 234–6, 237, 240–2, 243, 244, 248, 249, 254, 263; new woman 239–40, 243–4, 247, 248, 249, 252, 254, 256, 258, 261; on Shaw 223, 236, 240, 244, 248–9, 250, 252, 254, 255, 257, 258, 259, 260, 263–4, 287n8, 289n38; womanliness 230, 232, 234, 236–9, 241, 242–3, 246, 254, 259, 261
She Stoops to Conquer (Goldsmith) 11
 Shelley, Mary 46
 Sheridan, Richard Brinsley 28
 Siddons, Sarah (née Kemble) 2, 18, 33
Sign of the Cross, The (Barrett) 162, 279n2
 Sikes, Bill (*Oliver Twist*) 133
Silver King, The (Jones/Herman) 131–3, 134, 275n6, 275/6n7
 Sisyphus 254
 Slade School of Art 256
Slaves of the Ring (Grundy) 249
 Society (Robertson) 69–73, 75, 89
 Society for Women's Suffrage 95
 Society of Antiquaries 21
 Song of Solomon 204
Sorcerer, The (Gilbert and Sullivan) 274n27
 Sothorn, E[dward] A[skew] 9, 67, 69–70
 'Soul of Man under Socialism, The' (Wilde) 199, 203, 229
 spectacle on stage 7, 9, 13, 15, 17, 22, 23, 25, 26, 34, 39, 64, 76–7, 81, 82, 124, 132
 Stage Society 258–9, 281n25, 288n35
 Stanfield, Clarkson 51
 star trap 15–16
 Stephens, Yorke 258
 Stevenson, Robert Louis 259
 Strand Theatre 3, 68, 259
Studies in the Literature of Northern Europe (Gosse) 172
Subjection of Women, The (Mill) 91, 258, 272n27
 sub-text, introduction of 174
 Sudermann, Hermann 250
 Sullivan, Sir Arthur 12, 106, 119, 131, 132, 197, 274n26, n27, 275n30
Sun King, The (Mitford) 36
 Surrey Theatre 3
 Svengali (*Trilby*) 270n39
Sweet Lavender (Pinero) 27, 168–9, 280n13
Sweethearts (Gilbert) 111–14, 124
 Swinburne, Charles 200
 Symbolists 204
 Talfourd, Thomas 35, 51
 Tanqueray, Eilean (*The Second Mrs Tanqueray*) 9–10, 173, 176–7, 178, 179, 243–4, 251
 Tanqueray, Paula (*The Second Mrs Tanqueray*) 9–10, 27, 173, 174–80, 181, 187, 192, 195, 218, 240, 241–2, 251, 252, 257, 286n36
 Taylor, Tom 7
 Tennyson, Alfred, Lord 64–5, 81
 Terriss, William 259
 Terry, Ellen 20–1, 22, 92–3, 197, 255, 256, 257, 258, 263, 281n24
 Terry's Theatre 168, 171
 Thackeray, William Makepeace 253
 Théâtre Français à Londres 5, 7, 9
 Théâtre Historique 5, 24
 Theatre Royal, Edinburgh 163

Index

- Theatre Royal, Lambeth 87
 theatres, improvement of 1, 2–3, 6, 7,
 12–18, 22, 69, 107, 132
Thespis; Or, The Gods Grown Old
 (Gilbert and Sullivan) 106
 Thomas, Brandon 97
Three Plays for Puritans (Shaw) 260, 263
Thunderbolt, The (Pinero) 283n42
Times, The (Pinero) 171, 180
 Timon 60
To-Day 139
 Tolstoy, Leo 197
 Traddles, Tommy (*David Copperfield*)
 136
Traviata, La (Verdi) 72
 Tree, Herbert Beerbohm 12, 17–18, 212,
 250, 285n28
Trelawney of the 'Wells' (Pinero) 189–92,
 195
Trial By Jury (Gilbert and Sullivan) 119
Tribune, New York 201
Trilby (Salter/Du Maurier) 162, 188
Two Roses (Albery) 96, 257
Two Thorns (Albery) 96
- Uncle Baby* (Gilbert) 105
Under the Red Robe (Rose) 226
Used Up (Boucicault) 24, 25
Utopia Limited (Gilbert and Sullivan)
 124–30, 274n26, 275n2, 130
- Vallière, Louise de la 36, 38
Vampire, The (Boucicault) 8, 24
 Vampire trap 15, 120
 Van Amburgh, Isaac 5, 7
Vandyke Browne (Troughton) 69
Venice Preserved (Otway) 203
Vera, or The Nihilists (Wilde) 197–201,
 228
 Vernet, Claude Joseph ('The Retreat
 From Moscow') 80
 Versailles 31–2, 36
 Vestris, Madame (Lucy Eliza) 3, 4, 7, 9,
 11, 13–14, 19–20, 21, 24, 43, 66, 73
 Victoria, Princess Royal 8
 Victoria, R.I. 3, 11, 27, 35, 128; and
 family 8–9, 10, 267n58; as princess 1,
 4–5, 20; effect on theatre 1, 2, 4, 6–7;
 on performances 5, 7–8, 9, 15, 62,
 266n34; on performers 4–5, 8, 20–1,
 50, 62, 269n26; opera 2, 5, 6; taste 2, 5,
 7, 9; theatregoing 2, 4–5, 6, 7–9, 20–1
 Viola (*Twelfth Night*) 201
Virginius (Knowles) 50–1
- Wagner, Richard 249, 250, 255
 Wainwright, Thomas 207–8
 Walkley, A[lfred] B[ingham] 262, 286n36
 Waller, Lewis 216, 255
 war 2, 26, 32, 40–1, 42, 45, 46, 49, 52, 70,
 75–9, 80–1, 82, 87–8, 128–9, 157,
 245–6, 247
War (Robertson) 79–82, 87, 88
Warne's Christmas Annual 106
Weaker Sex, The (Pinero) 169, 180
 Webster, Ben 5, 6, 7, 16, 17, 18, 24, 26,
 53
 Welch, James 258
 West, Florence 216
 West, Rebecca (*Rosmersholm*) 240, 251
 Whistler, James 284n15
Widowers' Houses (Shaw) 234–7, 254,
 259, 260, 261, 262, 287n1
 Wigan, Alfred 7, 270n2
Wild Duck, The (Ibsen) 232, 251
 Wilde, Lady Jane Francesca ('Speranza')
 283n12
 Wilde, Oscar 12, 27, 29, 90, 93, 258,
 283n13, 284n15, 285n28, n29, n30,
 286n35, n37; aesthetic idealism 196–7,
 198–201, 202–3, 209–10, 224, 227, 228,
 229, 283n12, 284n18, 284/5n25,
 286n32; and Gilbert 118, 197, 223,
 274n22, 286n33; and Harris 224–8,
 286n36; and Jones 160, 196, 279n43,
 283n1; and Pinero 198, 218, 283n1;
 and Shaw 223, 229, 254, 274n22,
 286n33, 287n1; censorship 197, 209,
 229, 284n22, n23; *Monstre Sacré*
 207–9, 212, 214; prose poetry 200,
 204–6; protective personae 215, 220–7,
 224, 285n28; (Chiltern) 215–17;
 ('Oscar') 197, 200, 203, 208, 210, 212–13,
 285/6n32; split personality 210, 215–18,
 221; stage pictures 197, 199, 200–1,
 202, 214–15, 216, 227, 284n22, 285n29;
 womanliness 160, 196, 210–11, 212,
 213–15, 216–18, 219, 227–8
 Willard, E[dward] S[mith] 142
 William IV 13, 18, 41, 268/9n14
William Tell (Knowles) 34
 Windsor Castle 1, 6–7, 10, 20
Winning Hazard, A (Wooler) 69
 Woffington, Peg (*Masks and Faces*) 7
Woman of No Importance, A (Wilde) 160,
 212–15, 217, 285n28, n29
 women's suffrage 95, 155, 169, 180, 181,
 182, 195, 252, 254
Wonder, The (Centlivre) 4, 6

Index

- Wordsworth, William 37, 50
World 230, 249, 253
 Worth, Charles Frederick 12
 Wright, Mrs Theodore 244
 Wyndham, Charles 27, 150, 151, 161,
 248, 277/8n35, 278n36, n41, 285n31
 Wyndham's Theatre 12
- Yellow Dwarf, The* (Planché) 7
You Never Can Tell (Shaw) 258–9, 261,
 262
Young Actress, The (Boucicault) 24–5
- Zampa* (Hérald) 34
 Zola, Emil 147