

## INDEX

- Abbey, Edwin Austin, *Midsummer Night's Dream*  
 illustrations 312, **313**, 314, **315**, **316**, **317**
- act drops 252  
 Hugh Maguire on 252
- acting, 'pictorial' 256–8  
 Michael Booth on 257  
 W. Graham Robertson on 258  
 verbal accounts of 257
- Album, *The* 37, 103
- Allderidge, Patricia, on Dadd's 'Hatred'  
 238
- Alma-Tadema, Laura T., *Queen Katherine* 231
- Alma-Tadema, Lawrence, *Antony and Cleopatra*  
 297, **PL 56**  
*Coriolanus* designs 261, 285–6, 287, **287**, **288**,  
 292  
*Architectural Review* drawings 291, **291**, 293  
*Caius Martius' House* 289–91, **PL 68**  
 compared with paintings 289, **290**  
 and Poel 293–4  
 return to drop scenes 288–9  
*Julius Caesar* designs 261, 279, 292  
*Kean's Merchant of Venice* 20–1  
*Portia* 229, **230**  
*Cleopatra* 179
- Anelay, Henry, *Ferdinand and Miranda* 234–5
- Ansdell, Richard, *King Lear* song 196, **197**
- antiquarianism 11
- Architect, *The* 133
- Architectural Review* 133  
 on Alma-Tadema *Coriolanus* 285–6, 291
- Arnold, Matthew 17, 239  
 'Touchstones' 190–1
- Art Journal* 64–8, 132, 252–3  
 reviews of paintings 301–2, 303
- attributes, use of, in photographs 158
- authenticity in theatre 22–8, 36, 40  
 Henry Irving on 28
- Banks, Mrs G. Linnaeus, *Manchester Man* 189
- Barlow, Paul, on Millais 85
- Barraud of London, photographer 180–2  
*Ophelia* 180–2, **180**, **181**  
 and Millais painting 181
- Barth, F., *Casket Scene* 295, **295**, 302
- Baugh, Christopher, on *Gentleman's Magazine* 36–7
- Baxandall, Michael, on visual perception 153
- Beardsley, Aubrey, *Hamlet* 245, **PL 60**
- Beaton, Cecil 186
- Bee, The* 245
- Beer, Gillian, *Darwin's Plots* 15
- Bell, John, Shakespeare edition 38
- Bell, R. Anning 212, 215, **216**, **217**, **218**, **PL 61**,  
**PL 62**
- Bonnard, Camille, *Costumes Historiques* 88
- Booth, Michael, on spectacular theatre 24
- Bowley, A. L. 282–4
- Bowyer, Robert 6
- Boydell Shakespeare Gallery 42  
 and early Victorian painting 61
- Branagh, Kenneth, *Henry V* 125
- Brereton, Austin 255

## INDEX

- Brooks, T., *Courtship of Shakespeare* 302  
 Brown, Ford Madox 259–60  
     and Irving's *King Lear* 259–60, **259**  
 Browne, Gordon, *Macbeth* illustrations 273, 274,  
     275, **275**, **276**, **277**  
 Buckle, Henry, *History of Civilization* 20  
 Builder's News 133  
 built-up sets 117 *see also* stage design  
 Bullen, J. B., on Rossetti 99
- Cabinet of Genius, *The* 202  
 Calderon, Philip Hermogenes  
     *Measure for Measure* 238, 240–1, **PL 57**  
     *Young Lord Hamlet* 238–40, 252, **PL 58**  
 Calvert, Charles, *Henry V* 125  
 Cambridge Shakespeare 188–9  
 Cameron, Julia Margaret 20, 160–4  
     *Henry Cotton and Mary Ryan* 163–4, **PL 50**  
     *Friar Lawrence and Juliet* 163  
     *Mariana* 160–1, **PL 9**  
     paired images 161  
     *Prospero* 161–3, **PL 48**  
     *Prospero and Miranda* 163  
     *Romeo and Juliet* 163–4, **PL 49**  
     *Sir Henry Taylor* 161–3, **PL 47**  
 Capon, William 103–4, **103**  
 Carlyle, Thomas  
     *French Revolution* 8, 21–2, **21**  
     and Kean's stage designs 22  
     *Past and Present* 5  
     on Shakespeare 17–18  
     on Shakespearean theatre 26  
 carte de visite 154  
 Cattermole, George 262, **265**  
 Chalon, A. E., *The Tempest* 301–2  
 Chapman, Ellen 64  
 character, discussion independent of plays 33,  
     188, 191–3  
     captions for 219, 220  
     easel portraits 200–1, 228–35  
     extreme mental states 237  
     fairies 235–7  
     groups and relationships 234–5, 240  
     in prose works 207  
     in *Punch* 219  
     and visual forms 189, 192–3, 200  
 Chronicle of the Betrayal of King Richard II 123  
 Chronique de la traison 123  
 Clarke, Mary Cowden 19  
     *Girlhood of Shakespeare's Heroines* 192, 207–14,  
     **214**, **215**, 219  
 Cole, William 145–6  
     Charles Kean 2, 56  
     on Kean's *Henry VIII* 59–60  
     on Kean's theatre as history 27  
     running titles in 56  
 Collins, Charles Alston  
     *Convent Thoughts* 92–3, 94, **PL 18**  
     sketches for 94, **95**  
 Collins Shakespeare edition with photographs  
     175–8  
     Lillie Langtry 175–8  
     second edition 179, 183  
     colour reproductions 179, 235, 297  
 Combe, William, *Dr Syntax* 3  
 concordances 188–9  
     Mary Cowden Clarke 188–9  
 conduct books 191–2  
 Cook, Thomas 6, 7  
     engraving of Shakespeare 6, **9**  
 Cooper, Donald 186  
 Coriolanus 260–1, 285–6  
 Cornwall, Barry [pseud. Bryan Proctor] *Works of Shakespeare* 49–51, 303 *see also* Meadows, Kenny  
 costume drawings 131  
     Kean's *Winter's Tale* 142–4  
 Cowden Clarkes, Mary and Charles, *Illustrated Shakespeare* 51–6  
 Creighton, Mandell, on picturesque history 20–1  
 Crimean War 124, 145–50  
     photographs 146  
     *see also* Kean, Henry V  
 Crofts, Ernest, *One touch of nature* 242–4, **243**
- Dadd, Richard 235, 237–8, **PL 59**  
 Daly, Augustin 252  
 Darwin, Charles, *Origin of Species* 15  
 Delacroix, Eugene, *Hamlet* lithographs 303, **304**  
 Delaroche, Paul 12  
     Strafford 12, **13**  
 Dicksee, Frank, *Twelfth Night* lithographs 64,  
     69–70  
 Douce, Francis 42

## INDEX

- Dowden, Edward, *Scenes and Characters* 222–4  
*Dramatic News* 255, 256, 297  
 duration of plays 29, 126, 127–8  
   the *Times* on 126  
 Dyce, William  
   *Garden of Gethsemane* 90, 92, **PL 20**  
   *Henry VI at Towton* 89–90, 92, **PL 19**  
   Pegwell Bay 15, 90, 92
- Early English Texts Society 20  
 Eastlake, Mary, as Ophelia 180–2, **180, 181**  
 Ecclesiastical Commissioners 17  
 Edward V, engraving of 2, 6  
 Egg, Augustus Leopold  
   ‘Desdemona’ 205, 205  
   Katherine 205, 206  
   *Past & Present* 205  
 Elmore, Alfred  
   *Macbeth* 110, **PL 26**  
   *On the Brink* 242, **PL 54**  
   *Two Gentlemen of Verona* 241–2, **PL 55**  
 emblems 79, 85–6  
   Victorian use of 208  
 Etching Club 83  
   *Shakespeare’s Songs* 195–200  
 Everett, George 107  
 experience, of reading and seeing 300–14
- Fairholt, William 42  
 fairy paintings 235–7  
 Fenton, Roger  
   Crimean War photographs 146  
 fiction, and historical writing 9  
 Field, George 77, 87  
 Fildes, Luke 230, 232, 248  
 Forestier, Albert 259–60, 260  
*Fortnightly Review* 28  
 fragmentation of plays 186–7, 188  
   main kinds 188–93  
   and visual forms 151, 189, 194–5  
 frames of paintings, and texts 79  
 Fuseli, Henry, *Titania and Bottom* 236
- Gentleman’s Magazine* 37  
 Gilbert, John 51–6  
   illustrations for Morgan, *Mind of Shakespeare*  
   189–91, 190
- illustrations for Staunton Shakespeare, Henry  
   VIII 302–4, 305, 306, 306, 307, 318  
 Godwin, E. W., on stage design 24  
*Graphic Gallery of Shakespeare’s Heroines* 228–31, 230,  
   231, 232, 297–8  
   and Heath’s Gallery 231  
   range of forms 230–1  
 Great Exhibition (1851) 1, 111  
 Green, J. R. 21  
 Grieve, Alastair, on Holman Hunt 79  
 Grieve family, *Midsummer Night’s Dream* 110–11,  
   **PL 27**  
 Grieve, Thomas 146–7, **PL 39**  
 Gurr, Andrew, on Richard II 120
- Haden, Samuel 99  
 Halliwell, J. O. 168  
 Halpin, Revd N. J., *Dramatic Unities* 31  
 Hardy, Thomas 17  
 Harison, Stephen, triumphal arch 146  
 Harker, Margaret F., on Henry Peach Robinson  
   183  
*Harper’s New Monthly Magazine* 312–14, 313, 315,  
   316, 317  
 Harvey, William 42  
 Haymarket Theatre proscenium 252  
 Hayter, John, ‘*Miranda*’ 205  
 Hazlitt, William 207  
 Heath, Caroline 64, 69–70  
 Heath, Charles  
   *Shakespeare Gallery* 201  
   Constance 203, 204  
   Cressida 203, 203  
   criticism of 202–3  
   Malcolm Salamon on 202–3  
   *Heroines of Shakespeare* 204–5, 206  
 Heath, Frederick 236  
 Henley, W. E., note to *Graphic Gallery*  
   228–9  
 Henry II, entry into Venice 146  
 Henry Irving Shakespeare, *The* 80–1, 260–1  
   *Macbeth* 262, 273–8, 275, 276, 277  
 Herkomer, Hubert von 248  
 ‘heroines’, phenomenon of 188  
   and visual forms 189  
 Herrick, W. S. *Hamlet* 295, 302  
 historian and dramatist compared 8

## INDEX

- 'Historical Episodes' (Kean) 119, 124–6  
 Henry V 126, 145–50  
 Richard II 140–2
- Historical Manuscripts Commission  
 20
- history 5  
 amateur 5  
 cyclical theory of 5  
 and fiction 6  
 and individual 17–18  
 local 2  
 and morality 9  
 popular 6, 21  
 professionalisation of 20–1  
 providential 5  
 and Shakespeare 19  
 as visual experience 6–7
- history painting 30–1  
 reinvention of 11–13
- Holl, Frank 248
- Howard, Frank 194, 200
- Hughes, Arthur, *As You like It* 31  
*Eve of St Agnes* 31
- Hume, David 6, 246–7  
 engraving of 6  
 History 6
- Hunt, William Holman 80–2  
 on Charles Allston Collins 94  
 'Choice of Hercules' trope 88  
*Awakening Conscience* 85  
*Bianca* 232–3  
*Claudio and Isabella* 74, 78, 236, **PL 13**  
 sketch for 79, **PL 14**  
*Hireling Shepherd* 74, 82–3, 196, **PL 15**  
*Our English Coasts* 83  
*Valentine Rescuing Silvia* 74, 88–9, **PL 16**
- Huskisson, Robert, *There Sleeps Titania* 236–7, **237**,  
 238
- Illustrated London News* 132, **171**, **221**, 221–2, 233,  
 233, 242–4, **243**, 259–60, 262, 266,  
 284–5  
 on Alma-Tadema 289  
 on Crimean peace 148  
 Henry V wood engraving 147–8, **149**  
 Kean's *Henry VIII* 304  
 Kean's *Merchant of Venice* 127
- Richard II wood engraving 140–2, **141**  
 Winter's Tale wood engraving 143–4, **144**
- Irving, Henry 101  
*Coriolanus* 260–1, 278–9, 285–94  
*Architectural Review* on 285–6, **291**, **292**, **293**  
 rearrangement of scenes 287–8  
 John Ripley on 288  
 Sketch illustrations 286–7, **287**, **288**  
 on historical authenticity 28  
*King Lear* 259–60  
*Macbeth* **260–78**, **275**, **276**, **277**, **PL 65**  
 memory and visual treatments of 278  
*Romeo and Juliet* **256**, 297
- Jameson, Anna 19  
*Characteristics of Women* 207–8, 209, **209**, **210**,  
**211**, 219  
 1901 edition 212, 213
- Jones, Anthony Armstrong 186
- Kean, Charles 25, 71, 104, 105  
 editions of plays 60–1  
 Henry V 27  
 Richard II 59  
 Richard II 27  
*The Winter's Tale* 27–8  
 educational intent of 60–1  
 and history 128  
 importance of visual presentation to 59–60  
 influence of Charles Knight on 59  
 on moral function of theatre 26–8  
 photographs of 156  
 Henry V 156–7  
*Merchant of Venice* 157–8  
 Richard II 156  
 stage design 57–61, 108  
 influence of 118  
 watercolour stage designs 107  
 see also Cole, William
- Kean, Charles, productions  
*Hamlet* 109, 114–16, **170**, **171**, **PL 24**, **PL 29**,  
**PL 30**  
 Henry V 125, 145–50, **PL 35**, **PL 36**  
 William Cole on 145–6  
 cuts 127  
 duration 127  
 prompt book 124

## INDEX

- 'Historical Episode' 124–6, 146;  
 watercolours 124–6, 146–7, **PL 38**, **PL 39**,  
**PL 40**; wood engraving 147–8; audience  
 response 150; and Crimean War 145–50  
 storming of Harfleur 145, **PL 33**, **PL 34**
- Henry VIII (Covent Garden) 127
- Henry VIII (Princess's) 304  
 fly-leaf, 26
- Merchant of Venice 108, 111, 119, 127, 134–6, **135**,  
**PL 23**, **PL 28**, **PL 32**, **PL 37**, **PL 46**  
 influence on Saxe-Meiningen 118  
 wood engraving 134–6
- Midsummer Night's Dream 110–11, 136, **PL 27**
- Much Ado 109, 116, 118, **PL 25**, **PL 31**
- Richard II 137–42, **PL 41**, **PL 42**  
 and Chronicle 123–4  
 'Historical Episode' 27, 119, 126, **141**, 254
- Richard III 114, 121–4  
 and Q1 120
- Twelfth Night 64–5
- Winter's Tale 142–4, **143**, **144**
- Kemble, Charles 104, 105  
 engraving in *Much Ado* edition 39–40
- Kennedy, Dennis, on spectacular theatre  
 127–8
- Knight, Charles  
 History of London 43  
 Imperial Shakespeare 68–9, 308–10  
 Passages from a Working Life 41–3  
 Penny Magazine 43  
 Pictorial Shakespeare 40, 121, 126  
 design of 43–9  
 illustrations; historical 44, **44**, **45**; Henry VIII  
 43; Julius Caesar 50–5, **55**; Macbeth 50, **53**;  
 Merry Wives 43; Richard II 45, **46**  
 and stage design 46  
 title pages 47; *As You Like It* 161, **162**; Henry  
 VIII 47; Richard II 47; synoptic 47–9;  
 Merchant of Venice 47–9, **48**  
 topographical illustrations 45  
 vignette engravings 43
- knowledge of Shakespeare, as indicator of cultural  
 maturity 188, 219
- Lafayette Studio 176–8
- Lamb, Charles and Mary, *Tales* 207–15, 219  
 1899 edition 215, 216–17, 218–19, 225
- Landseer, Edwin, Bottom 179, 235–7, **PL 55**
- Lang, Andrew 215, 216–17, 218–19, 225  
 'Comedies of Shakespeare' 312–14
- Laroche, Martin 156, **PL 46**  
 Henry V 156–7, **PL 45**  
 Richard II 156, **PL 43**
- learning of passages 189
- Leighton, Edmund Blair, Olivia 230, **231**
- Lejeune, H., *Vision of Queen Katherine* 302
- Leslie, C. R. 61  
 Autolycus 62, **PL 6**  
 Florizel and Perdita 61–2, **PL 5**  
 Portia 200–1, **PL 8**
- Lightfoot, John, and James Ussher, on moment of  
 Creation 15
- Lingard, Revd John, *History of England* 9
- Linnell, John, *Herne's Oak* 308–10, **309**
- Lloyds, Frederick, Henry V **PL 40**  
 Merchant of Venice 136  
 Practical Guide 112, 113, **113**, 114–16, **115**
- London Printing and Publishing Company  
 12–13
- Low, Will H., *As You Like It* illustrations 310, **312**
- Lyell, Charles, *Principles of Geology* 15, 90
- Macaulay, Lord 5, 6–8  
 on historian and dramatist 8  
 'History' article 6–8
- Macaulay, Catherine 6
- Maclise, Daniel 64, 71–4  
 Play Scene in Hamlet 71–4, **72**  
 Twelfth Night 64, 73–4, **PL 10**, **PL 11**, **PL 12**  
 engraving by R. Staines 64, 68–9, **67**  
 multiple forms of 263
- Macready, William Charles 37, 71, 104, 105  
 Henry V 122, 124, 125
- Magazine of Art 103, 224, 252–3  
 song engravings 196–200
- Malakhov, storming of 145–6
- Marks, Stacy 232
- Martin, John Macbeth and Banquo 63
- Martineau, Robert Braithwaite 241  
 Katherine and Petrucchio 241, **PL 51**  
 Last Day in the Old Home 241, **PL 52**
- Mazer, Carey, on Irving 101
- McBean, Angus 186
- Meadows, Kenny, *Heads of the People* 49–50

## INDEX

- Meadows, Kenny, Shakespeare illustrations of  
 49–51, 303, **PL 3**, **PL 4**  
 Julius Caesar 50–1, **54**  
 ‘Lady Macbeth’ 205  
 Macbeth 50, **52**  
 rhythm of placement 49  
 melancholy 161  
 Millais, John Everett  
 Autumn Leaves 249  
 ‘Blow, blow thou winter wind’ 248, **PL 64**  
 Christ in the House of his Parents 85  
 Dew-drenched Firs 249  
 Ferdinand Lured by Ariel 74–5, 86–8, 92, **PL 17**  
 frame for Collins’ Convent Thoughts 92–3  
 Ophelia 75, 76, 78, 181, 234  
 later paintings 245–51  
 use of aerial perspective 247–8  
 Princes in the Tower 31, 245–7  
 engraved by Lumb Stocks 245, **246**  
 Scotch Firs 249  
 Winter Fuel 248–50, **PL 63**  
 More, Thomas 246  
 Morgan, Revd Augustus, *Mind of Shakespeare* 189  
 Morris, William 94  
 ‘Mrs Markham’, *History of England* 22  
 Mudie’s Circulating Library 6  
 Mulready, William 62  
 Seven Ages of Man 62, 250, **PL 7**  
 Murphy, Andrew, on learning passages from  
 Shakespeare 219  
  
 narrative, in Victorian painting 301  
 ‘New Haymarket Polka’ 252  
 depiction of theatre in 252, **253**  
 New Shakespeare Society 20  
 Noel Paton, Joseph, *Midsummer Night’s Dream*  
 paintings 235  
 Norbury, R., *Cordelia Disinherited* 302  
 Northcote, James, *Entry of Richard II into London* 45,  
 120–1, **121**  
 Richard III 247  
 Norton, Charles Eliot 96–7  
 novel, popular 191–2  
  
 Ogilby, John, triumphal arches for Charles II 146  
 Ophelia, photographs 179–82  
 Osborne House 111–12, **112**  
  
 painterly acting 296  
 painting and scenography 297, 298  
 as parallel forms 298–9  
 painting, historical accuracy in 61  
 painting, later 32  
 painting, Shakespeare  
 character and historicism 227–8  
 in early period 61–3  
 in exhibitions 32  
 iconographical reference in 241–2  
 in later years 226–8, 244–5  
 quotations as titles for 242  
 Partridge, Bernard **223**, 224, 263  
 Macbeth images for *Illustrated London News* 262,  
 266, **267**  
 Macbeth Souvenir 262, **264**  
 Pater, Walter 295–6  
 ‘School of Giorgione’ 258  
 Paton, Joseph Noel, *Tempest* engravings 194, **195**,  
 200  
*Midsummer Night’s Dream* paintings 194  
 Peach Robinson, Henry *see* Robinson, Henry Peach  
 Peake, Robert, *Queen Elizabeth Going in Procession* 22,  
 25  
 Vertue engraving 22, **23**  
 Bouvier lithograph in Markham 22, **23**  
 performance records, visual 129–51  
 designs with actors 130  
 forms of 130–3  
 and memory 134  
 rejection of 133  
 and stage designs 133–4  
 subsequent images 131  
 temporality in 133  
 Phelps, Samuel 104–5  
 photography 20, 64  
 actors in character 158–9  
 cartes de visite 154  
 in Clarke’s *Girlhood* 213–14  
 in Collins edition 175–8, **176**  
 in editions of plays 168–72  
 forms 154  
 identity in 154–5  
 and illustrated magazines 185  
 of Kean, Charles 156, **170**, **PL 43**, **PL 45**  
 mid twentieth century 186  
 and notional realism 152–3

## INDEX

- of Ophelia 179–82, **180**, **181**, **182**
- Power, Tyrone 125–6, 159, **160**
- processes 168–9, 185
- publicity 154
- reproduction 154
- and Shakespeare's plays 152–87
- studio portraits 153, 154
- and Tallis Shakespeare 168, 169
- Terry as Lady Macbeth 262, 270–8, **PL 44**
- and theatre programmes 186
  - of theatrical events 153
- and time 153–4
- of *Twelfth Night* 64–70, **65**, **66**
- in Warne edition 173–8
- and wood engravings 172–3
- see also Cameron, Julia Margaret; Robinson, Henry Peach
- Pickersgill, Frederick, Orsino and Viola 301
  - Viola and the Countess* 235
- pictorial exploration of Shakespeare, varieties of 35
- Picturesque Beauties of Shakespeare* 202
- Planché, James Robinson 36, 103
  - article in *The Album* 37, 103
  - costume 38, **PL 3**, **PL 4**
  - for Macready's *King John* 37–8
  - influence of 39–40
  - and Knight's *Pictorial Shakspeare* 40
  - and Macready 37–8
- plays and visual art, relation between 31–2
- Poole, Adrian, on discussion of characters 188
- portraits, theatrical 129
- portraiture 192–3
- Power, Tyrone, in photograph 159, 160–4
- Poynter, Ambrose 42
- Poynton, Marcia, on Dyce's *Pegwell Bay* 90
- Pre-Raphaelite Brotherhood 12–13, 74–100
  - and aerial perspective 83, 85
  - use of colour 77–8
  - historical accuracy 74–5
  - and later painting 227
  - meditative moment outside time 74–5, 85–99
  - moral approach 74–5, 78
  - and photography 165
  - 'Truth to Nature' 75
  - use of washes 77, 87–8
  - see also Hunt, William Holman; Millais, John Everett; Rossetti, Dante Gabriel
- printing, advances in 18–19
- programmes, theatre 186
- progress, assumption of, in theatre design 24, 26
- prose works on Shakespeare, illustrations in 206–24
  - and character 207
- Public Record Office 20
- Pugin, Augustus, *Microcosm of London* 15
- Pugin, Augustus Welby Northmore 15, 16, 104, 109
  - Contrasts* 15, 16, **16**, 109, **110**
  - design for Kemble's *Henry VIII* 47
  - Houses of Parliament 15–16
- Punch 219
- quotation, habit of 242
- quotations, half-remembered 249
- Railton, Herbert 282–4
- Railways
  - and distribution 14
  - and reading practices 14
  - and time 14
  - and visual perception 14
- Rapin, Paul 6
- Redgrave, Richard, 'Blow, blow' 196, **198**, 248
- Reed, David, on *Illustrated London News* 132
- Rehan, Ada 252
- Reinhardt, Paul, on historical costume 37, 38
- Retsch, Moritz 73, 193–4, 200
- Ricketts, Charles, *Tempest* engraving 196, **199**
- Robinson, Henry Peach 20, 183, 185
  - Bringing Home the Hay* 165
  - Carolling* 183–5, **184**
  - composite photographs 164
  - Fading Away* 165–8, **166**
  - She never told her love* 164, 165–8, **167**
- Rogers, Houston 186
- Rolls, Charles 73
- Rolls Series 20
- Rossetti, Dante Gabriel 95
  - Found* 97–9, **PL 22**
  - Found and Hamlet* drawing 98
  - Hamlet images 95–9, **96**

## INDEX

- Rossetti, Dante Gabriel (cont.)  
   *Hamlet and Ophelia*, engraving **ii**, 99, **PL 21**  
   *Hamlet and Ophelia* drawing 96–7  
   letter quoted 96–7  
 Rossiter, A. P., on character and historicism 227  
 Rowlandson, Thomas, *Dr Syntax at Covent Garden*  
   *Theatre* 2, **PL 2**  
 Ruskin, John 26, 240
- Sargent, John Singer, *Ellen Terry as Lady Macbeth*  
   262, 268, **PL 69**  
   compared with souvenir illustrations 270  
   oil sketch 268
- Savage, James 17  
 Savage, Reginald 282–4  
 Saxe-Meiningen Theatre 118  
   *Julius Caesar* 279  
 St Pancras Station, London 16–17  
*scena di angolo* 116  
 Scharf, George 73, 125  
 Schlueter, Kurt, on Holman Hunt 88  
 Schmalz, Herbert, *Imogen* 229  
 Schoch, Richard, on Kean 124, 150  
 Scott, Walter 9–10  
   *Abbotsford* edition 10, 11, 12  
   extra-illustration of novels 10, 10  
   *Waverley* 11  
 Selous, Henry Courtney 1  
   *Opening of the Great Exhibition* 1–2, **PL 1**  
   Shakespeare illustrations 2, 51–6  
 sets, diagonal 116  
   advantages of 117–18  
   effects on timing 118  
 Shakespeare William  
   Cook image of 6  
   editions:  
     Bell 38  
     Boswell's *Malone* 302–3  
     Chiswick 310  
     Collins 175–9, 176, 235  
     Cornwall 49–51, 303  
     Dodd & Mead 310  
     Henry Irving Shakespeare 80–1, 260–1  
     Knight, Imperial 68–9, 308–10  
     Knight, Pictorial 40, 42, 121, 126  
     Staunton 302–3, 306  
     Ward & Lock 308
- works:  
   *Antony and Cleopatra* 179, 297  
   *As You Like It* 62, 161, 183, 196, 221–2, 248,  
     250, 310  
   *Coriolanus* 260–1, 285–92, 294  
   *Cymbeline* 229, 232–3  
   *Hamlet* 24–6, 71–4, 75, 77, 78, 95–9, 109,  
     114–16, 179–82, 209, 213, 216–17, 234,  
     238–40, 245, 295, 302, 303  
   1 *Henry IV* 38, 232  
   *Henry V* 25, 59, 98, 99, 124–6, 145–50, 156–7,  
     182, 310  
   3 *Henry VI* 89–92  
   *Henry VIII* 26, 43, 47, 57–8, 59–60, 127, 231,  
     302–4, 306, 308–10, 318  
   *Julius Caesar* 50–1, 118, 125, 200, 201, 229,  
     260, 279, 280–1, 282  
   *King John* 37–8, 203  
   *King Lear* 82–3, 196, 259–60, 302  
   *Macbeth* 50, 63, 110, 152, 158–9, 205, 224,  
     260–1, 262, 263, 266, 268, 270, 271, 274,  
     275, 278  
   *Measure for Measure* 78–82, 236, 238, 240–1  
   *Merchant of Venice* 47–9, 108, 111, 118, 119, 127,  
     134–6, 157–8, 200, 201, 208, 212, 213–14,  
     230, 232–3, 238–41, 295, 297, 302  
   *Merry Wives* 43, 308–10  
   *Midsummer Night's Dream* 93–4, 110–11, 136,  
     183, 235–7, 312–14  
   *Much Ado* 39–40, 109, 116, 118, 208, 236  
   *Othello* 205  
   *Richard II* 27, 45, 47, 59, 119, 120–1, 137–42,  
     156  
   *Richard III* 114, 237–8, 245–7  
   *Romeo and Juliet* 163–4, 212, 217  
   *Sonnets* 245  
   *Sonnet* 15–16, 248–50  
   *Taming of the Shrew* 205, 232–3, 241  
   *Tempest* 86–8, 194, 196, 205, 234–5, 301–2  
   *Troilus and Cressida* 200, 201, 203, 242–4  
   *Twelfth Night* 56, 63–70, 165–8, 230, 235,  
     263, 301  
   *Two Gentlemen of Verona* 88–9, 241–2  
   *Winter's Tale* 27–8, 58–9, 61–2, 142–4  
 Shattuck, Charles H., on Kean and Macready 105  
 Shaw, Byam, *Henry V* illustration 310, 311  
 Shelley, Percy Bysshe, 'Queen Mab' 165



## INDEX

- Shepherd, Thomas, engravings 17  
 ‘Holy Trinity, Sloan St.’ 17, **18**
- Simmons, John 235
- Sketch, The **182**, 219, **220**  
 Julius Caesar photographs 280, 282
- Smirke, Robert 6  
 Edward V engraving 2, 6
- Smollett, Tobias 6
- songs, popularity of 191  
 illustrations of 191, 195–200
- Sonnet 15–16, 245
- Souvenir Rose to Richard II 137–42, **138**, 266  
 envelope 137, **PL 41**  
 historical episode 140–2, **PL 42**  
 synopsis 137–8
- souvenirs, of performance 131
- souvenir to Macbeth 262, **PL 65**
- souvenir to Julius Caesar (Inglis) 280–1, **280**
- souvenir to Julius Caesar (Railton et al.) 280, 282–4, **PL 66**
- spectacle, in Victorian theatre 24  
 French rejection of 29
- stage action and painting, relation between 251, 252–99  
 allusion to Shakespeare paintings 256  
 Booth on 253  
 metaphoric relation 258  
 Meisel on 253  
 and Pater 258  
 in press 252–3  
 stage imitation of painting 254–6, 299  
 West on 253  
 see also tableau
- stage design  
 built-up and practicable 104–5, 116  
 Ford Madox Brown 259–60  
 and Charles Kean 108  
 diorama 104  
 and duration of performance 29  
 images of, in performance 106  
 as images independent of staging 261  
 importance in Shakespeare’s plays 116  
 influence on painting 295–6  
 integrated with production 278–85  
 in journals 279  
 later depictions of 106  
 later in period 32  
 by painters 258  
 perspective in 112–16  
 process of 106–8  
 recording performance 107  
 records of, by Kean’s designers 107  
 sketches for 106  
 technology in 102–3  
 viewpoint in 114–16  
 visual evidences of 105  
 wood engravings of 107, 108  
 see also Alma-Tadema, Lawrence; Kean, Charles;  
 Tree, Beerbohm; Irving, Henry
- Starr, Louisa, Imogen 233, **233**
- Staunton, Howard, edition of Shakespeare 51–6, 302–6
- Stephens, Frederick George 87
- Stothard, Thomas 6  
 engraving of David Hume 6, **8**  
 Henry VIII painting 57–8
- Symons, Arthur 80–1  
 introduction to *Macbeth* 273  
 letter to Hunt 80–2
- tableau 88–9, 90  
 held pose at curtain 254  
 in Irving *Romeo and Juliet* 255  
 and tableau vivant 254  
 use of term 254–5  
 by Brereton 255  
 by Kean 254  
 by Tree 255
- Tallis Shakespeare 12–13  
 engravings after daguerreotypes 168, 169
- Taylor, Charles, *Shakespeare Gallery* 202
- Telbin, William  
 on Capon’s designs 103  
 and Macready’s *Henry V* 124  
*Merchant of Venice* 119, **PL 37**
- temporality, construction of, in visual forms 193, 291–3
- Tennyson, Alfred Lord 5  
 ‘Mariana’ 160–1  
 In Memoriam 15, 239
- Terry, Ellen  
 as Lady Macbeth 224, 266  
 paintings by Sargent 262, 268, **269**, **PL 69**

## INDEX

- Terry, Ellen (*cont.*)  
 Partridge images 262, 266, **264**, **267**  
 photographs 152, 158–9, 262, 270–8, **271**, **272**,  
**PL 44**  
 pictorial acting of 257–8  
 theatre and painting, comparisons between  
 101–2  
 perspective in 101  
 Theatre Regulation Act 102–3  
 theatre, educational function of 26, 29–30  
 theatrical conversation piece 106, 129  
*Theatrical Scenes for Children* (Keith Angus) 308  
 Thomas, J. B., statue of Shakespeare 244  
 time 4  
 as industrial commodity 13–14  
 longer span and philosophy 15  
 moral use of 89–92  
 in painting 31, 238–41, 295  
 in photography 153–4  
 and railways 14  
*see also* Pre-Raphaelite Brotherhood  
 titles, Shakespeare quotations as 183–5  
 Tree, Herbert Beerbohm  
*Julius Caesar* 260–1, 279–85, **PL 68**  
*Illustrated London News* engraving 284–5, **286**  
 integrated production 278–9  
 Sketch photographs 280, **281**, 282, **283**  
 souvenir ('Inglis') 280–1, **280**  
 souvenir (Railton et al.) 280, 282–4, **PL 66**  
 Trippi, Peter, on Waterhouse 297  
 Turck, Miss E., untitled painting 301
- Turner, J. M. W.  
*Juliet and her Nurse* 173  
*Rain, Steam and Speed* 14
- Vecellio, Andrea 43, **44**  
*Verklärte nacht* (Dehmel and Schönberg) 245  
*via regia* 108–11  
 Vico, Giambattista 5  
 Victorian images, and distance from present  
 317–18  
 visual forms, multiplicity of 299
- Wagner, Richard, *Gesmtkunstwerk* 258  
 Warne, Frederick, Shakespeare edition with  
 photographs 173–8  
 Waterhouse, John William 237, 296–7  
*Cleopatra* 297–8, **PL 67**  
*Mariamne* 296–8  
*Ophelia* 237  
*Saint Eulalia* 296–7, **PL 70**
- Watts, Theodore 224  
 Webster, Thomas 61–2  
 W. H. Smith 6  
 Williams, Gary Jay, on diagonal staging 117  
 Winsor & Newton 77  
 Winter, William, *Shakespeare on the Stage* 176–8  
 Wood, Christopher, on Martineau 241
- Young, Alan, on Punch and Shakespeare 219
- zograscopic print 84