

INDEX

- Abrams, M. H. 77
- accuracy, historical, in *Knight's Pictorial Shakspeare*
 39–43
- acting, eighteenth-century, and 'natural' style 78
- actors, cult of 58
 in Bell 1774 edition 59
- actors in character, engravings of 4
- All's Well that Ends Well* 26–28
- allegories, in Bellamy and Robarts 38–39
- allusion and likeness, in Shakespeare painting 84
- Alma-Tadema, Lawrence, *Meeting of Antony and Cleopatra* 151
- Anon., *Macbeth at Drury Lane* 73–74
- Anti-Corn Law League, and *Coriolanus* caricature 170
- Antony and Cleopatra*, Bell 1774 edition on 53
 illustrations and editions
 Alma-Tadema Fig. 52
 'barge she sat in' speech 148–149
 Bell 1788 147–148
 Bellamy and Robarts 34–39
 Cornwall 152
 Cowden Clarke 151–152
 Edwards and Grignon 146–147
 Etty, William 154–155
 Gérôme, Jean Leon 153–154
 Gilbert 152
 Gravelot 1740 146
 Knight, *Pictorial Shakspeare* 149
 Knight, US editions 149–151
 through-illustrated editions 151–153
 Waterhouse
 images of, selection of event in 146–155
 individual images of 155
- Architectural Review*, on naturalistic staging 76
- Arne, Thomas 188
 see also *Artaxerxes*
- Artaxerxes* 188
 see also Thomas Arne
- Art Journal* 153
- Art Union, review of *Leslie Queen Katherine* 227
- As You Like It*, and Mulready painting 223
- audiences
 in eighteenth-century theatre, compared with readership 6–7
 for Garrick's *Lear* 126–127
 from lower social ranks 4
 in Shakespeare's theatres 4
- Baer, More, on theatre prices 127
- Bancroft, Squire
 on Coghlan as *Shylock* 211
 on *Merchant of Venice* 211
- Barry, James, *Lear Weeping over the Dead Cordelia* 226
- Barry, Spranger, as *Lear* 136
- Bartolozzi, Francesco, *Antony and Cleopatra* 1788
 148
- Bassi, Shaul and Alberto Tosi Fei, *Shakespeare in Venice* 216
- Bate, Jonathan 49

INDEX

- Bate, Rev. Henry, *Blackamoor Wash'd White* 193
 Beaumont, George, and Haydon's *Macbeth* 217
 beautiful, concept of 83
 see also Hogarth, William
 Bell, John, 'Acting' edition 1774
 advertisement, 51–54
 critical discussions of 49–50
 double frontispieces in 31–34
 on Garrick
 as *Hamlet* 57–58
 as *Macbeth* 53
 in *Romeo and Juliet* 53
 illustrations in
 actor portraits and extra-theatrical scenes 50
 actors in character 9, 11–12
 aspects resembling staging 49
 by Edward Edwards 54–58
 of individual plays
 Antony and Cleopatra 53, 146–147
 Comedy of Errors 96–97, Fig. 22
 Coriolanus 158–159, Fig. 56
 Hamlet 58–59
 gravedigging scene, 57–58
 King Lear 128–129, Fig. 41
 Macbeth Fig. 15
 Merchant of Venice 200–201, Fig. 74
 individual play introductions 53
 Hamlet 58–59
 King Lear 53
 Macbeth 54–57
 Ophelia 58–59
 Richard III 53
 Timon of Athens 53
 Titus Andronicus 53
 Twelfth Night 53
 Two Gentlemen of Verona 53
 Winter's Tale 53
 notes as performance reading 53–54
 and novel illustration 60
 and performance 55–57
 and prompt books 49
 'royal paper' printing 60
 sales of 5
 and scholarly tradition 49
 subscription list 5–6
 title page declaration 50–51, Fig. 14
 Bell, John, 'Literary' edition, 1788 13,
 32–34
 Antony and Cleopatra 147–148
 Coriolanus 159
 Julius Caesar 142–146
 King Lear 129–131
 Merchant of Venice 201–202, Fig. 75
 Othello 184–186, 190–191
 Bellamy and Roberts edition 13
 allegorical frontispieces 38–39, Fig. 8
 Antony and Cleopatra 34–39, Figs. 5–7
 Bellamy, Anne, in *Romeo and Juliet* 75
 Benjamin, Walter 72
 Betterton, Thomas
 expressive qualities 77
 portraits of
 as Cassio in *Othello* 177
 as *Lear* 118–119
 as *Othello* 176
 Bewick, Thomas 105
 Bickham, George, caricature from *Julius Caesar* 169
 binding, importance of, in illustration placing
 33–40, 60
 Black, James 132
Blackamoor Wash'd White (Bate) and *Othello* 193
 Blake, William, *Canterbury Pilgrims* 224
 Boas, T. S. R. 237
 Boitard, François 12–13
 and Catholic iconography 91–93
 compositional iconography 234
 illustrations to Rowe 1709
 Comedy of Errors 91–93, Fig. 20
 Coriolanus 156–157, Fig. 54
 Julius Caesar 140–142, Fig. 45
 King Lear Fig. 37
 links with theatre 118–119
 and Nahum Tate 118
 Merchant of Venice 198, Fig. 73
 Othello 174–176, Fig. 64
 Winter's Tale 26–27, Fig. 1
 and *Lear* performances 126
 Boitard, Louis Phillipe, Drury Lane riots broadsheet 188, Fig. 71
 book production 9
 techniques of, nineteenth-century 39
 borrowed attitudes, in Reynolds 83, 188–190
 Bourgeois, Peter Francis, *Coriolanus* 165, Pl. 14

INDEX

- Bowyer and Nichols, *Othello* 180–182
- Bowyer, Robert, Hume *History* gallery 218
- Boydell, John, print shop 3
- Boydell Shakespeare Gallery 132–133
- anonymous essay on 85
 - artists and works
 - Barry, James, *Lear Weeping over the Dead Cordelia* 226
 - Damer, Ann, *Coriolanus* 159–160, Fig. 57
 - Dawe, George, *Cymbeline* 225–226, Pl. 26
 - Hodges, William, *Merchant of Venice*, 207, Fig. 78
 - Hoppner, John, *Cymbeline* 226
 - Stothard, Thomas, *Othello* 225
 - auction 98
 - financial difficulties 218–219
 - national school and grand style in 219
 - rivals of 218
 - subscription list 12
- Boydell-Steevens edition, illustrations in 100
- Briggs, Henry Perronet, *Romeo and Juliet* 228–229, Pl. 30
- Browne, Gordon, *Henry Irving Shakespeare* illustrations 14
- Coriolanus* 162–163, Fig. 60
 - Romeo and Juliet* 61–66, Fig. 16
 - closing tableau Fig. 18
 - and Irving's performance 62–66
 - 'Queen Mab' speech 63
 - tomb scene 64, Fig. 17
- Browne, John, *Merchant of Venice* engraving 207, Fig. 78
- Bulwer, John
- on body postures 15
 - Chirologia* 77
 - gesture in Rhamberg, *Julius Caesar* 144–145, Fig. 48
 - on hand gestures 15
 - Pathomyotamia* 77
- Burdett, Francis, and Cruikshank, *Coriolanus* caricature 169–170, Pl. 16
- Burke, Edmund, *Sublime and Beautiful* 82–83
- Burney, Edward
- illustrations to Bell 1788
 - Antony and Cleopatra* 147–148, Fig. 50
 - Henry V* 32–34, Fig. 4
 - King Lear* 129–130, Fig. 42
 - Illustrations to Bellamy and Robarts
 - death of Antony Fig. 5
 - death of Cleopatra Fig. 6
 - death of Cleopatra, second version Fig. 7
- Burnim, Kalman A., on *King Lear* 136
- and Philip Highfill, on Bell editions 49, 58
- Byrne, W., *Merchant of Venice*, Bell 1774, 200–201, Fig. 74
- Byron, Lord, *Child Harold's Pilgrimage* 210
- Capell, Shakespeare edition 6
- captions with quotations, for Shakespeare paintings 227
- Boydell Gallery prints and paintings 100
 - Garrick on 23
- Carey, Brycchan, on *Sancho* 195
- caricature
- importance of 236
 - ownership of 3–4
- Cartwright, Kent, on *Comedy of Errors* 90
- Chapman, Ellen, in *Twelfth Night* 232
- character, use of term 14–15
- criticism 54
 - discussion of, in Bell 1774 59
 - identification with, by audience and reader 222
 - illustration of actors as, in Bell 1774 58–59
 - paintings of groups in single play 223–224
 - paintings of groups in several plays 224–225
 - studies of Ophelia 237
 - see also Hazlitt, William
- Cherokee Embassy, in London 183
- Cherokee visits to London, 1760s 183–184
- choice of Hercules trope, in painting 78–79
- in Wootton *Macbeth*, 78–79 see also Shaftesbury, 3rd Earl
- Cibber, Colley, on *Julius Caesar* 142
- Cibber, Susanna, Van Bleeck's *Mrs Cibber as Cordelia* 131–132, Pl. 9
- Cibber, Theophilus, *Two Dissertations* 11–12
- Clint, George, *Falstaff's Assignation with Mistress Ford* 228, Pl. 29
- Coghlan, Charles, as Shylock 211
- Comedy of Errors*, 16
- and *commedia grave* 91
 - difficulties of illustrating 89–91
 - generic complexity of, in Bell 1774 97–98
 - in later illustrations 105–116

INDEX

- illustration and painting
 Bell 1774 96–97, Fig. 22
 Boitard frontispiece 91–94, Fig. 20
 Cornwall edition 108–109, Fig. 29
 Cowden Clarke edition 109–114, Figs. 30–35
 Dunstall portrait 97
 Fuseli 100–102, Fig. 24
 Gilbert 107–108, 113–116, Figs. 27–28, Fig. 36
 Gravelot 94–95, Fig. 21
 Howard 102–103, Fig. 25
 Meadows 108–109, Fig. 29
 Rigaud painting 98–100, Fig. 23
 Staunton edition 107–108, 113–116
 Thurston 103–105, Fig. 26
 Wheatley 100
 and Italian theatre 91
 long absence from stage 89
 metatheatrical qualities 91
 mingled genres in 89–90
 staging models, absence of 235
 connoisseur
 instructions for, Fuseli 80–81
 Richardson on rules for 79–80
 Connoisseur, *The* 237
 connoisseurship, theory of 76–77
 Constable, John
 Cornfield 221–222
 Salisbury Cathedral 221
 contemporary theatre of Shakespeare, images of 236
 conversation pieces and domestic interiors, from 1830s 222
 Cook, Dutton, on Bancroft *Merchant of Venice* 211
 Cook, T., *Merchant of Venice*, Bell 1788 201–202, Fig. 75
 Cooke, William, on Garrick's *Lear* 125–126
 Copia, Renaissance concept of 83
 copying in art, Reynolds on 83 *see also* borrowed attitudes
 Coriolanus
 illustrative tradition from Poussin 155–158
 in painting and engraving, 165–169
 Bell 1774 158–159
 Bell 1788 159
 Boitard 156–157, Fig. 54
 Bourgeois 165, Pl. 14
 Damer Fig. 57
 domestic scene, in Quin 157–158, Pl. 13
 Earlom, Scene in 165, Pl. 14
 Henry Irving Shakespeare Fig. 60
 Leopold Shakespeare 161–162, Fig. 59, Figs 61–3
 Lawrence, Kemble as Coriolanus 165–168, Pl. 15
 Marks caricature 170, 236, Pl. 17
 Staunton 160, Fig. 58
 Universal Magazine engraving 157, Fig. 55
 contrast with Bourgeois image, 165
 paintings compared, 168
 political caricatures 169–170
 rhythms of, and images 168–169
 Coriolanus and Plebeians, Cruikshank 169–170, Pl. 16
 Cornwall, Barry, edition 14
 Antony and Cleopatra 152
 Comedy of Errors 108–109
 costume 23, 132
 Boitard Othello 174–176, 178–179, Fig. 64
 Garrick as Macbeth 69–70
 Garrick as Othello 183
 illustrations, as record of 58
 Moorish, in Hayman 1740 Othello 182, Fig. 68
 Omai (O'Keefe) 192
 Taylor 1788 Othello 185–186, Fig. 69
 Country Life 237
 Covent Garden Theatre promptbooks, and Bell 1774 49, Fig. 14
 Cowden Clarke, Charles 14
 Cowden Clarke, Mary 14
 Cowden Clarkes' edition
 Antony and Cleopatra 151–152
 Comedy of Errors 109–114
 Cruikshank, George, Coriolanus Addressing the Plebeians 169–170, Pl. 16
 Cymbeline
 Dawe painting 225–226, Pl. 26
 Hoppner painting 226
 Dabydeen, David 176
 Damer, Ann, Coriolanus 159–160, Fig. 57
 Danby, Francis, Scene from Merchant of Venice 230, Pl. 31
 Davenant, William, heath scenes in Macbeth and King Lear 118
 Davis, Jim, illustrations of comic acting 236
 Dawe, George, Imogen in the Cave 225–226, Pl. 26

INDEX

- de Loutherbourg, Philip James 32–33, 75–76
 illustrations for Bell 1788
 Coriolanus 159
 Henry V 32–33, Fig. 4
 King Lear 130–131, Fig. 43
 Merchant of Venice 201–202
 Othello 190–191, Fig. 72
 paintings
 Avalanche in the Alps 83
 Coalbrookdale by Night 220
 stage designs
 at Drury Lane 52
 O’Keefe’s Omai 192
 Omai maquettes 75–76, Pl. 7, Pl. 8
 Derrida, Jacques 56–57
 Diderot, Denis, *Paradox of Acting* 76
 Digges, Leonard, on *Julius Caesar* 142
 discussion, eighteenth-century, in social settings 238
 domestic art as national style 222
 Dramatic Notes, on *Romeo and Juliet* tableau 65
 Drury Lane riots broadsheet, L. P. Boitard 188, Fig. 71
 Drury Lane Theatre promptbooks, and Bell 1774 49, Fig. 14
 du Guernier, Louis 13
 illustration to *King Lear*, Theobald 13, Fig. 38
 illustrations to Rowe 1714
 Comedy of Errors 91–94
 Julius Caesar 141–142, Fig. 46
 Othello 178–179, Fig. 65
 Richard III 30, Fig. 3
 Duncombe’s *Miniature Caricature Magazine* 170, Pl. 17
 Dunstall, John, in *Comedy of Errors* 97
 Earlom, Richard, *Scene in Coriolanus* 165, Pl. 14
 easel paintings, forms of 6–8
 economic factors, and Shakespeare imaging 235–236
 economic forces, for artists and engravers 9
 Edwards, Edward, illustrations for Bell 1774, 54–58
 Antony and Cleopatra 146–147
 Comedy of Errors 132, Fig. 22
 Coriolanus 158–159, Fig. 56
 King Lear 128, Fig. 41
 Macbeth 56–57, Fig. 15
 Merchant of Venice 200–201, Fig. 74
 Elizabeth I, Queen,
 letter to Sultan Mahumet Cham 172–173
 proclamation on ‘Blackamoors’ 172–173
 emblematic elements, in Zoffany’s *Garrick and Mrs Pritchard* 72
 ‘emblematical devices’, Shaftesbury on, in paintings 79
 emotion
 Bell 1788 *King Lear* frontispiece 129–130
 expression of, in art and theatre 221
 responses to Garrick’s *Lear* 125–126
 engraving
 on copper 14
 costs of 3–4
 display of 2–4
 on wood 14
 Erne, Lucas 25
 eroticism in Shakespeare painting 132
 through verbal puns 228–229
 see also Briggs, Henry; Clint, George; Ety, William
 Ety, William, *Arrival of Cleopatra* 154–155, Pl. 12
 expression, in eighteenth-century acting 77
 fashionable forces on imaging 236
 fees, for artists and engravers 218
 Franklin, Colin 59–60
 French Revolutionary War, economic consequences of 218
 frontispiece
 as advertisement, 30
 definition and function 29–30
 double 32–34
 placing of, in eighteenth century 31–34
 Fuseli, Henry
 anatomical distortions in 78
 iconographic references in 83
 Instructions for the Connoisseur 80–81
 lectures on Renaissance art 81
 Milton Gallery 218
 paintings and illustrations
 Edgar, *Feigning Madness* 133–134, Pl. 11
 Comedy of Errors illustration 100–102, Fig. 24
 Lavater illustrations 77–78
 Macbeth and the Armed Head, 218
 Weird Sisters, Gillray 1–2, Pl. 1

INDEX

- Gainsborough, Thomas
 Mr and Mrs Robert Andrews 207–209
 portrait of Ignatius Sancho 194–195
- Galle, Philips, *Coriolanus* 156–157
- Garrick, David 15
 in Bell's *English Drama* 128–129
 costumes and movement 70
 and *Lear* audience 126–127
 letter to Hayman on *Lear* 124–125
 letter to Hayman on *Othello* illustration 21–24
 posture of recoil 186
 revisions of Tate's *Lear* 125–128
 roles and productions
 Hamlet, Bell 1774 on 57–58
 King Lear 52
 emotional effect of 125–126
 Macbeth 68–72
 Bell 1774 on 53
 Othello 183
 Romeo and Juliet 75
 Bell 1774 on 53
 on visual tradition 23–24
- Gascoygne, George, *Supposes*, and *Comedy of Errors* 91
- Geertz, Clifford 238
- Gentleman, Francis, and Bell 1774 49
 advertisement to 51–54
 on *Othello* 186
- Gentleman's Magazine* 236
- George III, King, as *Coriolanus* in Cruikshank
 caricature 169, Pl. 16
- Gérôme, Jean Leon, *Cleopatra and Caesar* 153–154,
 Fig. 53
- Gilbert, John, illustrations in Staunton edition 14
Antony and Cleopatra 152
Comedy of Errors 107–108, 113–116, Figs. 27–28,
 Fig. 36
Coriolanus 160, Fig. 58
Merchant of Venice 212 *see also* Morgan, Aaron
Richard II 43–46, Fig. 13
 effect of page-opening position 43–46
- Gildon, Charles, on Betterton and expression 77
- Gillray, James 1–4
Minions of the Moon Pl. 1
Tales of Wonder 196
Very Slippery Weather 3
- Gower, John, *Confession Amantis* 41
- tomb, in *Knight's London* 40, Fig. 9
 in *Knight's Pericles* 40, Fig. 10
- Grand Tour 202–212
- Grangerising (extra-illustrating) 105
- Graphic Gallery of *Shakespeare's Heroines* 213–215
- Gravelot, Hubert 13
All's Well that Ends Well 26–28, Fig. 2
Antony and Cleopatra 146, Fig. 49
Comedy of Errors 94–95, Fig. 21
 novel illustrations 38
Othello 179–180, Fig. 66
- Greek art, influence of 80–81
- Green, Valentine, *Garrick and Mrs Pritchard* in
Macbeth 68–69, Fig. 19
- Grignion, Charles
Merchant of Venice, Bell 1774 200–201, Fig. 74
 Reddish as Edgar 128–129
- Guest, Harriet, on Omai 186–187
- Guinness, Alec, modern dress *Hamlet* 70
- Gurr, Andrew 120
- half-price tickets 4, 126
- Hamilton, William, fee for Boydell
 painting 218
- Hamlet*, Bell 1774 on 57, 58–59
 illustrations of, 237
- Hanmer, Thomas, 13
 illustration instructions
 King Lear in 1740 edition 122–124
 Merchant of Venice, 182
 Titus Andronicus, 182
- Haydon, Benjamin Robert
Macbeth, 217
Romeo leaving Juliet, 217
- Hayman, Francis 13
 illustrations for Hanmer 1740–4
 King Lear 122–125, Fig. 39
 Othello 21–24, 180–182, Fig. 68
 illustrations for Jennens 1770
 King Lear 124–125, Fig. 40
 Othello 180–182, Fig. 67
- rococo design in 234
- Hazlitt, William 54
Characters of Shakespeare's Plays 14–15
 and *Lavater* 77
- Heath, Caroline, in *Twelfth Night* 232
- Heckscher, William S. 237

INDEX

- Henry IV, and Weird Sisters 1–2
 Henry V 32–34, Fig. 4
 Henry V, double frontispiece in Bell 1788 32–34
 Henry VIII
 and Charles Knight, *History of London* 40
 Leslie, C. R., *Queen and Patience* 227–228, Pl. 28
 trial scene, paintings by Andrews and Harlow 227
- Henry Irving Shakespeare 14, 61–66
 as acting edition 61–62
 Coriolanus 162–163, Fig. 60
 and Irving performance 61–66
 multiple identities of 66
 prospectus for 61–62
 Romeo and Juliet final tableau 65–66
 Romeo and Juliet tomb scene 63–64
 as scholarly edition 66
 see also Browne, Gordon
- heroic style, unfulfilled 225–226
- Herrick, Robert 132
- history painting, ideas of 80
 Richardson on 80
- Hodges, William, *Merchant of Venice* V.I. 207, Fig. 78
- Hogarth, William
 Analysis of Beauty 81
 black servants in paintings by 176
- Holland, Peter 49–50
- Hollis, George, engraving of Turner, *Juliet and her Nurse* 205–206, Pl. 21
- Hopkins, William, Drury Lane prompter 51
- Hoppner, John, *Cymbeline* 226
- Howard, Frank, *Spirit of Shakespeare* 102–103
 Comedy of Errors in 102–103, Fig. 25
- Hull, Thomas, ‘The Twins’ in *Comedy of Errors* 97
- Humphrey, Hannah 3–4
- iconographical reference, in paintings 83 see also allusion and likeness; Boitard; borrowed attitudes; copia; Fuseli; Reynolds
- illustrated editions
 disciplines involved in 25–26
 readership of 5–6
 and Shakespeare interpretation from 1830s 222
- Illustrated Sporting and Dramatic News* 236
- illustrations
 marking climax of plays 57
 marking pivotal moments in plays 57–58
 as notes, in Knight’s *Pictorial Shakspeare* 39–43
- income, importance of, for artists and actors 24
- individual figures, importance in Shakespeare
 imaging 234
- Irish Shakespeare Gallery, Woodmason’s 218
- Iroquois visitors at *Macbeth* 178
- Jekyll, Joseph, *Letters of Ignatius Sancho* 195
- Johnson, Samuel
 Shakespeare edition 6
 usage of ‘illustration’ 50
- Jonson, Ben, *Masque of Blackness* 177
- journalism, illustrated, and Shakespeare illustration 46
- journals, popular, as critical sources 236
- Julius Caesar
 Beerbohm Tree production 142
 Brutus and Cassius confrontation 142
 images of 139–146
 Boitard 140–142, Fig. 45
 du Guernier 141–142, Fig. 46
 and performance 142
 and political caricatures 169
 Ramberg 1788 142–146, Fig. 47
 rejection of stage practice in 139–140
 Rhamberg 1788 144–145, Fig. 48
- Kean, Charles 32–33
 historical episodes 64
 Merchant of Venice 209–211
 fly-leaf, 209–210
- Kean, Edmund
 ‘Kean crawl’ in *Hamlet* 233
 as *Othello*, 193–194, Pl. 19
- Kemble, John Philip 32–33
 as *Coriolanus*, 158
- Keysler, Johann, *Travels through Germany* 202
- King Lear* 16
 artists and paintings
 Barry, James 226
 Fuseli, Henry 133–134, Pl. 11
 Newton, Gilbert Stuart 226
 Poole, Paul Falconer, 226
 Romney, George, 131
 Runciman, Alexander 131
 Runciman, John 131

INDEX

- Scharf, George, *Macready* 134–135, Fig. 44
 Van Bleeck, Pieter 131–132, Pl. 9
 West, Benjamin 132–133, Pl. 10
 Bell 1774 on 53
 editing and audience demands 235
 Garrick and 52, 124–125
 illustrators and editions
 Bell 1774 128–129
 Bell 1788 129–131, Fig. 43
 Boitard 118–120, Fig. 37
 Hayman 1740 122–125, Fig. 39
 Hayman 1770 124–125, Fig. 40
 Rowe 1714 121–122, Fig. 38
 images and heath scene 117–118
 images and performance 135–136
 lightning in performances 120
 staging, text and images relation 117
 and *Universal Museum* 136
 Kirkall, Elisha 12–13
 Kneller, Godfrey, portraits of Betterton as Lear
 118–119
 Knight, Charles 6
 History of London 40, Fig. 10
 Penny Magazine 40
 Pictorial Shakspeare 14, 39–43
 different forms of 42–43
 frontispieces as embellishments 40
 images from other publications 40
 images of plays in
 Antony and Cleopatra 149
 Merchant of Venice 202–205,
 Figs. 76–77
 Pericles 40–42, Figs. 10–12
 US edition
 Alma-Tadema, *Antony and Cleopatra* 151,
 Fig. 52
 and stereo plates 12
 Waterhouse, *Cleopatra* 151, Fig. 51
 ‘Imperial’ edition, *Antony and Cleopatra* in
 153–154, Fig. 53
 Lacy, Walter, in *Twelfth Night* 232
 Lambert, W., *Kean as Othello* 193–194,
 Pl. 19
 Landseer, Edwin 222
 Lavater, John Caspar
 Aphorisms 77–78
 and eighteenth-century acting, 77–78
 and Hazlitt 77
 Physiognomy 77–78
 Lawrence, Thomas, *Kemble as Coriolanus* 165–168,
 Pl. 15
 and Opie, *Lady as Cressida* 230–232, Pl. 32
 Le Brun, Charles 15
 on passions 77
 Leney, William, *Coriolanus* 159–160
 Leopold Shakespeare 14, 160–165
 Coriolanus 161–162, Fig. 59, Figs. 61–63
 return of women in 163–165
 rhythm of images and text 164–165
 Leslie, C. R., 221
 Characters in Merry Wives 223–224, Pl. 24
 Queen Katharine and Patience 227–228, Pl. 28
 Sketch for Twelfth Night 226–227, Pl. 27
 Lessingham, Jane, as *Ophelia* in Bell 1774
 58–59
 Lichtenberg, Georg Christoph, on Garrick posture
 70
 lighting, in stage paintings 72
 literature, and painting 79
London Chronicle
 on 1761 Cherokee visit, 183
 on 1762 Cherokee visit, 183–184
London und Paris 3, 8
 Longinus, on *Sublime* 82
Love’s Labour’s Lost, ‘Blackamoors’ in 177
 Luckyj, Christina, on race in *Othello* 172–173
 McArdeell, James, *Garrick as Lear* mezzotint 130
Macbeth
 in Bell 1774 edition Fig. 15
 performance notes in 54–57
 illustrations and paintings of
 Gillray caricature 1–2, Pl. 1
 Haydon 217
 Wootton 78–79
 Wright 74
 Zoffany 68–72, Pl. 3
 Zuccarelli 74
Macbeth, character of, in Bell 1774 54–57
Macbeth, Garrick as, in Bell 1774 53
Macbeth at Drury Lane, anonymous painting 73–74,
 Pl. 4
 accuracy of representation in 73–74

INDEX

- McKellen, Ian, *Richard III* 52
- Mackenzie, Henry, *Man of Feeling* 221
- Macklin, Charles, as Shylock 200
- Macklin, Thomas, *Poets' Gallery* 218
- Maclise, Daniel 232–233
 and photography 232
Play Scene in Hamlet 232–233
 'Kean crawl' in 232–233
 and Pre-Raphaelite Brotherhood, 232–233
Twelfth Night painting 232
- Macready, William Charles 32–33
- Malone, Shakespeare edition 6
- Marcus, Leah, on concept of racism in *Othello* 172
- Marks, John Lewis *Coriolanus* 170, Pl. 17
 contemporary costume in 170
Othello 196, Pl. 20
- Martin, John
 apocalyptic paintings 220
Macbeth 220
- Master Betty, in *Julius Caesar* caricature 169
- Meadows, Kenny
Comedy of Errors illustrations 108–109,
 Fig. 29
Merchant of Venice illustrations 212
- Measure for Measure* illustration, Bell 1774 57
- Meek, Richard 237
- Meiningen Theatre 142
- Merchant of Venice*, as aesthetic entity 202–212
 approaches in 1774 and 1788 editions 202
 changing visual treatment of 16
 Coghlan, Charles, as Shylock 211
 early stress on trial scene, 199
 in illustrated editions
 Bell 1774 200–201, Fig. 74
 Bell 1788 201–202, Fig. 75
 Boitard 1709 198, Fig. 73
 du Guernier 1714 199
 Knight Pictorial *Shakespeare*, 202–205, Figs. 76–
 77
 Staunton 212
 individual images of
 Danby, *Scene from* 230, Pl. 31
 Heath's *Shakespeare Gallery* 213,
 Figs. 79–80
 Hodges, Act 5 Scene 1 207, Fig. 78
 in Morgan, *Mind of Shakespeare* 212
 Turner, *Grand Canal*, 206–207, Pl. 22
Juliet and her Nurse, 205–206, Pl. 21
 Woods, Henry, *Portia in Graphic Gallery*
 213–215, Pl. 23
- Kean, Charles, production 209–211
 Crabbe Robinson on 211
- Orgel, Stephen, on Shylock 213
 recent criticism of 197
 separation of characters from play 213–215
 social and political attitudes towards 197–198
- Merchant, W. M. 49, 71, 237
 on *Coriolanus* illustration tradition 155–156
- Merry Wives of Windsor* 223–224
 Clint, *Falstaff and Mistress Ford* 228, Pl. 29
 Leslie, C. R., *Characters in Merry Wives* 223–224,
 Pl. 24
- metatheatre, in Shakespeare's plays 91
- mezzotint 69
 as influence on painting styles 235
- Midsummer Night's Dream* 91
- Millais, John Everett 153
- moment, selection of, for visual treatment 70
- Montagu, Mary Wortley 182–183, 185–186
- Moor, various meanings of term 187–188
- Moorish Ambassador to Elizabeth I*, portrait 177
- Moreau le Jeune, Antony and *Cleopatra* 148, Fig. 50
- Morgan, Rev. Aaron, *Mind of Shakespeare* 212
- Morland, George, *The Slave Trade* 193–194, Pl. 18
- Morning Post*, on Turner, *Juliet and her Nurse*, 206
- Mulready, William, *Seven Ages of Man*, 223
- multiple illustration, in nineteenth-century edi-
 tions 105–107 *see also* through-illustrated
 editions
- Murphy, Andrew 25
- Newton, Gilbert Stuart, *Lear Attended by Cordelia* 226
- Nicoll, Allardyce 73–74
 on Garrick costume 70
 novel illustration 38
 and Bell 1774 edition 60
 mediated naturalism of 55
 novel-reading, popularity of 222
- Nugent, Thomas, *The Grand Tour* 202
- O'Keefe, John, *Omai* 75–76, 191–192, Pls. 7–8
 costumes for, 192
- Ogden, James, on *King Lear* performance and
 image 118

INDEX

- Omai, discussion of origins 187–188
 visit to England 186–193
Westminster Gazette on 186
- Omai, portrait by Reynolds 188–190, Fig. 70
- Opie, John
 and imagination overreached, 231–232
Lady in the Character of Cressida 230–232, Pl. 32
 and Lawrence, Kemble as *Coriolanus* 230–232,
 Pl. 15
 rare in output 231
- Orgel, Stephen 197
 on Shylock 213
- Osborne, Laurie 49
- Othello
 attitudes to race in 16, 171–173
 Garrick on illustration of 21–24
 illustrations and paintings of
 Boitard 174–176, Fig. 64
 de Louthembourg 190–191, Fig. 72
 du Guernier 178–179, Fig. 65
 Gravelot, 179–180, Fig. 66
 Marks, J. L. 196, Pl. 20
 Taylor, Isaac 184–186, Fig. 69
- Kean, Edmund in 193–194
- Luckyj on 172–173
- Marcus on 172
- performance for ‘ladies of Quality’ 176
- performance for Moroccan Ambassador 177
- race and rank in 171–173
- Rymer on 171
- Otway, Thomas, *Venice Preserved*, 199
- painting, Shakespeare
 aesthetic independence of 70–71
 and connoisseurship 67–68
 differences from acting, 85
 differences from prints 67–68
 early nineteenth-century 16
 as performance record 72–76
 and theatrical portraits 67–68
- Parkinson, T.
Merchant of Venice 1774, 200–201,
 Fig. 74
 Reddish as Edgar 128–129
- Partridge, Eric, on word ‘brush’ 229
- passions, acting, in 15
 depiction of, on stage 22–23
 expression of, in visual art 77–78
 representation of, in Bell 1774 58–59
- Pavis, Patrice 50
- performance, varieties of 235
- Performance at a Country Barn*, Wright 74, Pl. 5
- performance reading
 definition of term, 48–49
 and Bell 1774 *Macbeth* 60–61 *see also* Henry Irving
 Shakespeare
- performance records, in less formal genres 74
- performance and scholarly editing, relation
 between 49
- Pericles*, in Knight’s *Pictorial Shakspeare* 40–42
- perspective, as narrative force 94 *see also* *Comedy of Errors*; Boitard; du Guernier
- Peters, Julie Stone 49
- Peters, Rev. Matthew William 132
- photography, and Maclise, *Twelfth Night* painting
 232
- picturesque, concept of 83
- placement of images within editions, 34–39, 46
- Plautus, *Menæchmi*, and *Comedy of Errors*, 91
- Pointon, Marcia, 58
- political caricatures, and Shakespeare
Coriolanus 169–170
Julius Caesar 169 *see also* Gillray, *Minions of the Moon*
- political factors in imaging 236
- polyscenality, in frontispiece design 93
- Poole, Paul Falconer, *Death of Cordelia* 226
- Pope, Elizabeth, Antony and Cleopatra 147–148
- portrait engravings, Betterton as Lear 120–121
- portraiture, and Shakespeare painting 80
- posture, in eighteenth-century acting 77
- Poussin tradition, in *Coriolanus* imaging 160
- Pre-Raphaelite Brotherhood as English school of
 painting 233
- price riots 126–127
- prints
 popular, significance of 157
 production and sale 12
- Pritchard, Hannah, as Lady Macbeth 68–72
- Public Advertiser*, on 1762 Cherokee visit 184
- Punch 236
- Purton, William, Constable memorial 221
- Pyne, W. R., *Performance at Country Barn Theatre* 74,
 Pl. 5

INDEX

- Queen, The 237
- Quin, James, as *Coriolanus* 157–158, Pl. 13
- race and rank, in *Othello* 171–173
- Ramberg, J. H.
Julius Caesar 1788 142–143, Fig. 47
Merchant of Venice 1788 201–202, Fig. 75
- rank and race, attitudes to, in eighteenth-century art, 176–177
- readers
 first, of illustrated editions, 28–29
 new 29
 ‘Qualified’ 29
- reading experience, in later illustrated editions 114–116
- reading practices
 in Bellamy and Robarts 39
 circumstances of 59–60
 as construction of play, in *Henry Irving Shakespeare*, 66
 in illustrated editions 26–27
 in *Knight’s Pericles* 40–42
 range of, in illustrated editions, 46
 skills in, for early readers 2
 see also performance reading
- Reddish, Samuel, as *Edgar* 128–129
- Regency crisis, and Gillray, *Weird Sisters* 1–2
- reproduction of paintings, effects of 72
- Reynolds, Joshua
 paintings
 Apollo Belvedere 188–190
 Augustus Keppel 188–190
 Omai portrait 188–190, Fig. 70
 writings
 Discourses on Art 81
 essay on Shakespeare 84
 on *Sublime* 82
- Rhamberg, *Julius Caesar* 144–145, Fig. 48
- Richard II, in *Staunton Library Shakespeare* 43–46
- Richard III
 Bell 1774, on 53
 frontispiece, Rowe 1714, 30
 and *Knight’s History of London* 40
 McKellen, Ian, film script for 52
- Richardson, Jonathan
 on history painting 80
 on painting and literature 79–80
 on portraiture 80
Science of a Connoisseur 79–80
Theory of Painting 79–80
- Richter, Adrian Ludwig, *Comedy of Errors* illustration, Fig. 34
- Richter, Henry James (?) ‘Allegory’ Fig. 8
- Rigaud, John Francis, *Comedy of Errors* painting 98–100, Fig. 23
- riots
 new price 74, Fig. 71
 as social force influencing images 236
- Ripley, John, on *Julius Caesar* 137–139
- Rivington Shakespeare, *Fuseli Comedy of Errors* in 100–102, Fig. 24
- Robinson, Henry Crabbe, on Kean’s *Merchant of Venice* 211
- role, as distinct from character 14–15
- Rolls, Charles, *Play Scene in Hamlet* 232–233
- Roman plays 16
 new tragedic form in 137–138
 political images from 169–170
 problems in visual treatment 139
 special conflicts in 138
- romance, *Comedy of Errors* seen as 90
- Romeo and Juliet*,
 Briggs painting 228–229, Pl. 30
 Garrick in 53
 Henry Irving Shakespeare 62–66
 Queen Mab speech 63
 Wilson painting 75, Pl. 6
- Romney, George, *Lear in the Tempest* 131
- Rosenberg, Marvin 171–173
- Rowe, Nicholas
 1709 edition 12–13
Comedy of Errors 91–93, Fig. 20
Coriolanus 156–157, Fig. 54
King Lear 121, Fig. 37
Merchant of Venice 198, Fig. 73
Othello 174–176, Fig. 64
Winter’s Tale 26–27, Fig. 1
 1714 edition 12–13
King Lear 121–122, Fig. 38
Merchant of Venice, 199
Othello 178–179, Fig. 65
- Runciman, Alexander, *Lear on the Heath* 131
- Runciman, John, *Lear in the Storm* 131
- Ruskin, John, *Stones of Venice* 210

INDEX

- Ryder, Thomas, fee received from
 Boydell 218
- Rymer, Thomas, on *Othello* 171
- Salomon, H. C. 237
- Sancho, Ignatius
 in England 194–195
 letters of 195
 portrait by Gainsborough 194–195
- Scharf, George, Macready as Lear 134–135, Fig. 44
- science and industry in paintings 220–221
- Scott, Clement, on Bancroft's *Merchant of Venice* 211
- Selous, Henry Courtney 14
Antony and Cleopatra 151–152
Comedy of Errors 109–114, Figs. 30–33, Fig. 35
- sensibilité Fig. 8
 see also allegories
- sentimentality, of Garrick 156–157
- sequential images, Leopold Shakespeare *Coriolanus*
 162–163
- Serlio, Sebastian, *Architettura* 198
 comedy 93–94
 tragedy 92–93
- Seven Years War 127
- Shaftesbury, 3rd Earl of, *Historical Draught* 78–79
- Shakespeare Gallery, Heath's 213, Figs. 79–80
- Shakespeare, William
 plays, publication of, in lifetime 24–25
 possible portrait in Turner's *Grand Canal Venice*
 207, Pl. 22
- Shakespeare images
 and changes in stage design 74–76
 character and situation, later preference for 217
 compositional forms 74
 critical discussions of 237
 decline of interest in 217
 earlier nineteenth century 16
 eighteenth century 74–76
 and European forms 74
 and mid-Victorian taste 227–228
 and naturalistic staging 76
 stylistic change in 9, 10–11
- Sharpe, William, *Lear* engraving 132–133
 fee from Boydell for 218
- Sheepshanks Collection, Victoria and Albert
 Museum 228
- Sheldricks, W., Kean as *Othello* 193–194, Pl. 19
- Siddons, Sarah 32–33
 in *Blackamoor Wash'd White* 193
 in Henry VIII paintings 227
- Simonet, T. B. *Merchant of Venice*, Bell 1788 201–202
- Skinner, Quentin 197
- slavery, abolition movement 193
- Smirke, Robert 218–219
- Smith, John Raphael, *The Slave Trade* 193–194,
 Pl. 18
- Smock Alley, and *Coriolanus* 158
- social factors, in textual revision and illustration
 236
- social issues, in treatment of characters 236
- social unrest, eighteenth century 9
- Southerne, Thomas, *Oroonoko* 177
- Spectator, *The* 236
- stage design, changes in 74–76
- stage right and left, importance of 22
- Stanivukovic, Goran, on *Comedy of Errors* 90
- Staunton, Howard, Shakespeare edition 14,
 43–46
Coriolanus, 160
Library Shakespeare and image-text relation 43–44
 multiple viewpoints in 44–46
- Stone, George Winchester 125
- Stothard, Thomas 218–219
Othello, for Boydell Shakespeare Gallery 225
Shakespearean Characters 224–225, Pl. 25
- Studio, *The* 238
 special numbers 237
- styles and techniques, influence on Shakespeare
 imaging 235
- Sublime, Burkean 82–83
 and English painting 82
 see also Longinus
- Sublime, shift from Longinian to Burkean, in
 painting, 219–220
- Sultan Mahumet Cham 172–173
- Summers, Montague, 237
- Tate, Nahum, version of *King Lear* 118–120
 influence of, 136
 revised by Garrick 125–128
- Taylor, Isaac, Bell 1788 *Othello* 184–186,
 Fig. 69

INDEX

- Telbin, William, designs for Irving's *Romeo and Juliet* 63–64
- Tempest, illustration, Bell 1774 57
- Terry, Ellen, as Portia 211
- Thackeray, William Makepeace
 as art critic 222–223
 review of Leslie, *Merry Wives* 223–225
 review of Mulready, *Seven Ages of Man* 223
- Yellowplush Papers 203
- Theobald, Lewis, 1740 edition
Antony and Cleopatra 13, 146, Fig. 49
All's Well that Ends Well 26–28
Comedy of Errors 94–95
Othello 179–180, Fig. 66
- theories of painting, eighteenth century 76–85
- Thompson, John, *Comedy of Errors* engraving
 103–105, Fig. 26
- through-illustrated editions
 new range of structure and style in 234–235
 operations and failings 152–153
- Thurston, *Comedy of Errors* 103–105, Fig. 26
- Times, The, on Turner, *Juliet and her Nurse* 205–206
- Timon of Athens, Bell 1774 on 53
- Titus Andronicus 138
 Bell 1774 on 53
- Todorov, Tzvetan 50
- Tree, Beerbohm, *Julius Caesar*, production 142
- Troilus and Cressida
 Opie, *Lady as Cressida* 230–232, Pl. 32
- Turner, J. M. W., *Grand Canal, Venice* 206–207, Pl. 22
Juliet and her Nurse 205–206, Pl. 21
- Twelfth Night
 Bell 1774 53, 57
 Leslie Sketch 226–227, Pl. 27
 Maclise painting 232
- Two Gentlemen of Verona, Bell 1774 on 53
- unexpected, importance of in great art 81–82
- unified effect, of image and text 46–47
- Universal Magazine, Coriolanus engraving 157,
 Fig. 55
- Universal Museum, on Barry as *Lear* 136
- Van Bleeck, Pieter, Mrs Cibber as *Cordelia* 131–132,
 Pl. 9
- Vandergucht, Gerard 13
- Vandergucht, Michael, engraving of Betterton 119
- Vaughan, Virginia Mason 171–173
- Vauxhall Gardens 4
- Very Slippery Weather, Gillray 3, Pl. 2
- visual criticism, paintings as 71
- Walpole, Hugh, on Reynolds' 'borrowed attitudes'
 83
- war, in eighteenth century 8
- Ward, James, *Gordale Scar* 83
- Ward, Sarah, as Portia in *Julius Caesar* 144
- Waterhouse, William, *Cleopatra* 151, Fig. 51
- Webster, Mary 69
- Webster, Thomas, and Cranbrook Colony 222
- Weird Sisters, Gillray, engraving 1–2, Pl. 1
- West, Benjamin 218
Death of Wolfe 225
King Lear 132–133, Pl. 10
 Boydell fee for 218
- Westminster Gazette, on Omai 186
- Wheatley, Francis, *Comedy of Errors* illustration 100
- Wilson, Benjamin
 Garrick and Bellamy in *Romeo and Juliet* 75
 Garrick as *Lear* 130–131
Romeo and Juliet 190–191, Pl. 6
- Winckelmann, Johann Joachim, on Greek art
 80–81
- Wind, Edgar 83
- Winter, William
 on *Julius Caesar* 142
 on Kean as *Othello* 194
- Winter's Tale
 Bell 1774 on 53
 Boitard illustration 26–27, Fig. 1
- Woodmason, James, Irish Shakespeare Gallery 218
- Woods, Henry, *Portia* 213–215, Pl. 23
- Wootton, John, *Macbeth and Witches* 78–79
 and Shaftesbury 79
- Wright, J. W., portraits of characters in *Merchant of Venice* 212
- Wright, John, *Performance at a Country Barn (Macbeth)* 74, Pl. 5
- Wright, Joseph, science paintings 220
- Young, Alan
 on *Hamlet* 237
 on Shakespeare and Punch 236

INDEX

- 'Young Roscius', in *Julius Caesar* caricature 169
Younger, Joseph, Covent Garden prompter 51
Zoffany, Johann
 Garrick and Mrs Pritchard in *Macbeth* 68–72, Pl. 3,
 Fig. 19
 compared with Boitard *Othello* 174
 as conversation piece 71–72
 and stage action 70
 and Zoffany's other work 71–72
George Prince of Wales 71–72
preference for mezzotint
 reproduction 69
Zuccarelli, Francesco, *Macbeth* 74