

CONTENTS

PREFACE TO THE SECOND EDITION	vii
-------------------------------	-----

PREFACE TO THE FIRST EDITION	viii
------------------------------	------

LIST OF ILLUSTRATIONS	ix
-----------------------	----

1. THE NEW THEATRE	1
--------------------	---

Theatre and Audience (3)—‘*Major*’ and ‘*Minor*’
Houses (8)—*Staging Methods* (14)—*The Interior*
Scene (18)—*Stage Machinery and Lighting* (20)
—*Acting Styles* (22)

2. THE NEW DRAMA	31
------------------	----

The Romantic Poets and the Theatre (32)—*The*
Demand for Spectacle (38)—*Gothic Drama* (43)
—*Native Melodrama* (46)—*Bulwer-Lytton and*
Boucicault (51)—*Taylor and Reade* (57)—*The*
Eclipse of Comedy (63)—*Burlesque* (66)

3. THE RETURN OF RESPECTABILITY	75
---------------------------------	----

Robertson's Plays (75)—*Robertson's 'Stage-*
Management' (78)—*Auditorium and Audience*
(82)—*Robertson's Successors* (84)—*Gilbert and*
Sullivan (92)—*Irving at the Lyceum* (95)—
Irving's Repertory (98)

4. THE ERA OF SOCIETY DRAMA	103
-----------------------------	-----

An Age of Actor Managers (104)—*The Play-*
wright's Progress (107)—*The Plays of Oscar*
Wilde (109)—*Arthur Wing Pinero* (112)—

CONTENTS

Henry Arthur Jones (118)—*Society Dramatists* (126)—*Intellectual Drama: Shaw* (128)—*The Court Theatre Seasons, 1904-7* (133)—*Social Drama* (135)—*The Repertory Movement* (138)—*The Production of Shakespeare* (140)—*Melodrama and Musical Comedy* (142)—*The Development of Society Drama* (145)—*Changes* (148)

AFTERWORD 1978

151

The Crown and the Theatre (151)—*The Provincial Theatre* (153)—*Comedy and Farce* (156)—*Comic Acting* (158)—*Late Victorian Melodrama* (159)—*The Playwright's Right to Pay* (160)—*A Century of Dramatic Critics* (162)—*Victorian Plays in Revival* (164)—*Retrospect and Prospect* (166)

PLAY-LIST, 1792-1914

171

A BIBLIOGRAPHY OF THE ENGLISH THEATRE, 1792-1914

179

INDEX

225

INDEX

- Abbey Theatre, Dublin, 138, 168
Acis and Galatea, 16
 acting: change of styles in, 22-9; and melodrama, 26, 60; of light comedy, 26-9; of burlesque, 67, 72; Robertson and, 81-2; Barker and, 140-1; of comedy, 159-61
 actor-manager, the, xii, 104-7, 142; Barker as, 136, 140; in post-war times, 148-9
 actors: and the Victorian play, 2, 81; the strolling player, 5-6; and stage design, 7-8; and scenery, 15; and Georgian repertory, 22; and changing styles, 22-9; and the audience, 31; and melodrama, 60; the actress as hero, 70; and burlesque, 72; Robertson and, 81-8; his prestige under Irving, 96-7, 105-6; Barker and, 140-1; in post-war years, 149
 Adelphi Theatre, 7, 10, 12, 90, 105, 142, 152, 159
Admirable Crichton, The (Barrie), 128, 176
Africans, The (Colman the Younger), 163, 171
Alarming Sacrifice, An (Buckstone), 158, 173
 Albert, Prince, 151, 152
 Albery, James, 86-9, 159, 175
 Alexander, Sir George, x, xiii, 82, 97, 105, 106, 117, 120; and English drama, 107, 112, 113
Alice-Sit-By-The-Fire (Barrie), 127, 176
Amazons, The (Pinero), 168, 176
 America, 55, 95, 104, 134
 amphitheatre, the, 9, 12
Androcles and the Lion (Shaw), 133, 176
Antony and Cleopatra, 107
 Appia, Adolphe, 140
 Archer, William, 52, 80, 121, 145, 166, 167; and Ibsen, 128
 Aristophanes, 69, 71
Arms and the Man (Shaw), 131, 134, 176
Arrah-na-Pogue (Boucicault), 55, 57, 174
 Asche, Oscar, 105
Assommoir, L' (Zola), 61
 Astley's Amphitheatre, ix, 9, 12, 46
As You Like it, 9, 97
 audience, the, 1-2: mob-rule by, 3-4, 6; and costume, 15; and spectacular drama, 18, 31, 38; and melodrama, 26, 60; and burletta, 66; and burlesque, 68, 72; the Bancrofts and, 82-4; and the touring company, 84; and the theatre's status, 92-3; and the Savoy Operas, 93, 95; Irving and, 96; its changing character, 103, 149; for Society drama, 108, 145, 147; Barrie and, 127; and intellectual drama, 128; and Shaw, 133; and musical comedy, 143-4; and Music Hall, 144-5
 auditorium, ix, x, 82-3, 96; its changing character, 103
 Augier, Guillaume Victor Émile, 58
Back to Methuselah (Shaw), 133
Bad Girl of the Family, The (F. Melville), 142
 Baillie, Joanna, 31, 151
 ballet, 4, 8; Diaghilev and, 140
 Balmoral Castle, 153
 Bancroft, Sir Squire, 98, 106, 154
 Bancrofts, the, 4, 29, 85, 97; Robertson and, xiii, 73-4, 75, 76, 80, 82; and the Prince of Wales's, 82-3, 103, 153, 159; and the audience, 82-4, 92, 101; their acting 'school', 160; production of *The Merchant of Venice*, 161; payments to T. W. Robertson, 165; produce Clement Scott's work, 166

THE VICTORIAN THEATRE

- Barker, Harley Granville, 71, 72, 157, 167, 177; and his Shakespeare production, xii, 140-2; and Shaw, 134, 136; as actor-producer, 136-7; as dramatist, 137-8
- Barrett, Wilson, 102, 118, 143, 161, 162
- Barrie, Sir James, 63, 176; as Society dramatist, 127-8; his estate, 165
- Barrymore, William, 46, 151
- Bateman family, 95
- Battle of Hexham, The* (Colman the Younger), 43
- Battle of Life, The* (Robertson), 76, 174
- Beauty and the Beast* (Planché), 70, 173
- Bébé* (Hennequin and De Najac), 159
- Becket* (Tennyson), 37, 100, 154, 173
- Beddoes, Thomas Lovell, 34, 173
- Bedford, Paul, 160
- Beerbohm, Sir Max, 167
- Bells, The* (Lewis), 98-9, 106, 154, 168, 174
- Bells of Haslemere, The* (Grundy), 90, 175
- Benson, Sir Frank, 97, 141
- Bernard, Charles, 59
- Bernard, William Bayle, 18, 173
- Besier, Rudolf, 100, 177
- Betsy* (Burnand), 159
- Betty, William Henry West, 23
- Birds, The* (Planché), 69, 173
- Birmingham Repertory Theatre, 138
- Birth* (Robertson), 77, 79, 84, 174
- Black-Ey'd Susan* (Jerrold), 48-50, 53, 164, 173
- Blot in the 'Scutcheon, A* (Browning), 36, 37, 173
- Blue Beard* (Planché), 43, 70, 172-3
- blue-book drama, 129, 131, 134-5
- Booth, Edwin, 42, 52
- Booth, Junius Brutus, 4
- Booth, Michael R., 157, 158
- Boots at the Swan* (Selby), 153
- Borderers, The* (Wordsworth), 33-4, 172
- Bothwell* (Swinburne), 32, 175
- Boucicault, Dionysius Lardner, 17, 65, 80, 136, 153, 168, 174: his *London Assurance*, 28, 53, 63; and melodrama, 54-7, 98; his earnings, 164
- Bourchier, Arthur, 105
- Box and Cox* (Morton), 65-6, 158, 173
- Brayton, Lily, 105
- Brighthouse, Harold, 139
- Britannia Theatre, Hoxton, 161
- Brooke, G. V., 25, 83
- Brough, Robert and William, 66, 71, 174
- Browning, Robert, 173: and the dramatic form, 36-7, 38
- Buckingham, George Villiers, 2nd Duke of, 66, 67
- Buckstone, John Baldwin, 26, 47, 68-9, 73, 158, 160, 173
- Builder of Bridges, The* (Sutro), 145, 177
- Bulwer-Lytton, Edward, Baron Lytton, 38, 51-2, 58, 99, 100, 152, 173
- Bunn, Alfred, xii
- burlesque, 93; and burletta, 66; in the English theatre, 66-9, 143, 144, 145; Planché and, 67-9, 70-1; Planché's successors and, 71-4
- burletta, 10, 18, 28, 46; and burlesque, 66
- Burnand, Sir Francis, 66, 159
- Byrne, James, 4
- Byron, George Gordon, Lord, 17, 172: and the theatre, 32, 33, 34-6
- Byron, H. J., 66, 72, 73, 94, 157, 174: as successor to Robertson, 87-9
- Cabinet Minister, The* (Pinero), 168, 176
- Caesar and Cleopatra* (Shaw), 130, 131, 176
- Caigniez, Louis-Charles, 46
- Cain* (Lord Byron), 35, 172
- Caine, Sir Hall, 143, 162, 175
- Caius Gracchus* (Knowles), 64, 172
- Caleb Williams* (Godwin), 42; *see also Iron Chest, The*
- Campbell, Mrs. Patrick, 113, 120
- Candida* (Shaw), 131, 176
- Capon, William, ix, 14, 15
- Captain Brassbound's Conversion* (Shaw), 131-2, 176
- Captain Drew on Leave* (Davies), 127, 177

INDEX

- Captain Swift* (Chambers), 126, 177
Carmen (Bizet), 154
 Carton, Richard Claude, 90, 126, 176
Case of Rebellious Susan, The (H. A. Jones), 121, 175
Cassilis Engagement, The (Hankin), 147, 177
Caste (Robertson), 75, 76, 77, 78, 79, 83, 128, 147, 156, 169, 174
Castle of Otranto, The (Walpole), 39
Castle Spectre, The (Lewis), 39, 43, 44, 45, 172
Cavalleria Rusticana (Mascagni), 154
Cenci, The (Shelley), 32, 33, 172
 Chambers, Charles Haddon, 126, 148, 177
Chapeau de Paille d'Italie, Un (Labiche), 159
 characterization: Robertson and, 77-8, 81, 82; Albery and, 86-7
Charity (Gilbert), 94, 175
Charity that Began at Home, The (Hankin), 146, 177
Charles I (Wills), 99, 174
Charley's Aunt (Thomas), 112, 159, 176
 Chevalier, Albert, 145
Chien de Montargis, Le (Pixérécourt), 46
Christian, The (Caine), 143, 162, 175
Circle, The (Maugham), 148
Circus Girl, The, 144
Clandestine Marriage, The (Colman the elder), 41
 classical themes, 67-8, 69, 71
 Coburg Theatre, 12
Coelina: ou l'Enfant du Mystère (Pixérécourt), 46
 Coleridge, Samuel Taylor, 24, 33, 34, 36, 172
Colleen Bawn, The (Boucicault), 55, 57, 152, 174
 Collier, Constance, 107
 Colman, George (the elder), 24, 42, 163
 Colman, George (the younger), 10, 39, 163, 171: and comedy, 41-2, 63; and spectacle, 42-3
 comedy: acting styles in, 25, 29, 159-60; Georgian drama and, 40; melodrama and, 42, 53; its eclipse, 63; and burlesque, 66, 74; 'cup-and-saucer', 79-80; Gilbert and, 94; Pinero and, 112; musical comedy, 143-5, 148; relation to farce, 156-9
Committed for Trial (Gilbert), 159, 175
 Commons, House of, Report of Select Committee: on Dramatic Literature (1832), 151, 155, 163, 164; on Theatrical Licenses and Regulations (1866), 151, 164
 composer, the, and musical comedy, 144
Conquering Game, The (Barnard), 18, 173
 Conquest family, the, 70 n2
Constant Wife, The (Maugham), 148
 Cooke, George Frederick, 105
 Cooke, T. P., 26, 47-8, 55
Cool as a Cucumber (Jerrold), 65, 174
 Copyright Acts, 107; Dramatic Copyright Act (1833), 164; Berne Convention (1886), 165; U.S. Copyright Law (1891), 165
Corsican Brothers, The (Boucicault), 17, 53-5, 83, 98, 152, 174
 costume: antiquarianism in, 17, 51; in burlesque, 67
Courier of Lyons, The (Reade), 61, 98, 174
Court Favour (Planché), xiii
 Court Masque, the, 14, 20
Court of Alexander, The (G. A. Stevens), 67
 Court Theatre, 82, 112, 146: Shaw and the, 133-5; Granville Barker and the, 136-8, 140, 142, 154, 167
 Covent Garden, x, 3, 11, 12, 15, 16, 22, 31, 33, 140, 152: its design, 6; becomes and opera house, 13; Vestris and, 19, 28, 29, 70; and gas-lighting, 21; and melodrama, 46
 Coyne, J. S., 158
 Craig, Gordon, 140
 Craven, Hawes, xi, 96
 Creswick, William, 13
Cricket on the Hearth, The (Dickens), 51

THE VICTORIAN THEATRE

- Criterion Theatre, 104
Critic, The (Sheridan), 67
Critical Essays on the Performers of the London Theatres (Leigh Hunt), 165
 criticism, dramatic: and Ibsen, 129; Shaw and, 130; rôle of, 165–7
 criticism, Romantic, 64
Crusaders, The (H. A. Jones), 121, 146, 175
 Cumberland, Richard, 163
Cup, The (Tennyson), 38, 100, 173
 Cuthbert, H., xi
Cymon and Iphigenia (Planché), 68, 173
Cyril's Success (H. J. Byron), 87, 88, 157, 174

Daddy Hardacre (Simpson), 153
Daily Telegraph, The, 166–7
 Daly's Theatre, 144
Dame aux Camélias, La (Dumas), 58
 Dance, Charles, 67
Dancing Girl, The (H. A. Jones), 119–20, 175
Dandy Dick (Pinero), 112, 168, 176
Dante (Sardou), 100
 Davenant, Sir William, 7, 8
David Garrick (Robertson), 73, 75, 165, 174
 Davies, Hubert Henry, 126–7, 148, 177
Dear Brutus (Barrie), 128
Dear Departed, The (Houghton), 139, 177
Death's Jest Book (Beddoes), 34, 173
Deep, Deep Sea, The (Planché), 67, 172
 Delacour, Alfred-Charlemagne Lar-tigue, 61, 92, 159
 Delavigne, Casimir, 53, 98
 D'Ennery, Adolphe, 53, 91
Devil's Disciple, The (Shaw), 131, 176
 Diaghilev Ballet, the, 140, 141
 Dibdin, Charles, 48, 67
 Dickens, Charles, 22, 50–1, 73
Diplomacy (Clement Scott and B. C. Stephenson), 85, 159, 162, 175
 director, the, his beginning, 80–1
Disgrace to Her Sex, A (Melville), 143
Divorçons (Sardou and De Najac), 159
Doctor's Dilemma, The (Shaw), 133, 176

Dog of Montargis, The (Barrymore), 46, 171
Doll's House, A (Ibsen), 129, 131
Dolly Reforming Herself (H. A. Jones), 125, 127, 175
Don Caesar de Bazan (Dumanoir and D'Ennery), 53
Don Giovanni in London (Moncrieff), 164, 172
Don Juan (Flecker), 100
Don Quixote (Wills), 99, 174
Dora (Sardou), 85
 Dorset Garden, 6
 Dowton, William, 25, 151
 D'Oyly Carte, Richard, 95
 D'Oyly Carte Company, 157
 drama: burletta and, 10; patent theatres and, 11; at the turn of the century, 31; the Romantics and, 32–8; melodrama and, 39–41; Dickens and, 50–1; Robertson and, 75–84, 85, 86, 87; Taylor and, 84–5; Albery and, 86–9; Grundy and, 0–2; the New Drama, 91–2; the Victorian theatre and, 149–50; revivals of Victorian plays, 167–9
 Bastille, 45–6
 intellectual, 128, 136–7
 Irish, 55–6, 57
 legitimate and illegitimate, 11
 native, 107–8
 nautical, 47–50
 poetic, 32–8, 100, 105
 Romantic, 54, 71
 social, 135–8, 142
 Society, xiii, 108ff, 145–8; Pinero and, 113–18; Jones and, 118–25; lesser dramatists, 126–7; Barrie and, 127–8; repertory and, 139; Maugham and, 149
Drama's Levée The (Planché), 11, 68–9, 172
 Dramatic Authors' Society, 164
 dramatic writing, 12: Browning and, 36–7; Romantic poets and, 38; James and, 101–2
Drawing Room, Second Floor and Attics (J. M. Morton), 158, 173
Dr. Faustus (Marlowe), 142
Drink (Reade), 61, 174
Driven from Home (Melville), 142

- Drury Lane, 3, 4, 10, 11, 12, 15, 16, 22, 31, 66, 152: its design, ix, 6, 8; and melodrama, 13, 46, 48, 142; Byron and, 33, 34-5; and spectacle, 38, 43
- Dryden, John, 63
- Duchess de la Vallière* (Bulwer-Lytton), 51, 173
- Ducrow, Andrew, 9
- Duke's Men, the, 8
- Dulcamara* (Gilbert), 93, 175
- Dumanoir (Philippe-François Pinel), 53
- Dumas, Alexandre, 17, 51
- Dumas, Alexandre (the younger), 58, 98
- Eagle Saloon, City Road, 12
- East Lynne* (Wood), 167
- Edward VII, King, 153, 154
- Edwardes, George, 143-5
- Edwards, Sutherland, 91
- Egan, Pierce, xiii, 47
- Elizabethan Stage Society, 142
- Elliston, Robert William, 10, 26, 48, 166
- Elton, E. W., 155
- Emperor and Galilean* (Ibsen), 129-30
- Enchanted Cottage, The* (Pinero), 117
- Enchanted Girdles*, 4
- Engaged* (Gilbert), 94-5, 112, 168, 175
- English Dramatists of To-day* (Archer), 128
- Erckmann-Chatrian, (pseudonym of Émile Erckmann and Louis Chatrian), 98
- Ervine, St. John, 139
- Escape* (Galsworthy), 136
- Essays of Elia* (Lamb), 166
- Eternal City, The* (Caine), 143, 175
- Eugene Aram* (Wills), 99, 100, 174
- Europe: English drama and, 38, 39-40, 43, 45-6, 134, 138, 140; and the Savoy Operas, 95
- Everyman*, 142
- Examiner, The*, 16, 18
- Extravaganza, 93; Planché and, 69-71
- Factory Girl, The* (Jerrold), 50, 173
- Fairy Blue and Fairy Red*, 5
- fairy tales, 69-71
- Falcon, The* (Tennyson), 38, 173
- Fanny's First Play* (Shaw), 133, 134, 176
- farce, 65, 71, 87, 89, 148: Pinero and, 112; development of, 156-9
- Farquhar, George, 53
- Farren, Nellie, 143
- Farren, William, senr., and William, jnr., 26, 160
- Fascinating Mr. Vanderveldt, The* (Sutro), 145, 177
- Faust*: (Wills), 99, 154; (Phillips), 100, 106, 177
- Faust and Marguerite* (Boucicault), 17, 20, 75, 174
- Fechter, Charles, 19, 159
- Fernandez, James, xi
- Feudal Times* (Colman the younger), 43, 171
- Feydeau, Georges, 159
- Fielding, Henry, 8, 66, 67, 72
- Field of the Cloth of Gold, The* (Brough), 71
- films: melodrama and, 60, 143; and the theatre, 149
- Fitzball, Edward, 23, 45, 47, 50, 56, 57, 59, 172
- Flecker, James Elroy, 100
- Flying Dutchman, The* (Fitzball), 45, 172
- Follies of a Day, The* (Holcroft), 4
- Foote, Samuel, 8, 27
- Formosa* (Boucicault), 57, 174
- France: England's debt to the drama of, 29, 40, 43, 45-6, 51, 53, 55, 58, 90, 98, 110, 112; her fairy tales, 69, 70; the *pièce bien faite*, 58, 85, 109; Irving and, 98, 100; Society drama and, 109
- Freischütz, Der*, 45
- Gaiety Theatre, x: and musical comedy, 143-4
- Galsworthy, John, 61, 145, 177: and social drama, 135-6
- Ganaches, Les* (Sardou), 76
- Garrick, David, 3, 6, 14, 15, 20, 24, 161
- Garrick Theatre, 105: John Hare and the, 104, 113
- Gay, John, 48, 93
- Gay Lord Quex, The* (Pinero), 115, 168, 176

THE VICTORIAN THEATRE

- Gendre, Le* (Bernard), 59
 George III, King, 151
 George IV, King, 151
 George V, King, 154
George Barnwell (Lillo), 40
 German, Sir Edward, 144
 Germany, English drama and, 34, 40, 43, 44
Getting Married (Shaw), 133, 176
Ghosts (Ibsen), 129, 154
 Gilbert, Sir William Schwenk, 66, 69, 103, 106, 111, 136, 144, 175: as librettist, 72, 93-5; and Robertson, 81; adapts French farce, 159; estate of, 165; revival of *Engaged*, 168
Gilded Youth (Young), 90, 175
 Gill, Basil, 107
Girl, My, 144
Girl's Cross-Roads, A (Melville), 142
Girl Who Lost Her Character, The (Melville), 142
 Glasgow Repertory Theatre, 138
 Glenny, Charles, xi
 Godwin, William, 42
 Goethe, Johann Wolfgang von, 38
Golden Fleece, The (Planché), 68, 173
 Goldsmith, Oliver, 150, 163, 168
Gondoliers, The (Gilbert), 154, 175
 Gothic cult: the Romantic poets and the, 33-6; and melodrama, 39, 43-6, 47, 50
 Grangé (Pierre Eugène Baske), 54
Great World of London, The (Melville), 142
 Grecian Theatre, 12
 Greet, Sir Ben, 141
 Grein, J. T., 129
 Grieve, Thomas, 17, 141
 Grimaldi, Joseph, 70
 Grove, David, 23
 Grundy, Sydney, 90-2, 110, 175

Haddon Hall (Grundy), 90, 175
Half-Caste, The (Robertson), 76, 174
 Hamilton, Henry, 162
 Hankin, St. John, 146-7, 177
 Harding, Lyn, 107
 Hare, Sir John, 29, 91, 92, 102, 107, 166: Robertson and, 78, 81, 82; and theatrical prestige, 101, 103, 105, 106, 136; and the Garrick, 104, 113
 Harker, Joseph, xi, xiii, 96
 Harlequinade, 70, 71
Harlequin and the Marble Rock, 5
 Harley, John Pritt, 160
 Harris, Sir Augustus, 162
 Harris, Thomas, 33
 Harvey, Sir John Martin, 97, 148, 161
Hassan (Flecker), 100
Haste to the Wedding (Gilbert), 159, 175
 Hawtrey, Sir Charles, 109, 147
 Haymarket Theatre, 8, 12, 21, 42, 66, 68, 69, 73, 83: the Bancrofts and the, 4, 82, 84, 101; and comic acting, 26; Tree and the, 105, 119; Queen Victoria visits, 152; Society drama at, 162
 Hazlitt, William, 31, 166, 167
Heartbreak House (Shaw), 133
Hedda Gabler (Ibsen), 129
 Hennequin, Alfred, 159
Henry V, x, 16
Henry VIII, 20
 Her Majesty's Theatre, Tree and, xi, 105, 106-7, 141
 Hicks, Sir Seymour, 143
His House in Order (Pinero), 115, 176
Hobby-Horse, The (Pinero), 113, 146, 176
 Holcroft, Thomas, 4, 41, 43, 46, 171
 Holland, Henry, ix, 6
 Hollingshead, John, 143
Home (Robertson), 77, 174
Honey Moon, The (Tobin), 64, 172
 Horniman, Annie Elizabeth Fredericka, 138
 Houghton, Stanley, 139, 177
 Housman, Laurence, 134, 177
How To Settle Accounts With Your Laundress (Coyne), 158
 Hugo, Victor, 32, 38, 51, 58, 101
Hunchback, The (Knowles), 64, 172
 Hunt, Leigh, 165-7

 Ibsen, Henrik, 91, 101, 108, 166: the English theatre and, 128-9, 135; Shaw and, 129-30; 131, 133
Ideal Husband, An (Wilde), 110, 176

INDEX

- Idler, The* (Chambers), 126, 177
Importance of Being Earnest, The (Wilde), 94, 111–12, 176
 Inchbald, Mrs., 44, 171
Independent Means (Houghton), 139, 177
 Independent Theatre, 129, 134
Inkle and Yarico (Colman the younger), 42
Iolanthe: (Gilbert), 93, 175; (Wills), 99, 174
Ion (Talfourd), 31–2, 172
Iris (Pinero), 115, 176
Iron Chest, The (Colman the younger), 42, 99, 171
Iron Master, The (Pinero), 112, 176
 Irving, Sir Henry, 21, 82, 104, 107, 131, 136: his character parts, 37, 42, 54, 65, 86–7, 97, 98, 100, 106; and the stage, 92; and the Lyceum, xi, 95–6, 104, 105, 106, 141; his leadership, 96–7; as actor, 97, 106, 107; his repertory, 98–101; his knighthood, 105–6, 153; attacked by Shaw, 165, 166; pays Clement Scott, 166; in *The Bells*, 166
 Irving, Washington, 55
It's Never Too Late to Mend (Reade), 61, 174
Ivanhoe, adaptations of Scott's, 50
Jack Straw (Maugham), 147, 177
 James, Charles S., xiii
 James, Henry, 101
Jealous Wife, The (Colman the elder), 24, 41
 Jerrold, Douglas William, 48–50, 53, 56, 65, 164, 173
 Jerrold, William Blanchard, 65, 174
Jew and the Yorkshireman, The, 5
Jim the Penman (Young), 89–90, 175
John-a-Dreams (Chambers), 126, 177
John Bull (Colman the younger), 42, 163, 171
John Bull's Other Island (Shaw), 134, 154, 176
John Glayde's Honour (Sutro), xiii, 145, 177
Jonathan Bradford (Fitzball), 50, 59, 172
 Jones, Henry Arthur, 90, 102, 108, 128, 175: as a dramatist, 118–25, 126, 127, 143, 145, 146, 147
 Jones, Sidney, 144
 Jordan, Dorothy, 153
Judah (H. A. Jones), 119, 175
Juif Polonais, Le (Erckmann-Chatrian), 98
Justice (Galsworthy), 61, 136, 177
 Kean, Charles, 19, 21, 36, 83, 95, 99, 107, 153: and the Princess's, xi, 13, 16, 17–18, 20, 53, 75, 98; his acting style, 25, 55; parts played by, 42, 61; and Windsor Theatricals, 152; at the Princess's, 160; criticised, by G. H. Lewes, 166, and by Henry Morley, 166
 Kean, Edmund, 4, 10, 159, 161: acting style, 24, 25; earnings in provinces, 155–6; reviewed, by Hazlitt, 166, and by G. H. Lewes, 166
 Keeley, Robert and Mary Ann, 160
 Kelly, Hugh, 163
 Kemble, Charles, 17, 26
 Kemble, John Philip, 3–4, 15, 159, 165, 166: and acting style, 24
 Kendal (*née* Robertson), Madge, 75, 82, 91
 Kendals, William and Madge, 101, 105, 112, 113, 166
 Kenney, James, 64, 172
 Killigrew, Thomas, 8
Kind der Liebe, Das (Kotzebue), 44
King Charming (Planché), 70, 173
King John, xi, 17, 106
King Lear, 16
King Rene's Daughter (Wills), 99
 King's Men, the, 8
King's Rival, The (Taylor and Reade), 58, 62, 174
 King's Theatre, Haymarket, 8
King Victor and King Charles (Brown-ing), 37, 173
 Knowles, James Sheridan, 31–2, 38, 64, 100, 152, 163, 172
 Kotzebue, August von, 44
 K.O.W. ('Keen on Waller') badge, 105
 Labiche, Eugène, 91, 92, 159

- Ladies' Battle, The* (Robertson), 75, 174
Ladies of Samarkand, 4
Lady Audley's Secret (Braddon), 167
Lady Epping's Lawsuit (Davies), 127, 177
Lady Frederick (Maugham), 147, 177
Lady Huntsworth's Experiment (Carton), 126, 176
Lady of Lyons, The (Bulwer-Lytton), 51, 52, 59, 173
Lady Windermere's Fan (Wilde), 110, 111, 176
Lamb, Charles, 166
Lancashire drama, 139
Land of Promise, The (Maugham), 148, 177
Lang, John, 58
Lang, Matheson, xiii, 143
Langtry, Lillie, 153
La! Sonnambula! (H. J. Byron), 73, 174
Last Days of Pompeii, The (Bulwer-Lytton), 52
Last of the De Mullins, The (Hankin), 147, 177
'Lawrence, Slingsby' (G. H. Lewes), 29
Lawyer, The, 5
Lehár, Franz, 144
Leno, Dan, 145
Leslie, Fred, 143
Lewes, G. H., 29, 166
Lewis, Leopold, 98, 174
Lewis, Matthew Gregory ('Monk'), 39, 43-4, 172
Lewis, W. T., 65
Leybourne, George, 145
Liars, The (H. A. Jones), 125, 175
Licensing Acts, 5, 8, 10, 66, 93
Lie, The (H. A. Jones), 125
lighting, xii, 14: gas-, 21-2, 96; lime-light, 21, 80, 96, 101; Irving and, 21, 96; electric-, 96, 101
Lillo, George, 40
limelight, xii, 21, 80, 96, 101
Lind, Jennie, 151
Liston, John, 25, 26, 67, 160
Little Eyolf (Ibsen), 130
Little Minister, The (Barrie), 127, 176
Little Theatre (Haymarket), 8, 9
Liverpool Repertory Theatre, 138, 139
Lloyd, Marie, 145
Lloyds, Frederick, 17
Löhr, Marie, 107
London Assurance (Boucicault), 19, 28, 53, 63, 168, 169, 174
Long Strike, The (Boucicault), 56, 174
Lord and Lady Algy (Carton), 126, 176
Lord Chamberlain, 10, 12, 58, 131
Louis XI (Boucicault), 53, 98, 174
Loutherbourg, Philip James de, 14, 15
Love Chase, The (Knowles), 64, 172
Lovers' Vows (Inchbald), 44, 171
Love's Labour's Lost, 19
Loyalties (Galsworthy), 136
Lucia di' Lammermoor (H. J. Byron), 73, 174
Luke the Labourer (Buckstone), 47, 173
Lyceum Theatre, 12, 19, 23, 102, 159: the Mathews and, 29; Vestris and 70; the Bancrofts and, 84; Irving and, 92, 95-9, 104, 105, 141, 153; the Melville brothers and, 142-3; Queen Victoria visits, 152
Lyons Mail, The (Reade), 98; *see also The Courier of Lyons*
Macbeth, 33
MacCarthy, Sir Desmond, 167
Macready, William Charles, 12, 13, 16, 19, 83, 161: his innovations in production, x, 16, 21; his acting, 24-5, 33, 36, 51, 53; on provincial companies, 156; criticism of, 159, 166
Madame Sans-Gêne (Sardou), 100
Madras House, The (Barker), 138, 177
Magic in Two Colours, 5
Magistrate, The (Pinero), 112, 168, 176
Magpie or the Maid?, The (Pocock), 46, 171
Maid and the Magpie, The (H. J. Byron), 73, 174
Maître des Forges, Le (Ohnet), 112
Major Barbara (Shaw), 133, 176
Man and Superman (Shaw), 132-3, 134, 176

INDEX

- Manchester Gaiety Theatre, 138, 139
- Manfred* (Lord Byron), 35, 172
- Man of Destiny, The* (Shaw), 131, 176
- Man of Honour, A* (Maugham), 147, 177
- Manxman, The* (Caine), 143, 175
- Marino Faliero* (Lord Byron), 35, 172
- Marriage of Figaro, The* (Holcroft's version of), 4
- Married in Haste* (H. J. Byron), 87, 88-9, 174
- Marrying of Ann Leete, The* (Barker), 137, 177
- Martyre* (D'Ennery and Tarbe), 91
- Mary Goes First* (H. A. Jones), 125, 175
- Mary Rose* (Barrie), 128
- Masks and Faces* (Reade and Taylor), 61-3, 174
- Masqueraders, The* (H. A. Jones), 120, 175
- Mathews, Charles, and comic acting, 26-7
- Mathews, Charles James (and Mme Vestris), 12, 53, 65, 160, 161: and scenic reform, xiii, 18-19, 79; and Shakespeare production, 19-20; and comic acting, 27-9; and the Lyceum, 29
- matinée performances, 103, 128, 134
- Maude, Cyril, 105
- Maugham, William Somerset, 177; and Society drama, 147-8
- Mead, Tom, xi
- mechanical devices, xii, 20-2, 43: the back-stage staff and, 23; the Corsican trap, 54
- melodrama, 20, 23: and acting styles, 26; French, 29; the Gothic cult and, 39, 43-6; Colman and, 42-3; native, 46-52; nautical, 47-50; mid-Victorian, 53; Irish, 55; Boucicault's innovation, 57; films and, 60; eclipses comedy, 64; Robertson and, 76; Irving and, 98-9, 161; Jones and, 118-19; Galsworthy and, 135; at the Lyceum, 142-3; Tree and, 161; East End, 161; late Victorian, 161-2
- Melville, Walter and Frederick, 142-3, 162
- Menschenhass und Reue* (Kotzebue), 44
- Merrie England* (German), 144
- Merry Widow, The* (Lehár), 144
- Merry Wives of Windsor, The*, 19
- Merry Zingara, The* (Gilbert), 93, 175
- Michael and His Lost Angel* (H. A. Jones), 120-1, 162, 175
- Midas* (O'Hara), 67
- Mid-Channel* (Pinero), 117, 176
- Midsummer Night's Dream, A*, xii, 19, 140
- Miller and His Men, The* (Pocock), 46, 171
- Millward, Jessie, xi
- Minister and the Mercer, The* (Bunn), xii
- Misalliance* (Shaw), 133, 176
- Mollentrave on Women* (Sutro), 145, 177
- Mollusc, The* (Davies), 127, 177
- Monckton, Lionel, 144
- Moncrieff, William Thomas, 57, 164, 172
- Money* (Bulwer-Lytton), 52, 63, 157, 173
- Monkhouse, Allan, 139
- Montépin, Xavier de, 54
- Moore, Eva, xiii
- Moore, Mary, 126
- Moreau, Charles-François, 61
- Morley, Henry, 166
- Morton, John Maddison, 65, 66, 158, 173
- Morton, Michael, 176
- Morton, Thomas, 40, 43, 63, 163, 171
- M.P.* (Robertson), 78, 81, 113, 174
- Mr. Buckstone's Ascent of Mount Parnassus* (Planché), 69, 173
- Mr. Buckstone's Voyage Round the Globe* (Planché), 69, 173
- Mrs. Dane's Defence* (H. A. Jones), 123-4, 161, 175
- Mrs. Gorringer's Necklace* (Davies), 126-7, 177
- Mrs. Warren's Profession* (Shaw), 130, 176
- Much Ado About Nothing*, xi, 24, 107

THE VICTORIAN THEATRE

- Munden, Joseph, 25, 26, 160, 166
 music: and burletta, 10, 66: and spectacle, 39, 42; melodrama and, 43, 46; and burlesque, 72; for musical comedy, 144
 Music Hall, 71; evolution of, 83, 143; expansion of, 144-5
- National Theatre, 107, 149, 167, 168
New Hay at Old Market (Colman the younger), 29, 171
New Haymarket Spring Meeting, The (Planché), 69, 173
New Men and Old Acres (Taylor), 84-5, 174
 New Theatre, 105
New Woman, The (Grundy), 91, 175
Nineteenth Century Theatre Research, 169
Notorious Mrs. Ebbsmith, The (Pinero), 116, 176
- Oberon* (Planché), 70, 172
Octoroon, The (Boucicault), 55, 56, 57, 174
 O'Hara, Kane, 67
 Ohnet, Georges, 112
Old Drama and the New, The (Archer), 52
 Old Price riots, 3-4, 6, 83, 105
 Old Vic, 107, 141
Olivia (Wills), 99, 174
 Olivier, Laurence, Lord Olivier, 161
Olympic Devils (Planché), 67, 172
Olympic Revels (Planché), 67, 172
 Olympic Theatre, 10, 12, 152, 153: Vestris and the 18, 19, 27, 28, 29, 68, 70
On Bail (Gilbert), 159, 175
Only Way, The (F. Wills), 162
 opera, 1, 4, 8, 11, 13, 39, 70, 83: comic, 101, 144
Orpheus in the Haymarket (Planché), 68, 173
Othello, 4
Othello Travestie, 72
Our American Cousin (Taylor), 63, 164, 174
Our Betters (Maugham), 148
Our Boys (H. J. Byron), 89, 174
Ours (Robertson), xiii, 76, 78, 79, 174
- Our Theatres in the 'Nineties* (Shaw), 130
- Pair of Spectacles, A* (Grundy), 92, 154, 175
 Palmer, John, 9, 10
 pantomime, xii, 11, 20, 39: Planché and, 70; the Conquests and, 70 n2
Paolo and Francesca (Phillips), 100, 177
Paphian Bower, The (Planché), 67, 68, 172
Passers By (Chambers), 126, 177
 patents, theatre, 8-9, 9ff: abolition of, 13
Patrick's Return (Byrne), 4
 Pavilion Theatre, Whitechapel, 12, 161
Peer Gynt (Ibsen), 128, 129
Peg Woffington (Reade), 61
 Pelissier Follies, 145
 Pepys, Samuel, 3
Perfect Lover, The (Sutro), 145, 177
Perplexed Husband, The (Sutro), 146, 177
Peter Pan (Barrie), 128, 176
Petits Oiseaux, Les (Labiche and Delacour), 92
Petticoat Perfidy (Young), 90, 175
 Phelps, Samuel, 12, 53, 156, 166: acting of, 160-1
Philanderer, The (Shaw), 130, 176
 Phillips, Stephen, 100, 106, 177
Pie Voleuse, La (Caigniez), 46
Pilot, The (Fitzball), 47-8, 172
 Pinero, Sir Arthur Wing, 79, 102, 105, 106, 108, 128, 176: as director, 81, 136; as dramatist, 112-18, 120, 126, 127, 145, 146; Court farces, 159; earnings from *The Second Mrs. Tanqueray*, 165; revivals of his plays, 163
Pink Dominos (Albery), 87, 159, 175
 Pixérécourt, René Charles Gilbert de, 45-6
Pizarro (Sheridan), 44, 171
 Planché, James Robinson, xiii, 17, 20, 145, 152-3: and extravaganza, 18, 29, 69-71, 94; and magic, 45; and burlesque, 66; and Vestris, 67-8

- Play* (Robertson), 78, 174
 play, the: the actor and, 2; Robertson and, 84, 90; the audience and, 92; Irving and, 96; acting and reading editions of, 108
 playbill, the, 4-5, 17
Play of the Future, The (Grundy), 92
Plays of the Passions (Baillie), 31
Plays Pleasant and Unpleasant (Shaw), 108
 playwright, the: and the Victorian theatre, 1-2, 38, 64; and the pleasure gardens, 9; and public demands, 31; as stage-manager, 80-2; his rising status, 107-8, 136, 149; and Society drama, 108ff; Shaw as, 133-5; repertory and, 139; Barker and, 140-1; earnings of, 163-4
 pleasure gardens, 9
Plot and Passion (Taylor), 58, 174
 Pocock, Isaac, 46, 171
 Poel, William, 142
 Pollock, Benjamin, 46
 Poole, John, 163
Poor Gentleman, The (Colman the younger), 42, 171
Poor of New York, The (Boucicault), 55, 57, 174
Poor Vulcan (Dibdin), 67
 Potter, Paul, 175
Prefaces to Shakespeare (Barker), 142
 Prince, Richard Archer, 142 n
 Prince of Wales's Theatre, ix, 29, 73, 144: Robertson and, xiii, 75, 76, 78, 81, 82; the Bancrofts and, 82, 102, 153; standards at, 153
 Princess's Theatre, xii, 118: Kean and, ix, 13, 16, 17, 17 n2, 20, 53, 76: Queen Victoria visits, 152; repertoire under Kean, 160
Prisoner of Zenda, The (Rose), 162
 problem play, 108-17: Shaw and, 130-1
 producer, the, 81, 136
Profligate, The (Pinero), 113, 162, 176
Progress (Robertson), 76, 77, 174
Prometheus Unbound (Shelley), 32, 35, 172
Prunella (Housman and Barker), 134, 177
 Pückler-Muskau, Prince, 21, 22
Punch, 20, 53, 58
 Pushkin, Alexander, 38, 101
Puss in Boots (Planché), 69-70, 172
Pygmalion (Shaw), 133, 134, 176
Pygmalion and Galatea (Gilbert), 94, 175
Quality Street (Barrie), 127, 176
Queen Mary (Tennyson), 37, 100, 173
 Queen's Theatre, 73, 105
Quintessence of Ibsenism, The (Shaw), 129, 130
Raising the Wind (Kenney), 64-5, 172
 Raleigh, Cecil, 162
Räuber, Die (Schiller), 44
 Reade, Charles, 58, 61, 98, 174
 Regency Theatre, ix
Rehearsal, The (Buckingham), 66
 Reinhardt, Max, 140
Rejected Addresses (Smith), 7-8
Remorse (Coleridge), 33, 34, 36, 172
Renascence of the English Drama, The (H. A. Jones), 118-19
René Day, The (Jerrold), 50, 173
 repertory movement, 138-40, 142, 157: and Shakespeare, 141
Return of the Prodigal, The (Hankin), 147, 177
Reveillon, Le (Meilhac and Halevy), 159
 revues, 145, 148
 Reynolds, Frederick, 163
 Rich, John, 6, 8, 70
Richard II, 106
Richelieu (Bulwer-Lytton), 51, 52, 99, 173
Rigoletto (Verdi), 154
Rip Van Winkle (Boucicault), 55, 174
Riquet with the Tuft (Planché), 69, 172
 Ristori, Adelaide, 166
Road to Ruin, The (Holcroft), 41, 171
 Robertson, Agnes, 55
 Robertson, Sir Johnston Forbes, xi, 97, 105, 106, 159, 166
 Robertson, Thomas William, 29, 73-4, 116, 153, 154, 161, 174: as stage-manager, xiii, 78-81, 136; as a dramatist, 75-8, 113,

THE VICTORIAN THEATRE

- Robertson, (*cont.*)
 147; and the actor, 81-2; his successors, 84-92, 100-2; Gilbert and, 94; plays on tour, 157; at the Prince of Wales's, 159; earnings, 165; tribute by the National Theatre, 168
- Robespierre* (Sardou), 100
- Robins, Elizabeth, 135, 177
- Robinson, 'Perdita', 153
- Robson, Frederick, 71: in Windsor theatricals, 152; favourite of Queen Victoria, 153; at the Olympic, 160
- Rogue's Comedy, The* (H. A. Jones), 124, 175
- Romantic Movement: the theatre and, 32-8, 71, 100; and comedy, 64; Barker and, 136-7
- Romeo and Juliet*, 19, 20
- Rothenstein, Albert, 141
- Royal Academy of Dramatic Art, 107
- Royal Circus, 9, 12
- Royal Shakespeare Company, 168
- Royalty and the theatre, 18, 83, 103, 134
- Royalty Theatre, 9
- Royal Victoria Theatre, 12
- Rubens, Paul, 144
- Runaway Girl, A*, 144
- Sacred Flame, The* (Maugham), 148
- Sadler's Wells, 4, 9, 160: Phelps and, 13
- St. James's Theatre, 12, 82, 83, 91, 102, 162: Alexander and, x, xiii, 105, 112, 113, 117
- Saints and Sinners* (H. A. Jones), 119, 175
- Salvini, Tommaso, 166
- Sans Pareil Theatre, 12
- Sardanapalus* (Lord Byron), 17, 34, 34, 36, 172
- Sardou, Victorien, 76, 85, 100, 109, 131, 159
- Saturday Review*, 130
- Savoy Operas, 72, 93-5, 97, 101, 107, 167
- Savoy Theatre, 84, 95, 143, 144, 153, 157; Barker and, xii, 140, 141
- scenery, ix: development of, x, 14-17; Kean and, xi; Barker and, xii, 140; Vestris and, xiii, 18-19; Macready and, 16; Taylor and, 59-60; Robertson and, 79-82
- Schiller, Johann Christoph Friedrich, 32, 33
- School* (Robertson), 77, 78, 80, 174
- Schoolmistress, The* (Pinero), 112, 168, 176
- Scott, Clement, 85, 129, 155, 166, 167
- Scott, Sir Walter, 50
- Scrap of Paper, A* (Simpson), 159
- Scribe, Eugène, 53, 58, 75, 109
- Second Mrs. Tanqueray, The* (Pinero), 103, 105, 113-14, 117, 120, 176: literary qualities of, 161; Pinero's earnings from, 165
- Settling Day* (Taylor), 58, 174
- Seven Champions of Christendom, The* (Planché), 69, 173
- Shadows* (Young), 90, 175
- Shaftesbury Theatre, 144
- Shakespeare, William, 33, 38, 63, 72, 150, 152, 160: Barker and his texts, 140-1
- Shakespeare production: in the Victorian theatre, 13, 14, 15, 20, 83, 105, 148, 149; Macready and, x, 16-17; Kean and, ix, 16, 17, 20; antiquarianism and, 17; Vestris and Mathews and, 19-20; Irving and, xi, 97, 98, 100; Tree and, xi, 106-7; Barker and, 140-1; Benson and Greet and, 141; Poel and, 142
- Shaughraun, The* (Boucicault), 55, 168, 174
- Shaw, George Bernard, 81, 100, 108, 139, 145, 150, 176: Archer and, 128-9; and Ibsen, 129-30; his dramatic progress, 130-3; and the Court Theatre, 133-5, 167; estate, 165; attacks Irving, 165; plays revived, 167
- Shelley, Percy Bysshe, 32, 33, 38, 172
- Sheridan, Richard Brinsley, 6, 44, 63, 67, 72, 150, 160, 163, 171
- Shop Girl, The*, 144
- Siddons, Sarah, 24, 159, 166
- Sign of the Cross, The* (Barrett), 162
- Silver Box, The* (Galsworthy), 135, 177

INDEX

- Silver King, The* (H. A. Jones and H. Herman), 118, 175
- Silver Shield, The* (Grundy), 90, 175
- Siraudin, Paul, 61
- Skin Game, The* (Galsworthy), 136
- Sleeping Beauty in the Wood, The* (Planché), 70, 173
- Smith* (Maugham), 147, 177
- Smith, James and Horatio, 7
- Society* (Robertson), 73-4, 75, 76, 77, 78, 79, 84, 113, 174
- society and the theatre, 83-4, 89, 92, 103-4, 108-9
- Sorcerer, The* (Gilbert), 95, 175
- Sothorn, Edward Askew, 63, 75
- Spanier in Peru, Die* (Kotzebue), 44
- spectacle: demand for, 11, 15; in the Victorian theatre, 14, 18, 31, 38-9, 43, 64; and gas-lighting, 21; acting styles and, 22; and pantomime, 70
- Speed the Plough* (Morton), 40, 171
- Squire, The* (Pinero), 113, 176
- stage, the: its design, ix, x, xi, xiii, 6-8; and the pleasure gardens, 9; and Victorian spectacle, 14, 18, 20; development of, 14-15; Vestris and, 19; its mechanical devices, 20-22; and acting styles, 22; the Bancrofts and, 101; Craig and, 139; Barker and, 140
- stage-manager, the: Kean, 26; Robertson, 78-82, 86; Albery, 86
- Stage Society, 134, 136, 137, 147
- Standard Theatre, Shoreditch, 12
- Stanfield, Clarkson, x, xii, 16
- Stephenson, B. C., 85, 175
- Still Waters Run Deep* (Taylor), 59, 153, 157, 174
- Stirling, Fanny, 98
- stock company, 83, 84, 139
- Strafford* (Browning), 36, 37, 173
- Strand Theatre, 12, 72, 73
- Stranger, The* (Thompson), 44, 58, 172
- Stratford-on-Avon Shakespeare Festivals, 141
- Strife* (Galsworthy), 136, 177
- Stuart, Leslie, 144
- Sullivan, Barry, 25, 83
- Sullivan, Sir Arthur, 66, 90, 144, 168: his scores, 93, 95
- supernatural, the, in English drama, 45
- Surreyside theatres, 9, 10, 47
- Surrey Theatre, ix, 9, 12, 13, 46, 48
- Sutro, Alfred, 177: as a Society dramatist, xiii, 145-6, 147
- Sweethearts* (Gilbert), 94, 175
- Sweet Lavender* (Pinero), 113, 127, 176
- Swinburne, Algernon Charles, 32, 175
- Tale of Mystery, A* (Holcroft), 41, 46, 171
- Talfourd, Francis, 66, 71, 72
- Talfourd, Sir Thomas, 31, 172
- Taming of the Shrew, The* 64
- Tarbe, 91
- Taylor, Tom, 58-61, 63, 136, 153, 164, 174: as a dramatist, 84-5, 90, 118
- Telbin, William, xi, xii, 17, 141
- Telemachus* (Planché), 67, 172
- Tempter, The* (H. A. Jones), 119, 175
- tennis-court theatre, 3, 14
- Tennyson, Alfred, Lord, 32, 173: as a dramatist, 37-8, 100
- Tenth Man, The* (Maugham), 147, 177
- Terriss, William, xi, 26, 49, 90, 97, 142 and n, 161
- Terry, Edward, 143
- Terry, Ellen, xi, 20, 21, 96, 161: Hare and, 82, 99; Irving and, 97, 99, 100, 104; Shaw and, 131, 132
- Terry, Fred, 26
- Thackeray, William Makepeace, 51, 52
- That Wretch of a Woman* (Melville), 143
- Theatre, The*, 166-7
- Theatre
- Elizabethan: its design, 3, 7, 14, 17, n2, 20, 140, 142; the Romantics and, 33, 38, 64
- English: evolution of, 2-3, 4ff; rioting in, 3-4; its changing design, 6-8; and the pleasure gardens, 9-10; and acting styles, 22-9; and the new drama, 31, 91; the Romantics and, 32-8; Boucicault and, 55-7; and burlesque, 66-9, 72; pantomime in,

THE VICTORIAN THEATRE

Theatre, (*cont.*)

- 69–71; Robertson and, 75–81, 85, 87; the Bancrofts and, 82–4, 89, 103; Society and, 83–4, 89, 92, 103–4, 108–9; Savoy Operas and, 93; after Robertson, 101–2; the actor-manager and, 104–7, 136; Archer and, 128–9; and Ibsen, 128–9, 135; Shaw and, 133–5; the Repertory movement and, 138–40; its war-time prosperity, 148; post-war changes in, 148–9
- Georgian: its design, ix, x, 14, 15, 20, 79, 96; its audience, 4, 5, 7; patents, 8; drama in, 11, 22, 31, 39, 40, 61, 63, 64
- provincial, 5–6, 22, 83–4, 104, 138–9: changes in, 154–7
- Restoration: its design, 3, 6, 7, 14; its audience, 4, 5
- Victorian: its changing design, x, 6–8; its mechanical devices, xii, 20–2; the playwright and, 1–2, 38; its development, 2–3; Kean and, 13, 17–18; and spectacle, 14, 15, 20; antiquarianism in, 15, 17; the interior scene, 18–19; acting styles in, 22–9; tragedy in, 31–8; Dickens and, 50–1; its changing taste, 52–3; and Romantic drama, 54, 58, 100; its prudery, 58, 59; comedy in, 63–4; Robertson and, 75ff; the dramatist-director, 81; the Music Hall and, 83; the touring companies, 83, 139; Gilbert and, 93–5; Irving and, 95–100, 101; verse-drama in, 100; the last chapter, 104ff, 142; and Society drama, 108ff; Jones and, 125; Barrie and, 127; and intellectual drama, 128; Galsworthy and, 135–6; its popularity, 149
- Theatre Regulation Act, 13, 83, 160
- theatres, minor, ix, 12, 66
- Theatres Royal, 5–6
- Theseus and Ariadne* (Planché), 68, 173
- Thespis* (Gilbert), 93, 94, 175
- Thomas, Brandon, 112, 176
- Thompson, Benjamin, 44, 172
- Three Plays for Puritans* (Shaw), 130
- Thunderbolt, The* (Pinero), 117, 176
- Ticket-of-Leave Man, The* (Taylor), 59–61, 136, 174
- Times, The* (Pinero), 113, 176
- Timour the Tartar* (Lewis), 44, 172
- Tobin, John, 64, 172
- Tom and Jerry* (Egan), 47
- Tom and Jerry* (Moncrieff), 164, 172
- Tom Jones* (German), 144
- Tom Thumb the Great* (Fielding), 66
- Toole, John Laurence, 127, 143, 153
- Tosca, La* (Sardou), 159
- touring companies, 83–4, 139, 141, 156–7
- tragedy, in Victorian drama, 31–8
- Traviata, La* (Verdi), 154
- Tree, Ellen, 17; *see also* Kean, Charles
- Tree, Sir Herbert Beerbohm, 82, 95, 105, 119, 126, 134, 136, 143, 166: his Shakespeare productions, xi, 106–7, 141; acting in Shakespeare, 160; preference for melodrama, 161
- Trelawny of the 'Wells'* (Pinero), 79, 116, 168, 176
- Trial by Jury* (Gilbert), 95, 175
- Trilby* (Potter), 105, 106, 175
- Triumph of the Philistines, The* (H. A. Jones), 121, 175
- Two Foscari, The* (Lord Byron), 35, 172
- Two Gentlemen of Verona, The*, 140
- Two Loves and a Life* (Taylor), 58, 62, 174
- Two Mr. Wetherbys, The* (Hankin), 146, 177
- Two Roses* (Albery), 86–7, 175
- Two Virtues, The* (Sutro), 146, 177
- Tyranny of Tears, The* (Chambers), 126, 177
- Used Up* (Boucicault), 53, 174
- Utopia (Limited)* (Gilbert), 93, 144, 175
- Vampyre, The* (Planché), 45, 172
- Vanbrugh, Sir John, 53, 105
- Vance, Alfred, 145
- Vandenhoff, George, 25

- Vanderdecken* (Wills), 99, 174
Vedrenne-Barker management, 134, 138, 140
Venice Preserv'd (Otway), 35
Vestris, Madame, 12, 53, 70, 161: and scenic reform, xiii, 18–20, 79; and acting reform, 27, 28; and burlesque, 67, 68, 69; as male impersonator, 70
Vicar of Wakefield, The (Goldsmith: adapted by Wills as *Olivia*), 99
Victoria, Princess, later Empress of Germany, 152
Victoria, Queen: interest in opera and ballet, 151; preference for French drama, 152; extends her theatre-going, 152–3; favourite plays and players, 153; commands performances at Windsor, 152–3; and at Balmoral, 153–4
Virgin Goddess, The (Besier), 100, 177
Virginius (Knowles), 32, 64, 172
Votes for Women (Robins), 135, 177
Voysey Inheritance, The (Barker), 137–8, 177

Walker, London (Barrie), 127, 176
Walkley, Arthur Bingham, 167
Waller, Lewis, 105, 107, 143, 161
Walls of Jericho, The (Sutro), 146, 177
Walpole, Horace, 39
War (Robertson), 77, 82, 174
Ward, Geneviève, 98
Waste (Barker), 137, 177
Webster, Benjamin, 17 n2, 26
Webster, John, 33
Wedding Guest, The (Barrie), 127, 176
Wedding March, The (Gilbert), 159, 175
Werner (Lord Byron), 35–6, 172
Werther (Schiller), 44
West, William, 46
What Every Woman Knows (Barrie), 128, 176
When We Dead Awaken (Ibsen), 130
White Cat, The (Planché), 70, 173
White Devil, The (Webster), 33

Whitewashing Julia (H. A. Jones), 124, 175
Widowers' Houses (Shaw), 129, 130, 133, 176
Wife, The (Knowles), 64, 172
Wife's Sacrifice, A (Grundy), 91, 175
Wigan, Alfred: in Windsor Theatricals, 152; manager of Olympic, 153, 160; favourite of Queen Victoria, 153
Wilde, Oscar, 105, 176: and Society drama, 109–12, 113, 161; revivals of his plays, 167
Wild Oats (O'Keeffe), 168
Wilkinson, Norman, xii, 141
William Tell (Knowles), 32, 172
Wills, William Gorman, 38, 99–100, 153, 174
Wilton, Marie, 72–3, 76, 113, 143; *see also* Bancroft
Windsor Castle, 152, 153
Winki the Witch, 4
Winter's Tale, The, 140: Kean and, xi, 16, 17
Woman of No Importance, A (Wilde), 110, 176
women: in Society drama, 109–10, 123, 127, 135, 146; in Shaw, 130, 131, 132
Wordsworth, William, 33–4, 38, 172
World of Sin, A (Melville), 142
Worst Woman in London, The (W. Melville), 143
Wren, Christopher, ix, 6
Wright, Edward, 160
Wyndham, Sir Charles, 82, 101, 106, 122, 126, 166: as actor-manager, 104–5
Wyndham's Theatre, 105

Yellow Dwarf, The (Planché), 70, 173
You Never Can Tell (Shaw), 132, 176
Young, Charles, 25
Young, Sir Charles L., 89–90, 175
Younger Generation, The (Houghton), 139, 177

Zola, Émile, 61