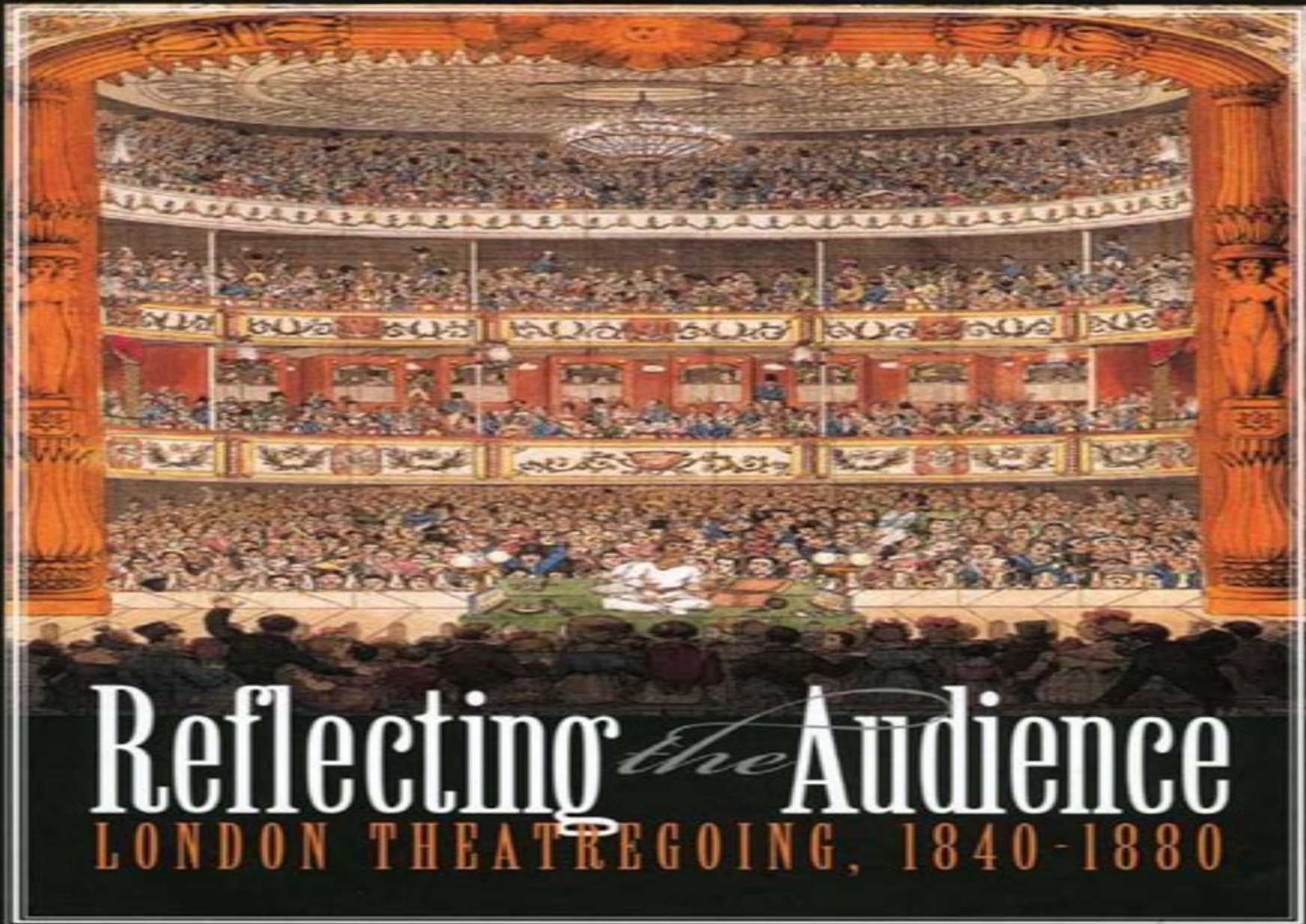




JIM DAVIS & VICTOR EMELJANOW

STUDIES IN THEATRE HISTORY & CULTURE

Reflecting The Audience London Theatregoing 1840 1880

Dr Karen Laird



Reflecting The Audience London Theatregoing 1840 1880:

Reflecting the Audience Jim Davis, Victor Emeljanow, This innovative work begins to fill a large gap in theatre studies the lack of any comprehensive study of nineteenth century British theatre audiences In an attempt to bring some order to the enormous amount of available primary material Jim Davis and Victor Emeljanow focus on London from 1840 immediately prior to the deregulation of that city's theatres to 1880 when the Metropolitan Board of Works assumed responsibility for their licensing In a further attempt to manage their material they concentrate chapter by chapter on seven representative theatres from four areas the Surrey Theatre and the Royal Victoria to the south the Whitechapel Pavilion and the Britannia Theatre to the east Sadler's Wells and the Queen's later the Prince of Wales's to the north and Drury Lane to the west Davis and Emeljanow thoroughly examine the composition of these theatres audiences their behavior and their attendance patterns by looking at topography social demography police reports playbills autobiographies and diaries newspaper accounts economic and social factors as seen in census returns maps and transportation data and the managerial policies of each theatre

The Art of Adapting Victorian Literature, 1848-1920 Dr Karen Laird, 2015-08-28 In *The Art of Adapting Victorian Literature 1848 1920* Karen E Laird alternates between readings of nineteenth century stage and twentieth century silent film adaptations to demonstrate the working practices of the first adapters of Victorian fiction Focusing on Charlotte Brontë's *Jane Eyre* Charles Dickens's *David Copperfield* and Wilkie Collins's *The Woman in White* Laird charts a new cultural history of literary adaptation as it developed throughout the long nineteenth century

London in a Box Odai Johnson, 2017-05-15 2017 Theatre Library Association Freedley Award Finalist If one went looking for the tipping point in the prelude to the American Revolution it would not be the destruction of the tea in Boston Harbor or the blockade of Boston by British warships or even the gathering of the first Continental Congress rather it was the Congress's decision in late October of 1774 to close the theatres In this remarkable feat of historical research Odai Johnson pieces together the surviving fragments of the story of the first professional theatre troupe based in the British North American colonies In doing so he tells the story of how colonial elites came to decide they would no longer style themselves British gentlemen but instead American citizens *London in a Box* chronicles the enterprise of David Douglass founder and manager of the American Theatre from the 1750s to the climactic 1770s The ambitious Scotsman's business was teaching provincial colonials to dress and behave as genteel British subjects Through the plays he staged the scenery and costumes and the bearing of his actors he displayed London fashion and London manners He counted among his patrons the most influential men in America from British generals and governors to local leaders including the avid theatre goers George Washington and Thomas Jefferson By 1774 Douglass operated a monopoly of theatres in six colonies and the Anglophone Caribbean from Jamaica to Charleston and northward to New York City Boston remained an impregnable redoubt against theatre How he built this network of patrons and theatres and how it all went up in flames as the revolution began is the subject of this witty history A treat for anyone interested in the

world of the American Revolution and an important study for historians of the period *The Invention of Murder* Judith Flanders, 2013-07-23 Shares accounts of high profile murder cases that engaged Victorians in the nineteenth century exploring how the rare crime of murder became a sensational cultural interest that gave rise to numerous theatrical and literary works *Artful Dodgers* Marah Gubar, 2010 In this account of the golden age of children's fiction Gubar redefines the phenomenon known as the cult of the child She looks at the works of Lewis Carroll Frances Hodgson Burnett and J M Barrie contending that they reject the simplistic child of nature paradigm in favour of one based on the child as an artful collaborator **Sweeney Todd** Robert L. Mack, 2007-12-13 Ladies and Gentlemen I have to state that Mrs Lovett's pies are made of human flesh This shocking announcement provides the stunning dénouement to a narrative first published over a period of four months in the winter of 1846-7 The revelation marked only the beginning however of the notorious career of Sweeney Todd soon known to legend as the Demon Barber of London's Fleet Street The story of Todd's entrepreneurial partnership with neighbouring pie maker Margery Lovett at once inconceivably unpalatable and undeniably compelling has subsequently provided the substance for a seemingly endless series of successful dramatic adaptations popular songs and ballads novellas radio plays graphic novels ballets films and musicals Both gleeful and ghoulish the original tale of Sweeney Todd first published under the title *The String of Pearls* is an early classic of British horror writing It combines the story of Todd's grisly method of robbing and dispatching his victims with a romantic sub plot involving deception disguise and detective work set against the backdrop of London's dark and unsavoury streets This edition provides an authoritative text of the first version of the story ever to be published as well as a lively introduction to its history and reputation **The Art of Adapting Victorian Literature, 1848-1920** Karen E. Laird, 2016-03-03 In *The Art of Adapting Victorian Literature 1848-1920* Karen E Laird alternates between readings of nineteenth century stage and twentieth century silent film adaptations to investigate the working practices of the first adapters of Victorian fiction Laird's juxtaposition between stage and screen brings to life the dynamic culture of literary adaptation as it developed throughout the long nineteenth century Focusing on Charlotte Brontë's *Jane Eyre* Charles Dickens's *David Copperfield* and Wilkie Collins's *The Woman in White* Laird demonstrates how adaptations performed the valuable cultural work of expanding the original novel's readership across class and gender divides exporting the English novel to America and commemorating the novelists through adaptations that functioned as virtual literary tourism Bridging the divide between literary criticism film studies and theatre history Laird's book reveals how the Victorian adapters set the stage for our contemporary film adaptation industry *The Cambridge Companion to English Melodrama* Carolyn Williams, 2018-10-04 A lively and accessible account of the most popular form of nineteenth century English theatre and its continuing influence today **The Cambridge Companion to Victorian and Edwardian Theatre** Kerry Powell, 2004-02-19 This 2004 Companion is designed for readers interested in the creation production and interpretation of Victorian and Edwardian theatre both in its own time and on the contemporary stage The

volume opens with a brief overview and introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the frame of Victorian and Edwardian culture as a whole. Succeeding chapters examine specific aspects of performance production and theatre including the music, the actors, stagecraft and the audiences themselves. Plays and playwriting and issues of class and gender are also explored. Chapters also deal with comedy, farce and melodrama while other essays bring forward new topics and approaches that cross the boundaries of traditional investigation including analysis of the economics of theatre and of the theatricality of personal identity.

Politics and Sentiments in Risorgimento Italy Carlotta Sorba, 2021-05-03 This book investigates the narrative of nationhood during the Italian Risorgimento and its ability to reach a new and wider audience. In Italy an extraordinary emotional excitement pervaded the struggle for national independence suffusing the speeches and actions of patriots. This book shows how this ardour borrowed the tones, figures and spectacular nature of the melodramatic imagination feeding the theatre and literature of the time and how it could resonate with a largely uneducated audience. An important contribution to the new historiography on the Italian Risorgimento and on nineteenth century nationalism in Europe it offers a fresh perspective on the public sphere during the Risorgimento focusing on the transnational links between political mobilisation and the growth of new media and burgeoning mass culture.

Beyond the Tower John Marriott, 2011-11-29 From Jewish clothing merchants to Bangladeshi curry houses, ancient docks to the 2012 Olympics, the area east of the City has always played a crucial role in London's history. The East End, as it has been known, was the home to Shakespeare's first theater and to the early stirrings of a mass labor movement; it has also traditionally been seen as a place of darkness and despair where Jack the Ripper committed his gruesome murders and cholera and poverty stalked the Victorian streets. In this beautifully illustrated history of this iconic district John Marriott draws on twenty-five years of research into the subject to present an authoritative and endlessly fascinating account. With the aid of copious maps, archive prints and photographs and the words of East Londoners from seventeenth century silk weavers to Cockneys during the Blitz, he explores the relationship between the East End and the rest of London and challenges many of the myths that surround the area.

Thomas Burke's Dark Chinoiserie Anne Veronica Witchard, 2017-03-02 Focusing on Thomas Burke's bestselling collection of short stories *Limehouse Nights* (1916), this book contextualises the burgeoning cult of Chinatown in turn-of-the-century London. London's Chinese Quarter owed its notoriety to the Yellow Perilism that circulated in Britain at the fin de siècle: a demonology of race and vice masked by outward concerns about degenerative metropolitan blight and imperial decline. Anne Witchard's interdisciplinary approach enables her to displace the boundaries that have marked Chinese studies, literary studies, critiques of Orientalism and empire, gender studies and diasporic research as she reassesses this critical moment in London's history. In doing so, she brings attention to Burke's hold on popular and critical audiences on both sides of the Atlantic. A much admired and successful author in his time, Burke, in his Chinatown stories, destabilizes social orthodoxies in highly complex and contradictory ways. For example, his writing was formative in

establishing the queer spell that the very mention of Limehouse would exert on the public imagination and circulating libraries responded to Burke's portrayal of a hybrid East End where young Cockney girls eat Chow Mein with chopsticks in the local cafés and blithely gamble their housekeeping money at Fan Tan by banning Limehouse Nights. Witchard's book forces us to rethink Burke's influence and shows that China and chinoiserie served as mirrors that reveal the cultural disquietudes of western art and culture.

French Music in Britain 1830-1914 Paul Rodmell, 2020-11-26 French Music in Britain 1830 1914 investigates the presence reception and influence of French art music in Britain between 1830 roughly the arrival of grand opera and opéra comique in London and the outbreak of the First World War. Five chronologically ordered chapters investigate key questions such as Where and to whom was French music performed in Britain in the nineteenth century? How was this music received especially by journal and newspaper critics and other arbiters of taste? What characteristics and qualities did British audiences associate with French music? Was the presence and reception of French music in any way influenced by Franco-British political relations or other aspects of cultural transfer and exchange? Were British composers influenced by their French contemporaries to any extent and if so in what ways? Placed within the wider social and cultural context of Britain's most ambiguous and beguiling international relationship this volume demonstrates how French music became an increasingly significant part of the British musician's repertory and influenced many composers. This is an important resource for musicologists specialising in Nineteenth Century Music Music History and European Music. It is also relevant for scholars and researchers of French Studies and Cultural Studies.

Marie Duval Simon Grennan, Roger Sabin, Julian Waite, 2020-12-01 Marie Duval maverick Victorian cartoonist offers the first critical appraisal of the work of Marie Duval Isabelle milie de Tessier 1847 1890 one of the most unusual pioneering and visionary cartoonists of the later nineteenth century. It discusses key themes and practices of Duval's vision and production relative to the wider historic social cultural and economic environments in which her work was made distributed and read identifying Duval as an exemplary radical practitioner. The book interrogates the relationships between the practices and the forms of print story telling drawing and stage performance. It focuses on the creation of new types of cultural work by women and highlights the style of Duval's drawings relative to both the visual conventions of theatre production and the significance of the visualisation of amateurism and vulgarity. Marie Duval maverick Victorian cartoonist establishes Duval as a unique but exemplary figure in a transformational period of the nineteenth century.

The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells, David Francis Taylor, 2014-01-16 The Oxford Handbook of the Georgian Theatre 1737 1832 provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 a period of drama long neglected but now receiving significant scholarly attention. Written by specialists from a range of disciplines its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and

early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

German Song Onstage Natasha Loges, Laura Tunbridge, 2020-05-05 A singer in an evening dress a grand piano A modest sized audience mostly well dressed and silver haired equipped with translation booklets A program consisting entirely of songs by one or two composers This is the way of the Lieder recital these days While it might seem that this style of performance is a long standing tradition *German Song Onstage* demonstrates that it is not For much of the 19th century the songs of Beethoven Schubert Schumann and Brahms were heard in the home salon and no less significantly on the concert platform alongside orchestral and choral works A dedicated program was rare a dedicated audience even more so The Lied was a genre with both more private and more public associations than is commonly recalled The contributors to this volume explore a broad range of venues singers and audiences in distinct places and time periods including the United States the United Kingdom Russia and Germany from the mid 19th century through the early 20th century These historical case studies are set alongside reflections from a selection of today's leading musicians offering insights on current Lied practices that will inform future generations of performers scholars and connoisseurs Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance and opening up discussions about the relationship between history and performance today

The Second Mrs Tanqueray Arthur Wing Pinero, 2007-09-18 The Second Mrs Tanqueray was the theatrical sensation of the London stage in 1893 It established Pinero as the leading English dramatist of serious social issues and created a star out of Mrs Patrick Campbell in the title role The play recounts the marriage of a woman with a past and how it fails because of the double standard of morality applied unequally and hypocritically by Victorian society to men and women This Broadview edition includes a thoroughly revised text based on the author's manuscript the prompt copy for the first production and the published first edition it also incorporates pertinent stage directions from the first production The critical introduction examines all facets of the play and its production and the appendices make accessible a wide variety of hard to find contemporary contextual materials related to the play

Music for the Melodramatic Theatre in Nineteenth-Century London and New York Michael V. Pisani, 2014-06-01 Throughout the nineteenth century people heard more music in the theatre accompanying popular dramas such as *Frankenstein* *Oliver Twist* *Uncle Tom's Cabin* *Lady Audley's Secret* *The Corsican*

Brothers The Three Musketeers as well as historical romances by Shakespeare and Schiller than they did in almost any other area of their lives But unlike film music theatrical music has received very little attention from scholars and so it has been largely lost to us In this groundbreaking study Michael V Pisani goes in search of these abandoned sounds Mining old manuscripts and newspapers he finds that starting in the 1790s theatrical managers in Britain and the United States began to rely on music to play an interpretive role in melodramatic productions During the nineteenth century instrumental music in addition to song was a common feature in the production of stage plays The music played by instrumental ensembles not only enlivened performances but also served other important functions Many actors and actresses found that accompanimental music helped them sustain the emotional pitch of a monologue or dialogue sequence Music also helped audiences to identify the motivations of characters Playwrights used music to hold together the hybrid elements of melodrama heighten the build toward sensation and dignify the tragic pathos of villains and other characters Music also aided manager directors by providing cues for lighting and other stage effects Moreover in a century of seismic social and economic changes music could provide a moral compass in an uncertain moral universe Featuring dozens of musical examples and images of the old theatres Music for the Melodramatic Theatre charts the progress of the genre from its earliest use in the eighteenth century to the elaborate stage productions of the very early twentieth century **A**

Companion to British Literature, Volume 4 Robert DeMaria, Jr.,Heesok Chang,Samantha Zacher,2013-12-13 A Companion to British Literature Victorian and Twentieth Century Literature 1837 2000 *The Ballad-Singer in Georgian and Victorian London* Oskar Cox Jensen,2021-02-18 An in depth study of the nineteenth century London ballad singer a central figure in British cultural social and political life

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Table of Contents Reflecting The Audience London Theatregoing 1840 1880

1. Understanding the eBook Reflecting The Audience London Theatregoing 1840 1880
 - The Rise of Digital Reading Reflecting The Audience London Theatregoing 1840 1880
 - Advantages of eBooks Over Traditional Books
2. Identifying Reflecting The Audience London Theatregoing 1840 1880
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reflecting The Audience London Theatregoing 1840 1880
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reflecting The Audience London Theatregoing 1840 1880
 - Personalized Recommendations
 - Reflecting The Audience London Theatregoing 1840 1880 User Reviews and Ratings

- Reflecting The Audience London Theatregoing 1840 1880 and Bestseller Lists
- 5. Accessing Reflecting The Audience London Theatregoing 1840 1880 Free and Paid eBooks
 - Reflecting The Audience London Theatregoing 1840 1880 Public Domain eBooks
 - Reflecting The Audience London Theatregoing 1840 1880 eBook Subscription Services
 - Reflecting The Audience London Theatregoing 1840 1880 Budget-Friendly Options
- 6. Navigating Reflecting The Audience London Theatregoing 1840 1880 eBook Formats
 - ePub, PDF, MOBI, and More
 - Reflecting The Audience London Theatregoing 1840 1880 Compatibility with Devices
 - Reflecting The Audience London Theatregoing 1840 1880 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reflecting The Audience London Theatregoing 1840 1880
 - Highlighting and Note-Taking Reflecting The Audience London Theatregoing 1840 1880
 - Interactive Elements Reflecting The Audience London Theatregoing 1840 1880
- 8. Staying Engaged with Reflecting The Audience London Theatregoing 1840 1880
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reflecting The Audience London Theatregoing 1840 1880
- 9. Balancing eBooks and Physical Books Reflecting The Audience London Theatregoing 1840 1880
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reflecting The Audience London Theatregoing 1840 1880
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Reflecting The Audience London Theatregoing 1840 1880
 - Setting Reading Goals Reflecting The Audience London Theatregoing 1840 1880
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Reflecting The Audience London Theatregoing 1840 1880
 - Fact-Checking eBook Content of Reflecting The Audience London Theatregoing 1840 1880
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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