

Sheridan to Robertson

A Study of the Nineteenth-Century London Stage

Ernest Bradlee Watson



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Sheridan To Robertson A Study Of The Nineteenth Century London

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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 ,

Lothario's Corpse Daniel Gustafson, 2020-06-12 *Lothario's Corpse* unearths a performance history on and off the stage of Restoration libertine drama in Britain's eighteenth and early nineteenth centuries While standard theater histories emphasize libertine drama's gradual disappearance from the nation's acting repertory following the dispersal of Stuart rule in 1688 Daniel Gustafson traces its persistent appeal for writers and performers wrestling with the powers of the emergent liberal subject and the tensions of that subject with sovereign absolutism With its radical absolutist characters and its scenarios of aristocratic license Restoration libertine drama became a critical force with which to engage in debates about the liberty-loving British subject's relation to key forms of liberal power and about the troubling allure of lawless sovereign power that lingers at the heart of the liberal imagination Weaving together readings of a set of literary texts theater anecdotes political writings and performances Gustafson illustrates how the corpse of the Restoration stage libertine is revived in the period's debates about liberty sovereign desire and the subject's relation to modern forms of social control Ultimately *Lothario's Corpse* suggests the long running nature of Restoration theatrical culture its revived and revised performances vital to what makes post 1688 Britain modern Published by Bucknell University Press Distributed worldwide by Rutgers University Press **Book Review Digest**, 1927 **Annual Bibliography of English Language and Literature** Modern Humanities Research Association, 1928 Includes both books and articles *Dickens and Popular Entertainment* Paul Schlicke, 2016-07-28 First published in 1985 Dickens was a vigorous champion of the right of all men and women to carefree amusements and dedicated himself to the creation of imaginative pleasure This book represents the first extended study of this vital aspect of Dickens life and work exploring how he channelled his love of entertainment into his artistry This study offers a challenging reassessment of *Nicholas Nickleby* *The Old Curiosity Shop* and *Hard Times* It shows the importance of

entertainment to Dickens journalism and presents an illuminating perspective on the public readings which dominated the last twelve years of his life This book will be of interest to students of literature *Illegitimate Theatre in London, 1770-1840* Jane Moody,2007-07-30 This book explores British illegitimate theatre towards the end of the eighteenth century

THE RISE OF GOTHIC DRAMA, 1765-1800 LESLIE LYLE HANAWALT,1929 *Shakespeare's Victorian Stage* Richard W. Schoch,1998-08-20 This book explores the revivals of Shakespeare s history plays during the Victorian period as staged by the famous actor manager Charles Kean Between 1852 and 1859 Kean produced celebrated productions of Henry V Henry VIII King John Macbeth and Richard II renowned for their unprecedented attention to antiquarian detail in sets costumes and properties many of which are shown in the book s illustrations These productions provided audiences with an unparalleled opportunity to participate in the Victorian obsession with history especially of the medieval period Using valuable primary sources including promptbooks scenic designs costume sketches and contemporary reviews Richard Schoch places mid Victorian attitudes towards the theatre in the context of major intellectual and political movements of the age The book will be of interest to scholars and students of theatre history Shakespeare studies and Victorian culture

Encyclopedia of Romanticism (Routledge Revivals) Laura Dabundo,2009-10-15 First Published in 1992 this encyclopedia is designed to survey the social cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill Focussing on the spirit of the age the book deals with the aesthetic scientific socioeconomic indeed the human environment in which the Romantics flourished The books considers poets playwrights and novelists critics editors and booksellers painters patrons and architects as well as ideas trends fads and conventions the familiar and the newly discovered The book will be of use for everyone from undergraduate English students through to thesis driven graduate students to teaching faculty and scholars **Books for All** Providence Public Library (R.I.),1926 *Catalogue of the Harvard University Press* Harvard University. Press,1927 **Melanthe** Samuel Brooke,1928 *Illusions in Motion* Erkki Huhtamo,2023-08-22 Tracing the cultural material and discursive history of an early manifestation of media culture in the making Beginning in the late eighteenth century huge circular panoramas presented their audiences with resplendent representations that ranged from historic battles to exotic locations Such panoramas were immersive but static There were other panoramas that moved hundreds and probably thousands of them Their history has been largely forgotten In *Illusions in Motion* Erkki Huhtamo excavates this neglected early manifestation of media culture in the making The moving panorama was a long painting that unscrolled behind a window by means of a mechanical cranking system accompanied by a lecture music and sometimes sound and light effects Showmen exhibited such panoramas in venues that ranged from opera houses to church halls creating a market for mediated realities in both city and country In the first history of this phenomenon Huhtamo analyzes the moving panorama in all its complexity investigating its relationship to other media and its role in the culture of its time In his telling the panorama becomes a window for observing

media in operation Huhtamo explores such topics as cultural forms that anticipated the moving panorama theatrical panoramas the diorama the panoramania of the 1850s and the career of Albert Smith the most successful showman of that era competition with magic lantern shows the final flowering of the panorama in the late nineteenth century and the panorama s afterlife as a topos traced through its evocation in literature journalism science philosophy and propaganda

Lives of Shakespearian Actors, Part IV, Volume 2 Gail Marshall,Tetsuo Kishi,Christy Desmet,Janice Norwood,2024-05-17
Features three female actors who were significant in their development of new and innovative ways of performing Shakespeare **Annual Magazine Subject-index** ,1929

Embracing the Melody of Phrase: An Psychological Symphony within **Sheridan To Robertson A Study Of The Nineteenth Century London**

In a world taken by displays and the ceaseless chatter of quick communication, the melodic beauty and mental symphony created by the published term often fade into the backdrop, eclipsed by the persistent sound and disturbances that permeate our lives. However, situated within the pages of **Sheridan To Robertson A Study Of The Nineteenth Century London** an enchanting literary treasure filled with raw emotions, lies an immersive symphony waiting to be embraced. Constructed by a masterful musician of language, this fascinating masterpiece conducts visitors on an emotional journey, well unraveling the concealed songs and profound impact resonating within each cautiously constructed phrase. Within the depths of this emotional evaluation, we can discover the book is central harmonies, analyze their enthralling writing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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