

# Sheridan to Robertson

*A Study of the Nineteenth-Century London Stage*

Ernest Bradlee Watson



Harvard University Press

# Sheridan To Robertson A Study Of The Nineteenth Century London

**Paul Schlicke**



## **Sheridan To Robertson A Study Of The Nineteenth Century London:**

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**Sheridan's Career and Influence** Conrad Brunstorm,2011-04-18 Ambitious polymath Thomas Sheridan 1719 1788 was the lynch pin of the most fascinating family in Anglo Irish literary history The godson and future biographer of Jonathan Swift the son of Thomas Sheridan senior a talented poet and scholar the husband of the novelist Frances Sheridan and the father of the dramatist and politician Richard Brinsley Sheridan this new study reconstructs this much maligned transitional Sheridan as a monumental figure in his own right This book discusses the varied and relentless energies of Thomas Sheridan in an attempt to recover an overall purpose and agenda which unites his adventures as actor manager of Smock Alley Theatre Dublin with his pioneering campaigns in the fields of oratory elocution and lexicography Infused with civic republican zeal derived in part from close reading of Montesquieu and an admiration for native North American culture Sheridan believed that humanity in general and Anglophones in particular suffered from a cultural and political enervation as a result of the cultivation of written language at the expense of spoken language It is argued that republicanism functioned more as a figure of political virtue than as a preferred mode of government Enjoying particular success in Edinburgh with his public lectures Sheridan sought to unify the peoples of Britain and Ireland by making the principles of elocution available to all effectively de centralizing the linguistic claims of metropolitan center The Sheridan who emerges from this study is a phonocentric obsessive who left an abiding mark on the future of both acting and speech making but whose limitations are equally interesting and influential In seeking to tame the riotous eighteenth century stage he anticipated unknowingly a far more passive cinematic form of spectator entertainment accelerated by his mentorship of the great Sarah Siddons arguably the first player to be experienced as a movie star      **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

**Illegitimate Theatre in London, 1770-1840** Jane Moody, 2007-07-30 This book explores British illegitimate theatre towards the end of the eighteenth century

**British Plays from the Restoration to 1820** Montrose Jonas Moses, 1929

**A Literary History of England Vol. 4** A Baugh, 2004-06-02 First published in 1959 The scope of this four volume work makes it valuable as a work of reference connecting one period with another and placing each author clearly in the setting of his time This is the fourth volume and includes the Nineteenth Century and after 1789 1939

**Lothario's Corpse** Daniel Gustafson, 2020-06-12 Introduction The long running Restoration Corpsing Lothario Debating Dorimant Stuarts without end Libertines and liberalism

**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

**THE RISE OF GOTHIC DRAMA, 1765-1800** LESLIE LYLE HANAWALT, 1929

**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      **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

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