

THE
REMINISCENCES
OF
THOMAS DIBDIN,

OF THE
THEATRES ROYAL,
COVENT-GARDEN, DRURY-LANE, HAYMARKET, &c.
AND AUTHOR OF THE CABINET, &c.

TWO VOLUMES IN ONE.

VOL. II.

New-York:

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1828.

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Reminiscences Of Thomas Dibdin Volumes I Ii:

The Reminiscences of Thomas Dibdin...In Two Volumes Thomas John Dibdin,1827 ~**Theœ reminiscences ~of Thomas Dibdinœ** Thomas Dibdin, *The Reminiscences of Thomas Dibdin, Volume II* Thomas Dibdin,2016 Description The reminiscences of Thomas Dibdin of Covent Garden Drury Lane the Theatre Royal Haymarket and Author of the Cabinet

Lives of Shakespearian Actors, Part II, Volume 1 Gail Marshall,Tetsuo Kishi,Jim Davis,Lisa Freeman,Peter Raby,2024-05-17 During the eighteenth century theatrical writing developed as a genre The publishing market responded to a seemingly insatiable appetite for accounts of the personalities social lives and performances of celebrated entertainers This series features actors who were significant in their development of new ways of performing Shakespeare *British Nautical Melodramas, 1820-1850* Arnold Schmidt,2022-07-30 During the 1820s and 30s nautical melodramas reigned supreme on London stages entertaining the mariners and maritime workers who comprised a large part of the audience for small theatres These plays mixed sentimental moments and comic interludes of domestic melodrama with patriotic images that communicated and reinforced imperial themes However generally the study of British theatre history moves from medieval and renaissance plays directly to the realism and naturalism of late Victorian and modern drama Readers typically encounter a gap between Restoration and eighteenth century plays like those of Oliver Goldsmith and Richard Brinsley Sheridan and late nineteenth plays by Henrik Ibsen and Oscar Wilde Nineteenth century drama with the possible exception of plays by Byron Shelley and Wordsworth remains all but invisible Until recently melodramatic plays written and performed during this gap received little scholarly attention but their value as reflections of Britain s promulgation of imperial ideology and its role in constructing and maintaining class gender and racial identities have given discussions of melodrama force and momentum The plays included in these three volumes have never appeared in a critical anthology and most have not been republished since their original nineteenth century editions Each play is transcribed from original documents and includes an author biography a headnote about the play itself full annotations with brief definitions of unfamiliar vocabulary and explanatory notes Comprehensive editorial apparatus details the nineteenth century imperial naval political and social history relevant to the plays nautical themes as well as discussing nineteenth century theatre history melodrama generally and the nautical melodrama in particular Contemporary theatre practices acting audiences staging lighting special effects are also examined An extensive bibliography of primary and secondary texts a complete index and contemporary images of the actors theatres stage sets playbills costumes and locales have been compiled to aid study further **Catalogue of the Library of Congress** Library of Congress,1880 *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660-1800* Philip H. Highfill,Kalman A. Burnim,Edward A. Langhans,1975 Volumes three and four of this monumen tal work include full entries for all such illustrious names as those of the Cibbers Colley Theophilus and Susanna Maria Kitty Clive and Charlotte Charke George Colman the Elder and the Younger William Davenant and De

Loutherboug But here also are full entries for dozens of important secondary figures and of minor ones whose stories have never been told as well as a census and at least a few recoverable facts for even the most inconsiderable performers and servants of the theatres As in the previous volumes in this distinguished series the accompanying illustrations include at least one picture of each subject for whom a portrait exists

Reminiscences with Memoirs of His Late Father and Friends, Including Numerous Original Anecdotes and Curious Traits of the Most Celebrated Characters that Have Flourished During the Last Eighty Years Henry Angelo, 1828

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Reminiscences of Henry Angelo Henry Angelo, 1830

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Women's Theatrical Memoirs, Part II vol 9 Sue McPherson, Sharon M Setzer, Julia Swindells, 2024-10-28 By the close of the eighteenth century the theatrical memoir had become a popular and established genre This ten volume facsimile collection presents the lives of some of the most celebrated actresses of their day These memoirs also provide insights into contemporary constructions of gender sexuality and fame

Granby. [By T. H. Lister.] Thomas Henry Lister, 1833

Private Anecdotes of Foreign Courts Catherine Hyde marquise de Govion Broglio Solari, 1827

Highways and By-ways, Or, Tales of the Road Side: The priest and the garde-du-corps (concluded) The vouée au blanc Thomas Colley Grattan, 1833

Samuel Taylor Coleridge and the Fine Arts Morton D. Paley, 2008-07-10 Although Coleridge's thinking and writing about the fine arts was both considerable and interesting this has not been the subject of a book before Coleridge owed his initiation into art to Sir George Beaumont In 1803 4 he had frequent opportunities to learn from Beaumont to study Beaumont's small but elegant collection and to visit private collections Before leaving for Malta in April 1804 Coleridge wrote I have learnt as much from Sir George Beaumont respecting Pictures Painting and Painters as I ever learnt on any subject from any man in the same Space of Time In Italy in

1806 Coleridge's experience of art deepened thanks to the American artist Washington Allston who taught him to see the artistic sights of Rome with a painter's eye Coleridge also visited Florence and Pisa and later said of the frescoes in Pisa's Camp Santo The impression was greater I may say than that any poem ever made upon me Back in England Coleridge visited London exhibitions country house collections and even artists studios In 1814 both Coleridge and Allston were in Bristol Coleridge lecturing Allston exhibiting Coleridge's *On the Principles of Genial Criticism* began as a defense of Allston's paintings but became a statement about all the arts This book an important contribution to Coleridge's intellectual biography will make readers aware of a dimension of his thinking that has been largely ignored until now

Memoirs Of Theobald Wolfe Tone. Written By Himself. Comprising A Complete Journal Of His Negotiations To Procure The Aid Of The French For The Liberation Of Ireland. With Selections From His Diary Whilst Agent To The Irish Catholics ; Edited By His Son, William Theobald Wolfe Tone William Theobald Wolfe Tone, 1827 Flirtation ... Lady Charlotte Campbell Bury, 1834 **Pelham** Edward Bulwer Lytton Baron Lytton, 1833 **The Catalogue of the Public Library of Victoria** Public Library, Museums, and National Gallery (Vic.), 1880

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