



**A MAJOR LONDON 'MINOR'
THE SURREY THEATRE
1805-1865**

by

WILLIAM G. KNIGHT



 *Starring* 

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JANE DAVIDGE

FRANCES DAVIDGE

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THE NOBLE DOGS BRUIN • NAPOLEON *and* NEPTUNE

A MAJOR LONDON 'MINOR':
The Surrey Theatre 1805-1865

by William G. Knight



Major London Minor The Surrey Theatre 1805 1865

Simon Shepherd



Major London Minor The Surrey Theatre 1805 1865:

A Major London "minor" William G. Knight,1997-01-01

The Invention of Murder Judith Flanders,2013-07-23

Superb Flanders's convincing and smart synthesis of the evolution of an official police force fictional detectives and real life cause c l bres will appeal to devotees of true crime and detective fiction alike Publishers Weekly starred review In this fascinating exploration of murder in nineteenth century England Judith Flanders examines some of the most gripping cases that captivated the Victorians and gave rise to the first detective fiction Murder in the nineteenth century was rare But murder as sensation and entertainment became ubiquitous with cold blooded killings transformed into novels broadsides ballads opera and melodrama even into puppet shows and performing dog acts Detective fiction and the new police force developed in parallel each imitating the other the founders of Scotland Yard gave rise to Dickens's Inspector Bucket the first fictional police detective who in turn influenced Sherlock Holmes and ultimately even P D James and Patricia Cornwell In this meticulously researched and engrossing book Judith Flanders retells the gruesome stories of many different types of murder in Great Britain both famous and obscure from Greenacre who transported his dismembered fianc e around town by omnibus to Burke and Hare's bodysnatching business in Edinburgh from the crimes and myths of Sweeney Todd and Jack the Ripper to the tragedy of the murdered Marr family in London's East End Through these stories of murder from the brutal to the pathetic Flanders builds a rich and multi faceted portrait of Victorian society in Great Britain With an irresistible cast of swindlers forgers and poisoners the mad the bad and the utterly dangerous *The Invention of Murder* is both a mesmerizing tale of crime and punishment and history at its most readable

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

I Hope I Don't Intrude David Vincent,2015 Taking his title from the catch phrase of the eponymous hero of the 1825 play *Paul Pry* a huge success in London New York and around the English speaking world David Vincent explores the worlds of privacy and celebrity in 19th century Britain examining debates about mass communication and state surveillance that link to today's concerns

Transatlantic Stowe Denise Kohn,Sarah Meer,Emily B. Todd,2009-11 Blending historical and cultural criticism and drawing on fresh primary material from London

and Paris Transatlantic Stowe includes essays exploring Stowe's relationship with European writers and the influence of her European travels on her work especially the controversial travel narrative *Sunny Memories of Foreign Lands* and her Italian novel *Agnes of Sorrento* Jacket *The Palgrave Encyclopedia of Victorian Women's Writing* Lesa Scholl, Emily Morris, 2022-12-15 Since the late twentieth century there has been a strategic campaign to recover the impact of Victorian women writers in the field of English literature However with the increased understanding of the importance of interdisciplinarity in the twenty first century there is a need to extend this campaign beyond literary studies in order to recognise the role of women writers across the nineteenth century a time that was intrinsically interdisciplinary in approach to scholarly writing and public intellectual engagement **Adaptations of Laurence Sterne's Fiction** Mary-Celine

Newbould, 2016-03-23 Exploring how readers received and responded to literary works in the long eighteenth century M C Newbould focuses on the role played by Laurence Sterne's fiction and its adaptations Literary adaptation flourished throughout the eighteenth century encouraging an interactive relationship between writers readers and artists when well known works were transformed into new forms across a variety of media Laurence Sterne offers a particularly dynamic subject the immense interest provoked by *The Life and Opinions of Tristram Shandy Gentleman* and *A Sentimental Journey through France and Italy* inspired an unrivalled number and range of adaptations from their initial publication onwards In placing her examination of Sterneana within the context of its production Newbould demonstrates how literary adaptation operates across generic and formal boundaries She breaks new ground by bringing together several potentially disparate aspects of Sterneana belonging to areas of literary studies that include drama music travel writing sentimental fiction and the visual Her study is a vital resource for Sterne scholars and for readers generally interested in cultural productivity in this period Hearing the Crimean War Gavin Williams, 2019 What does sound whether preserved or lost tell us about

nineteenth century wartime *Hearing the Crimean War* *Wartime Sound and the Unmaking of Sense* pursues this question through the many territories affected by the Crimean War including Britain France Turkey Russia Italy Poland Latvia Dagestan Chechnya and Crimea Examining the experience of listeners and the politics of archiving sound it reveals the close interplay between nineteenth century geographies of empire and the media through which wartime sounds became audible or failed to do so The volume explores the dynamics of sound both in violent encounters on the battlefield and in the experience of listeners far removed from theaters of war each essay interrogating the Crimean War's sonic archive in order to address a broad set of issues in musicology ethnomusicology literary studies the history of the senses and sound studies

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 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 **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 [Aesthetic Hysteria](#) Ankhi Mukherjee, 2013-02-01

Aesthetic Hysteria is a deconstructive psychoanalytic study of hysteria using literary texts to foreground a telling encounter between two growing discourses within English studies that of emotion affect and trauma studies It brings together several academic foci the history of medicine aesthetic theory speech act theory feminism and gender and performance studies The study uses its theoretical and philosophical questioning of a cultural phenomenon to interrogate the politics and ends of theory and is timely in addressing similar anxieties dominating contemporary critical and cultural theory *The*

Encyclopedia of Romantic Literature, 3 Volume Set Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30 The *Encyclopedia of Romantic Literature* is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24 7 access and powerful searching browsing and cross referencing capabilities **Shakespeare in the Nineteenth Century** Gail Marshall, 2012-02-16 An illustrated

collection of new essays with valuable reference material on the performance and reception of Shakespeare's plays *The Theatre of Shelley* Jacqueline Mulhallen, 2010 Based on the author's thesis Ph D Anglia Ruskin University [Historical](#)

Dictionary of British Theatre Darryll Grantley, 2013-10-10 British theatre has a greater tradition than any other having started all the way back in 1311 and still going strong today But that is too much for one book to cover so this volume deals with early theatre and has a cut off date in 1899 Still this is almost six centuries centuries during which British theatre not only developed but produced some of the greatest playwrights of all time and anywhere including obviously Shakespeare but also Marlowe and Shaw And they wrote some of the finest plays ever which are known around the world So there is plenty for this book to cover just with the playwrights plays and actors but it also has information on stagecraft and theatres as well as the historical and political background This book has over 1 183 entries in the dictionary section these being mainly on playwrights and plays but others as well including managers and critics and also on specific theatres legislative acts and some technical jargon Then there are entries on the different genres from comedy to tragedy and everything in between Inevitably the chronology is quite long as it has a long period to cover and the introduction provides the necessary overview The Historical Dictionary of Early British Theatre concludes with a pretty massive bibliography That will be of use to particularly assiduous researchers but this book itself is a good place to start any research since it covers periods that are far less well known and documented and ordinary theatre goers will also find useful information **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 **Foreign Opera at the London**

Playhouses Christina Fuhrmann, 2015-09-24 In the early nineteenth century over forty operas by foreign composers including Mozart Rossini Weber and Bellini were adapted for London playhouses often appearing in drastically altered form Such changes have been denigrated as mutilations The operas were translated into English fitted with spoken dialogue divested of much of their music augmented with interpolations and frequently set to altered libretti By the end of the period the radical changes of earlier adaptations gave way to more faithful versions In the first comprehensive study of these adaptations Christina Fuhrmann shows how integral they are to our understanding of early nineteenth century opera and the transformation of London's theatrical and musical life This book reveals how these operas accelerated repertoire shifts in the London theatrical world fostered significant changes in musical taste revealed the ambiguities and inadequacies of copyright law and sparked intense debate about fidelity to the original work *Charles Dibdin and Late Georgian Culture* Oskar Cox

Jensen, David Kennerley, Ian Newman, 2018-01-19 Charles Dibdin 1745-1814 was one of the most popular and influential creative forces in late Georgian Britain producing a diversity of works that defy simple categorisation He was an actor lyricist composer singer songwriter comedian theatre manager journalist artist music tutor speculator and author of novels historical works polemical pamphlets and guides to musical education This collection of essays illuminates the social and cultural conditions that made such a varied career possible offering fresh insights into previously unexplored aspects of late Georgian culture society and politics Tracing the transitions in the cultural economy from an eighteenth century system of miscellany to a nineteenth century regime of specialisation *Charles Dibdin and Late Georgian Culture* illustrates the variety of Dibdin's cultural output as characteristic of late eighteenth century entertainment while also addressing the challenge mounted by a growing preoccupation with specialisation in the early nineteenth century The chapters written by some of the leading experts in their individual disciplines examine Dibdin's extraordinarily wide ranging career spanning cultural spaces from the theatres at Drury Lane and Covent Garden through Ranelagh Gardens Sadler's Wells and the Royal Circus to singing on board ships and in elegant Regency parlours from broadside ballads and graphic satires to newspaper journalism mezzotint etchings painting and decorative pottery Together they demonstrate connections between forms of cultural production that have often been treated as distinct and provide a model for a more integrated approach to the fabric of late Georgian cultural production **Theatre, Body and Pleasure** Simon Shepherd, 2013-10-11

Breaking new ground in the study of performance theory this maverick and powerful project from renowned Renaissance scholar and queer theorist Simon Shepherd presents a unique take on theory and the physical reality of theatre Examining a range of material *Theatre Body Pleasure* addresses a significant gap in the literary and drama studies arenas and explores the interplay of bodily value the art of bodies and the physical responses to that art It explains first how the body makes meaning and carries value Then it describes the relationships between time and space and body The book's features include large historical range from medieval to

postmodern case studies offering close readings of written texts examples of how to read for the body exploring written text as a discipline of the body breadth of cultural reference from stage plays through to dance culture a range of theoretical approaches including dance analysis and phenomenology Writing in accessible prose Shepherd introduces new ways of analyzing dramatic text and has produced a book which is part theatre history part dramatic criticism and part theatrical tour de force Students of drama theatre and performance studies and cultural studies will find this an absolute must read

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