



Reflecting *the* Audience

LONDON THEATREGOING, 1840-1880

JIM DAVIS & VICTOR EMELJANOW

STUDIES IN THEATRE HISTORY & CULTURE

Reflecting The Audience London Theatregoing 1840 188

Richard Schoch



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Reflecting the Audience Jim Davis, Victor Emeljanow, 2005-04 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

London's West End Rohan McWilliam, 2020-09-25 How did the West End of London become the world's leading pleasure district What is the source of its magnetic appeal How did the centre of London become Theatreland London's West End 1800 1914 is the first ever history of the area which has enthralled millions The reader will discover the growth of theatres opera houses galleries restaurants department stores casinos exhibition centres night clubs street life and the sex industry The area from the Strand to Oxford Street came to stand for sensation and vulgarity but also the promotion of high culture The West End produced shows and fashions whose impact rippled outwards around the globe During the nineteenth century an area that serviced the needs of the aristocracy was opened up to a wider public whilst retaining the imprint of luxury and prestige Rohan McWilliam tells the story of the great artists actors and entrepreneurs who made the West End figures such as Gilbert and Sullivan the playwright Dion Boucicault the music hall artiste Jenny Hill and the American Harry Gordon Selfridge who wanted to create the best shop in the world At the same time McWilliam explores the distinctive spaces created in the West End from the glamour of Drury Lane and Covent Garden through to low life bars and taverns We encounter the origins of the modern star system and celebrity culture London's West End 1800 1914 moves from the creation of Regent Street to the glory days of the Edwardian period when the West End was the heart of empire and the entertainment industry Much of modern culture and consumer society was shaped by a relatively small area in the middle of London This pioneering study establishes why that was

The Cambridge Companion to English Melodrama Carolyn Williams, 2018-10-04 This newly commissioned series of essays by leading scholars is the first volume to offer both an overview of the field and also current emerging critical views on the history form and influence of English melodrama Authoritative voices provide an introduction to melodrama's early formal features such as tableaux and music and trace the development of the genre in the nineteenth century through the texts and performances of its various sub genres the

theatres within which the plays were performed and the audiences who watched them The historical contexts of melodrama are considered through essays on topics including contemporary politics class gender race and empire And the extensive influences of melodrama are demonstrated through a wide ranging assessment of its ongoing and sometimes unexpected expressions in psychoanalysis in other art forms the novel film television musical theatre and in popular culture generally from the nineteenth to the twenty first century Everyone's Theater Michael Meeuwis, 2019-07-01 Nearly all residents of England and its colonies between 1860 and 1914 were active theatergoers and many participated in the amateur theatricals that defined late Victorian life The Victorian theater was not an abstract figuration of the world as a stage but a media system enmeshed in mass lived experience that fulfilled in actuality the concept of a theatergoing nation Everyone's Theater turns to local history the words of everyday Victorians found in their diaries and production records to recover this lost chapter of theater history in which amateur drama domesticates the stage Professional actors and playwrights struggled to make their productions compatible with ideas and techniques that could be safely reproduced in the home and in amateur performances from Canada to India This became the first true English national theater a society whose myriad classes found common ground in theatrical display Everyone's Theater provides new ways to extend Victorian literature into the dimension of voice sound and embodiment and to appreciate the pleasures of Victorian theatricality

Charles Dickens as an Agent of Change Joachim Frenk, Lena Steveker, 2019-03-15 Sixteen scholars from across the globe come together in Charles Dickens as an Agent of Change to show how Dickens was and still is the consummate change agent His works bursting with restless energy in the Inimitable's protean style registered and commented on the ongoing changes in the Victorian world while the Victorians fictional and factional worlds kept and keep changing The essays from notable Dickens scholars Malcolm Andrews Matthias Bauer Joel J Brattin Doris Feldmann Herbert Foltinek Robert Heaman Michael Hollington Bert Hornback Norbert Lennartz Chris Louttit Jerome Meckier Nancy Aycock Metz David Paroissien Christopher Pittard and Robert Tracy suggest the many ways in which the notion of change has found entry into and is negotiated in Dickens works through four aspects social change political and ideological change literary change and cultural change An afterword by the late Edgar Rosenberg adds a personal account of how Dickens changed the life of one eminent Dickensian

The Bohemian Republic James Gatharal, 2020-11-29 In the mid nineteenth century successive cultural Bohemias were proclaimed in Paris London New York and Melbourne Focusing on networks and borders as the central modes of analysis this book charts for the first time Bohemia's cross Channel transatlantic and trans Pacific migrations locating its creative expressions and social practices within a global context of ideas and action Though the story of Parisian Bohemia has been comprehensively told much less is known of its Anglophone translations The Bohemian Republic offers a radical reinterpretation of the phenomenon as the neglected lives and works of British Irish American and Australian Bohemians are reassessed the transnational networks of Bohemia are rediscovered the presence and influence of women in Bohemia is reclaimed and Bohemia's relationship with the

marketplace is reconsidered Bohemia emerges as a marginal network which exerted a paradoxically powerful influence on the development of popular culture in the vanguard of material social and aesthetic innovations in literature art journalism and theatre Underpinned by extensive and original archival research the book repopulates the concept of Bohemianism with layers of the networked voices expressions ideas people places and practices that made up its constituent social imagined and interpretive communities The reader is brought closer than ever to the heart of Bohemia a shadowy world inhabited by the rebels of the mid nineteenth century *Politics, performance and popular culture* Peter Yeandle,Jeffrey

Richards,Katherine Newey,2016-09-23 This collection brings together studies of popular performance and politics across the nineteenth century offering a fresh perspective from an archivally grounded research base It works with the concept that politics is performative and performance is political The book is organised into three parts in dialogue regarding specific approaches to popular performance and politics Part I offers a series of conceptual studies using popular culture as an analytical category for social and political history Part II explores the ways that performance represents and constructs contemporary ideologies of race nation and empire Part III investigates the performance techniques of specific politicians including Robert Peel Keir Hardie and Henry Hyndman and analyses the performative elements of collective movements

Theatre and Ghosts M. Luckhurst,E. Morin,2014-07-15 Theatre and Ghosts brings theatre and performance history into dialogue with the flourishing field of spectrality studies Essays examine the histories and economies of the material operations of theatre and the spectrality of performance and performer *Macready, Booth, Terry, Irving* Richard

Schoch,2014-03-27 A comprehensive critical analysis of the most important Shakespearean critics editors actors and directors This volume focuses on Shakespeare s reception by figures in Victorian theatre

International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences ,2002

Cumulative Bibliography of Victorian Studies ,2000 **The Book Review Digest** ,2003 *Social Influences on Changing Audience Behavior in the London Theatre, 1830-1880* Joyce Mekeel,1983 **Popular Entertainment in London 1800-1840** Anita Bonnie Cowan,1978

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