

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 Stage

James Robinson Planché



Sheridan To Robertson A Study Of The Nineteenth Century London Stage:

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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 Thomas 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

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

Reader's Guide to Literature in English Mark Hawkins-Dady,2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study

Hideous Progenies Steven Earl Forry,2016-11-11 The Frankenstein we know is not Mary Shelley's creature at all Rather it is an amalgam of over 200 years of images and dramatizations that range from the ghoulish fiends of nineteenth century sensation dramas to Boris Karloff's movie monster to Mel Brooks's tap dancing giant These versions treat the Frankenstein myth with varying levels of horror hysteria and humor but all of them attest to its enduring power In *Hideous Progenies* Steven Earl Forry offers a historical overview of the legend's transformation over time beginning with Shelley's original and the earliest popular dramatizations of it which transformed the myth adding a burlesque quality and simplifying its moral allegory and continuing on through the advent of cinema He also documents this development with actual texts of seven pre 1931 dramatizations a sampling of cartoons and playbills and a shooting script for the first cinematic version Thomas Edison's *Frankenstein* 1910 Forry's rare materials and interesting survey offer a valuable resource for scholars and students of theater history literary history and popular culture

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 Bibliography Of English Language And Literature John Horden,James B. Misenheimer (jr.),1972

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 **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 Open Shelf, 1927

The Performing Century T. Davis, P. Holland, 2015-12-17 This book looks at modes of performance and forms of theatre in Nineteenth century Britain and Ireland On subjects as varied as the vogue for fairy plays to the representation of economics to the work of a parliamentary committee in regulating theatres the authors redefine what theatre and performance in the Nineteenth century might be **Plays by James Robinson Planché** James Robinson Planché, 1986-01-30 The Vampire or The Bride of the Isles is a play that contributed to the birth of the Gothic thriller genre

Written 77 years before Bram Stoker's Dracula The Vampire was adapted from a short story by John Polidori and is set in Scottish castles in the Hebrides Islands and in Fingal's Cave *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 book 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 **Catalogue of the Harvard University Press** Harvard University. Press, 1927

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