



TOM & BOB, *Taking a stroll down Drury Lane at five in the Morning*
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Drury Lane Journal Selections From James Winstons Diaries 1819 1827

Julia Swindells, David Francis Taylor



Drury Lane Journal Selections From James Winstons Diaries 1819 1827:

Drury Lane Journal James Winston,1974 **Opera and British Print Culture in the Long Nineteenth Century**

Christina Fuhrmann,2023-02-16 Winner of the 2024 H Robert Cohen RIPM Award from the American Musicological Society Recently studies of opera of print culture and of music in Britain in the long nineteenth century have proliferated This essay collection explores the multiple point of interaction among these fields Past scholarship often used print as a simple conduit for information about opera in Britain but these essays demonstrate that print and opera existed in a more complex symbiosis This collection embeds opera within the culture of Britain in the long nineteenth century a culture inundated by print The essays explore how print culture both disseminated and shaped operatic culture how the businesses of opera production and publishing intertwined how performers and impresarios used print culture to cultivate their public persona how issues of nationalism class and gender impacted reception in the periodical press and how opera intertwined with literature not only drawing source material from novels and plays but also as a plot element in literary works or as a point of friction in literary circles As the growth of digital humanities increases access to print sources and as opera scholars move away from a focus on operas as isolated works this study points the way forward to a richer understanding of the intersections between opera and print culture The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells,David Francis Taylor,2014

The Oxford Handbook of the Georgian Theatre 1737 1832 provides a comprehensive guide to theatre of the Georgian era across the range of dramatic forms **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 **Summer Theatre in London, 1661-1820, and the Rise of the Haymarket Theatre** William

J. Burling,2000-04 A biography of the actor who starred in the popular television series Family Ties as well as in a number of motion pictures and who recently announced that he has Parkinson s disease **Illegitimate Theatre in London,**

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

Fair Ophelia Peter Raby,2003-12-11 The remarkable life and career of Harriet Smithson Berlioz a talented actress who became a symbol of the Romantic spirit Sounding Feminine David Kennerley,2020 Sounding Feminine traces the

development of attitudes towards the female voice that have decisively shaped modern British society and culture examining how the responses of late 18th and early 19th century audiences to the sounds of women s singing exposed the intricate links between gender nationality class and religion in a pivotal era of change The Cult of Kean Jeffrey Kahan,2017-11-30 A

Shakespearean actor who made his career on the public stage whose sex life was known and discussed in Britain America and France Edmund Kean has inspired numerous writings many biographies among them But until now no work has tackled

the complicated and fascinating story of his literary appropriation both in his own day and after his death Dealing with the way a variety of canonical authors including Byron Coleridge Keats Dumas Twain and Sartre appropriated Kean through the centuries The Cult of Kean traces a remarkable literary legacy In each chapter Jeffrey Kahan discusses how many of history's greatest figures viewed Kean and how these figures examined and discussed themselves in relation to or projected themselves onto a variety of constructions of the great actor Kahan first explores the rise of Kean in light of rising democratic sympathies then in light of Kean's equally autocratic dealings with playwrights among them John Keats He looks at Kean's sexual shenanigans at Drury Lane exploring them in the wider social context of infidelity and explores perceptions of Kean in America during his 1820-1 and 1825-6 tours The Cult of Kean cites many letters from Kean's mother and still others from his wife none of which have been published previously The study also features rare and interesting paintings of Kean as well as depictions of how writers actors and film makers continue to add to his remarkable literary legacy Thomas Abthorpe Cooper Geddeth Smith,1996 It was in part for this service to the American public at large that Presidents John Tyler and James K Polk awarded him late in his life with an appointment to the Customs House at the Port of New York where venerable and white haired Cooper held a position during the final years of his life still a handsome and striking figure as he went about the routine duties of a customs inspector **Byron at the Theatre** Peter Cochran,Shona M. Allan,2009-03-26 Byron at the Theatre is a collection of essays by a wide spectrum of European scholars dealing with Byron's dramas in a variety of ways It starts with a long and detailed introduction on Byron and Drury Lane incorporating much recent research done on the riotous and squalid conditions of the theatre in Regency London conditions which go far towards explaining Byron's distaste for the idea of theatrical success There follows a chapter about the influence on Byron of Vittorio Alfieri a vital subject which has not been written about thoroughly for over a century and which goes far to explain what motivated Byron's experiments in classical drama The main body of the essays discuss Byron's plays from thematic perspectives and examine Byron himself as a figure in the dramas of Goethe and Stoppard There is a chapter on Rudolph Nureyev's little known Manfred ballet and another on Byron himself as a dramatic performer Byron at the Theatre is a vital book for anyone interested in this much discussed but little understood aspect of Byron's life and work **Thomas Hamblin and the Bowery Theatre** Thomas A. Bogar,2017-12-11 This book recounts the personal and professional life of Thomas Souness Hamblin 1800-1853 Shakespearean actor and Bowery Theatre manager Primarily responsible for the popularity of blood and thunder melodramas with working class audiences in New York City Hamblin discovered trained and promoted many young actors and especially actresses who later became famous in their own right He also epitomized the sporting man of mid nineteenth century life conducting a scandalous series of affairs and visits to Manhattan brothels which cost him his marriage to Elizabeth Blanchard Hamblin 1799-1849 and made him the brunt of moralist religious and journalistic crusades notably that of James Gordon Bennett's New York Herald His machinations and perseverance through trying challenges

including several destructions of the Bowery Theatre by fire extensive financial and legal complications and the untimely deaths of several young protégés earned him equal measures of admiration and opprobrium *Junius Brutus Booth* Stephen M. Archer, 2010-08-20 In this the first thoroughly researched scholarly biography of British actor Junius Brutus Booth Stephen M Archer reveals Booth to have been an artist of considerable range and a man of sensitivity and intellect Archer provides a clear account of Booth's professional and personal life and places him in relationship to his contemporaries particularly Edmund Kean and William Charles Macready From 1817 to 1852 Junius Brutus Booth toured throughout North America enjoying a reputation as the most distinguished Shakespearean tragedian on the American continent Still he yearned for success on the British stage a goal he never attained His public image as a drunken dangerous lunatic obscured a private life filled with the richness of a close and loyal family The worldwide fame assured for the Booth family of actors by John Wilkes Booth's bone shattering leap from the President's box had eluded Junius Brutus Booth throughout his lifelong exile in America But from that event until today no American family of actors has stimulated such scrutiny as the Booths Eight years of research pursuing Booth from Amsterdam to San Francisco has resulted in an accurate fascinating narrative that both records and illuminates the actor's life *Harlequin Empire* David Worrall, 2015-09-30 Under the 1737 Licensing Act Covent Garden Dury Lane and regional Theatres Royal held a monopoly on the dramatic canon This work explores the presentation of foreign cultures and ethnicities on the popular British stage from 1750 to 1840 It argues that this illegitimate stage was the site for a plebeian Enlightenment **The Pantomime Life of Joseph Grimaldi** Andrew McConnell Stott, 2020-01-16 This biography offers a vivid portrayal of the eighteenth century English entertainer who invented the figure of the classic clown that we know today The Guardian The son of a deranged Italian immigrant Joseph Grimaldi 1778 1837 was the most celebrated of English clowns The first to use white face makeup and wear outrageous colored clothes he completely transformed the role of the Clown in the pantomime with a look as iconic as Chaplin's Tramp One of the first celebrity comedians his friends included Lord Byron and the actor Edmund Kean and his memoirs were edited by a young Charles Dickens But underneath the stage paint Grimaldi struggled with depression and his life was blighted with tragedy His first wife died in childbirth and his son would go on to drink himself to death The outward joy and tomfoolery of his performances masked a dark and depressing personal life and instituted the modern figure of the glum brooding comedian In this exuberant impassioned portrait biographer Andrew McConnell Stott presents a man who left an indelible mark on the English theatre and the performing arts but whose legacy is one of human struggle battling demons and giving it his all in the face of adversity The Guardian **Theatrical Costume, Masks, Make-Up and Wigs** Sidney Jackson Jowers, 2013-10-15 First published in 2000 Routledge is an imprint of Taylor Francis an informal company **Ireland, Enlightenment and the English Stage, 1740-1820** David O'Shaughnessy, 2019-08 Reveals the contribution of Irish writers to the Georgian English stage argues that theatre is an important strand of the Irish Enlightenment *Copyright*

and the Value of Performance, 1770–1911 Derek Miller, 2018-08-16 Explores the development of nineteenth century performance copyright laws which shape how we define and value drama and music **Celebrity, Performance, Reception** David Worrall, 2013-09-26 By 1800 London had as many theatre seats for sale as the city's population This was the start of the capital's rise as a centre for performing arts Bringing to life a period of extraordinary theatrical vitality David Worrall re-examines the beginnings of celebrity culture amidst a monopolistic commercial theatrical marketplace The book presents an innovative transposition of social assemblage theory into performance history It argues that the cultural meaning of drama changes with every change in the performance location This theoretical model is applied to a wide range of archival materials including censors manuscripts theatre ledger books performance schedules unfamiliar play texts and rare printed sources By examining prompters records box office receipts and benefit night takings the study questions the status of David Garrick Sarah Siddons and Edmund Kean and recovers the neglected actress Elizabeth Younge and her importance to Edmund Burke **The Flash of Lightning** Giles Playfair, 1983

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