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GLORIOUS CAUSES

The Grand Theatre of Political
Change 1789 to 1833

Julia Swindells

Glorious Causes The Grand Theatre Of Political Change 1789 1833

Boyd Hilton



Glorious Causes The Grand Theatre Of Political Change 1789 1833:

New Readings in Theatre History Jacqueline S. Bratton, 2003-11-27 Over the last two hundred years some important ways of understanding theatre history have been undervalued or ignored by scholars Leading theatre historian Jacky Bratton employs new approaches to examine and challenge this development and to discover how theatre history has been chronicled and how it is interpreted Using a series of case studies from nineteenth century British theatre Bratton examines the difference between the existence of the drama plays and play literature and the stage performance theatre building and attendance By rejecting literary history Bratton experiments with other ways of analysing the past and the ways that have actually seemed relevant to the people on stage This book suggests new histories of theatrical story telling of performing families and of the disregarded dramatic energy of Victorian entertainment As a result we gain a new perspective on theatre history not only for the Romantic and Victorian periods but for the discipline overall **Glorious Causes** Julia

Swindells, 2001 **Glorious Causes** explores the politics of theatricality and the theatricality of politics in late Georgian Britain at a time when the British nation can be described as a stage for reform 1832 is particularly significant for legislation in relation to both the drama and the parliamentary franchise In many ways though the forces of change date back to the later part of the eighteenth century and were set in motion by powerful liberation movements not only in France and North America but in Britain itself Particularly important in addition to agitation for the vote were the movements for abolition of the slave trade and slave emancipation the attempt to improve conditions in the factory resistance to the exploitation of agricultural workers and not least the early struggle for women s rights Political rhetoric was characterized by a rich vocabulary drawing on theatrical language and forms from melodrama and tragedy to comedy and burlesque Most importantly activity in the theatres themselves often dismissed until recently as vulgar or sentimental was highly charged with political dynamic and controversy central to the drama of reform **Nineteenth-Century Theatre and the Imperial**

Encounter Marty Gould, 2011-05-09 In this study Gould argues that it was in the imperial capital s theatrical venues that the public was put into contact with the places and peoples of empire Plays and similar forms of spectacle offered Victorian audiences the illusion of unmediated access to the imperial periphery separated from the action by only the thin shadow of the proscenium arch theatrical audiences observed cross cultural contact in action But without narrative direction of the sort found in novels and travelogues theatregoers were left to their own interpretive devices making imperial drama both a powerful and yet uncertain site for the transmission of official imperial ideologies Nineteenth century playwrights fed the public s interest in Britain s Empire by producing a wide variety of plays set in colonial locales India Australia and to a lesser extent Africa These plays recreated the battles that consolidated Britain s hold on overseas territories dramatically depicted western humanitarian intervention in indigenous cultural practices celebrated images of imperial supremacy and occasionally criticized the sexual and material excesses that accompanied the processes of empire building An active

participant in the real world drama of empire the Victorian theatre produced popular images that reflected interrogated and reinforced imperial policy Indeed it was largely through plays and spectacles that the British public vicariously encountered the sights and sounds of the distant imperial periphery Empire as it was seen on stage was empire as it was popularly known the repetitions of character types plot scenarios and thematic concerns helped forge an idea of empire that though largely imaginary entertained informed and molded the theatre going British public *Staging the Peninsular War* Susan

Valladares,2016-03-09 From Napoleon's invasion of Portugal in 1807 to his final defeat at Waterloo the English theatres played a crucial role in the mediation of the Peninsular campaign In the first in depth study of English theatre during the Peninsular War Susan Valladares contextualizes the theatrical treatment of the war within the larger political and ideological axes of Romantic performance Exploring the role of spectacle in the mediation of war and the links between theatrical productions and print culture she argues that the popularity of theatre going and the improvisation and topicality unique to dramatic performance make the theatre an ideal lens for studying the construction of the Peninsular War in the public domain Without simplifying the complex issues involved in the study of citizenship communal identities and ideological investments Valladares recovers a wartime theatre that helped celebrate military engagements reform political sympathies and register the public's complex relationship with Britain's military campaign in the Iberian Peninsula From its nuanced reading of Richard Brinsley Sheridan's *Pizarro* 1799 to its accounts of wartime productions of Shakespeare's description of performances at the minor theatres and detailed case study of dramatic culture in Bristol Valladares's book reveals how theatrical entertainments reflected and helped shape public feeling on the Peninsular campaign *William Godwin and the Theatre* David O'Shaughnessy,2015-10-06 William Godwin is one of the most important figures of the Romantic period He wrote four plays at the end of the 18th beginning of the 19th centuries This book has two main objectives to provide the first comprehensive discussion of these four plays and to consider the notion of theatricality in relation to Godwin's political project

Romanticism and the Uses of Genre David Duff,2009-11-12 This wide ranging book explores the generic innovations that drive the Romantic revolution in literature but also the fascination with archaic forms such as the ballad sonnet epic and romance whose revival and transformation make Romanticism a retro as well as a revolutionary movement

Slavery, Empathy, and Pornography Marcus Wood,2002-11-21 *Slavery Empathy and Pornography* considers the operations of slavery and of abolition propaganda on the thought and literature of English from the late eighteenth to the mid nineteenth centuries Incorporating materials ranging from canonical literatures to the lowest form of street publication Marcus Wood writes from the conviction that slavery was and still is a dilemma for everyone in England and seeks to explain why English society has constructed Atlantic slavery in the way it has He takes on the works of canonic eighteenth and nineteenth century white authors which claimed when written to account for slavery and asks with some scepticism what kind of truth they hold Taking an interdisciplinary approach chapters focus on the writings of the major Romantic poets

English Radicals William Cobbett and John Thelwall the Surinam writings of John Stedman the full range of slavery texts generated by Harriet Martineau John Newton and the social prophets Carlyle and Ruskin Slavery Empathy and Pornography also contains a radical new critique of the operations of slavery within the work of Austen and Charlotte Brontë *The Cambridge Companion to English Melodrama* Carolyn Williams, 2018-10-04 A lively and accessible account of the most popular form of nineteenth century English theatre and its continuing influence today *The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815* Sarah Burdett, 2023-05-20 This book explores shifting representations and receptions of the arms bearing woman on the British stage during a period in which she comes to stand in Britain as a striking symbol of revolutionary chaos The book makes a case for viewing the British Romantic theatre as an arena in which the significance of the armed woman is constantly remodelled and reappropriated to fulfil diverse ideological functions Used to challenge as well as to enforce established notions of sex and gender difference she is fashioned also as an allegorical tool serving both to condemn and to champion political and social rebellion at home and abroad Magnifying heroines who appear on stage wielding pistols brandishing daggers thrusting swords and even firing explosives the study spotlights the intricate and often surprising ways in which the stage amazon interacts with Anglo French Anglo Irish Anglo German and Anglo Spanish debates at varying moments across the French revolutionary and Napoleonic campaigns At the same time it foregrounds the extent to which new dramatic genres imported from Europe notably the German Sturm und Drang and the French derived melodrama facilitate possibilities at the turn of the nineteenth century for a refashioned female warrior whose degree of agency destructiveness and heroism surpasses that of her tragic and sentimental predecessors *British Drama of the Industrial Revolution* Frederick Burwick, 2015-07-28 Frederick Burwick reveals how the most volatile developments in British drama from the 1790s to 1830s took place in the industrial provinces **Lives of Shakespearian Actors, Part III, Volume 2** Gail Marshall, Tetsuo Kishi, Richard Foulkes, Julia Swindells, Robert Sawyer, David Francis Taylor, 2024-05-17 Features actors who were significant in their development of new and innovative ways of performing Shakespeare This title contains extracts from diaries memoirs private letters and obituaries that present a contemporary account of their acting achievements and personal lives **A Mad, Bad, and Dangerous People?** Boyd Hilton, 2008-06-19 In a period scarred by apprehensions of revolution war invasion poverty and disease elite members of society lived in fear of revolt Boyd Hilton examines the changes in society between 1783 1846 and the transformations from raffish and rakish behaviour to the new norms of Victorian respectability *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 **Handbook of British Romanticism** Ralf Haekel, 2017-09-11 The Handbook of British Romanticism is a state of the art investigation of Romantic literature and theory

a field that probably changed more quickly and more fundamentally than any other traditional era in literary studies Since the early 1980s Romantic studies has widened its scope significantly The canon has been expanded hitherto ignored genres have been investigated and new topics of research explored After these profound changes intensified by the general crisis of literary theory since the turn of the millennium traditional concepts such as subjectivity imagination and the creative genius have lost their status as paradigms defining Romanticism The handbook will feature discussions of key concepts such as history class gender science and the use of media as well as a thorough account of the most central literary genres around the turn of the 19th century The focus of the book however will lie on a discussion of key literary texts in the light of the most recent theoretical developments Thus the Handbook of British Romanticism will provide students with an introduction to Romantic literature in general and literary scholars with a discussion of innovative and groundbreaking theoretical developments

Shakespeare's Accents Sonia Massai, 2020-04-09 A history of the reception of Shakespeare on the English stage focusing on the vocal dimensions of theatrical performance

Dickens and the Sentimental Tradition Valerie Purton, 2014-10-01 Dickens and the Sentimental Tradition is a timely study of the sentimental in Dickens's novels which places them in the context of the tradition of Fielding Richardson Sterne Goldsmith Sheridan and Lamb This study re-evaluates Dickens's presentation of emotion first within the eighteenth century tradition and then within the dissimilar nineteenth century tradition as part of a complex literary heritage that enables him to critique nineteenth century society The book sheds light on the construction of feelings and of the good heart ideas which resonate with current critical debates about literary affect Sentimentalism as the text demonstrates is crucial to understanding fully the achievement of Dickens and his contemporaries

Madam Britannia Emma Major, 2012 Using Britannia as a central figure this book explores the neglected relationship between women church and nation It argues that Britannia became established as an emblem of nation from 1688 and gained in importance over the following century It draws on an exciting range of material to explore the extent and significance of women's involvement in debates about the new British nation and the Church of England Discussing a wide range of printed sources including letters poetry novels plays journals sermons devotional literature political tracts and travel writing it also uses manuscript sources and frontspieces paintings drawings and graphicsatire to bring to life debates about identity faith and nation Writers discussed include Elizabeth Burnet Elizabeth Carter Catherine Talbot Samuel Richardson Thomas Amory Samuel Foote Elizabeth Montagu Hester Lynch Thrale Piozzi Anna Laetitia Barbauld Hannah More along with images by William Hogarth John Flaxman Francis Hayman James Gillray and the Cruikshanks

The Theatre of Shelley Jacqueline Mulhallen, 2010 Based on the author's thesis Ph D Anglia Ruskin University

Becoming Dickens Robert Douglas-Fairhurst, 2013-05-13 This provocative biography tells the story of how an ambitious young Londoner became England's greatest novelist Focused on the 1830s it portrays a restless uncertain Dickens who could not decide on a career path Through twists and turns the author traces a double transformation in reinventing

himself Dickens reinvented the form of the novel *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

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