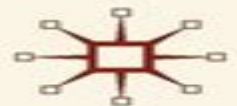


VICTORIAN PANTOMIME



A Collection of Critical Essays

EDITED BY JIM DAVIS



Victorian Pantomime A Collection Of Critical Essays

Louise Lee



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Victorian Pantomime J. Davis, 2010-08-11 Featuring contributions by new and established nineteenth century theatre scholars this collection of critical essays is the first of its kind devoted solely to Victorian pantomime It takes us through the various manifestations of British pantomime in the Victorian period and its ambivalent relationship with Victorian values

The Politics of the Pantomime Jill Alexandra Sullivan, 2011 Focuses on the variety and independence of pantomime in the provinces especially Nottingham Birmingham and Manchester Explores official and local censorship and the relationships between local theaters managers authors and audiences *Victorian Comedy and Laughter* Louise Lee, 2020-08-06 This innovative collection of essays is the first to situate comedy and laughter as central rather than peripheral to nineteenth century life *Victorian Comedy and Laughter* Conviviality Jokes and Dissent offers new readings of the works of Charles Dickens Edward Lear George Eliot George Gissing Barry Pain and Oscar Wilde alongside discussions of much loved Victorian comics like Little Tich Jenny Hill Bessie Bellwood and Thomas Lawrence Tracing three consecutive and interlocking moods in the period all of the contributors engage with the crucial critical question of how laughter and comedy shaped Victorian subjectivity and aesthetic form Malcolm Andrews Jonathan Buckmaster and Peter Swaab explore the dream of print culture togetherness that is conviviality while Bob Nicholson Louise Lee Ann Featherstone Louise Wingrove and Oliver Double discuss the rise on rise of the Victorian joke both on the page and the stage while Peter Jones Jonathan Wild and Matthew Kaiser consider the impassioned debates concerning old and new forms of laughter that took place at the end of the century

The Routledge Pantomime Reader Jennifer Schacker, Daniel O'Quinn, 2021-08-30 The Routledge Pantomime Reader is the first anthology to document this entertainment genre one of the most distinctive and ubiquitous in nineteenth century Britain Across ten different shows readers witness pantomime s development from a highly improvisational venue for clowning dance and musical parody to a complex amalgamation of physical and topical comedy stage wizardry scenic spectacle satire and magical mayhem Combining well known tales such as Cinderella Aladdin and Jack and the Beanstalk with the lesser known plotlines of Peter Wilkins and The Prince of Happy Land the book demonstrates not only how popular narratives were adapted to the current moment but also how this blend of high and low entertainment addressed a whole range of social and cultural anxieties Along with carefully annotated scripts readers will find detailed introductions to all of the collected pantomimes and supplementary materials such as reviews reminiscences and a host of visual materials that bring these neglected entertainments to life The plays collected here provide a remarkable perspective on the history of sexuality class and race during a period of vast imperial expansion and important social upheaval in Britain itself essential reading for students and scholars of theatre history and popular performance **The Methuen Drama Handbook of Theatre History and Historiography** Claire Cochrane, Jo Robinson, 2019-10-31 Shortlisted for the 2021 TaPRA Edited Collection Prize The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary debates and

practices in this field The book covers the key themes and methods that are current in theatre history research with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history These essays reveal where important work continues to be done in the field and most valuably draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the Handbook explores current issues pertaining to theatre and performance history research as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field Featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography

[The Visual Life of Romantic Theater, 1780-1830](#) Diane Piccitto, Terry F. Robinson, 2023-05-24 The Visual Life of Romantic Theater examines the dynamism and vibrancy of stage spectacle and its impact in an era of momentous social upheaval and aesthetic change Situating theatrical production as key to understanding visuality ca 1780 1830 this book places the stage front and center in Romantic scholarship a field in a period long defined by its focus on poetry by reenvisioning traditional approaches to artistic and social production How it asks did dramaturgy and stagecraft influence aesthetic and sociopolitical concerns How does a focus on visuality expand our understanding of the historical experience of theatergoing In what ways did stage performance converge with visual culture beyond the theater How did extra theatrical genres engage with theatrical sight and spectacle Finally how does a focus on dramatic vision change the way we conceive of Romanticism itself The volume s essays by emerging and established scholars provide exciting and suggestive answers to these questions along with a more capacious conception of Romantic theater as a locus of visual culture that reached well beyond playhouse walls

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

Staging Fairyland Jennifer Schacker,2018-12-17 Examines pantomime and theatricality in nineteenth century histories of folklore and the fairy tale In nineteenth century Britain the spectacular and highly profitable theatrical form known as pantomime was part of a shared cultural repertoire and a significant medium for the transmission of stories Rowdy comedic and slightly risqu pantomime productions were situated in dynamic relationship with various forms of print and material culture Popular fairy tale theater also informed the production and reception of folklore research in ways that are often overlooked In *Staging Fairyland* Folklore Children s Entertainment and Nineteenth Century Pantomime Jennifer Schacker reclaims the place of theatrical performance in this history developing a model for the intermedial and cross disciplinary study of narrative cultures The case studies that punctuate each chapter move between the realms of print and performance scholarship and popular culture Schacker examines pantomime productions of such well known tales as Cinderella Little Red Riding Hood and Jack and the Beanstalk as well as others whose popularity has waned such as Daniel O Rourke and The Yellow Dwarf These productions resonate with traditions of impersonation cross dressing literary imposture masquerade and the social practice of fancy dress Schacker also traces the complex histories of Mother Goose and Mother Bunch who were often cast as the embodiments of both tale telling and stage magic and who move through various genres of narrative and forms of print culture These examinations push at the limits of prevailing approaches to the fairy tale across media They also demonstrate the degree to which perspectives on the fairy tale as children s entertainment often obscure the complex histories and ideological underpinnings of specific tales Mapping the histories of tales requires a fundamental reconfiguration of our thinking about early folklore study and about fairy tales their bearing on questions of genre and ideology but also their signifying possibilities past present and future Readers interested in folklore fairy tale studies children s literature and performance studies will embrace this informative monograph

Children's Literature, Popular Culture, and Robinson Crusoe A. O'Malley,2012-07-30 This study of the afterlife of Robinson Crusoe offers insights into the continued popularity and relevance of Crusoe s story and how modern conceptions of childhood are shaped by nostalgia and ideas of the popular Examining many adaptations in a variety of formats it reconsiders the place Crusoe has occupied in our culture for three centuries

The Poetry and the Politics Gregory James,James Gregory,2014-10-10 The nineteenth century was a time of movements political social moral reform causes which drew on the energies of men and women across Britain This book studies radical reform at the margins of early Victorian society focusing on decades of particular social political and technological ferment when foreign and British promoters of

extravagant technologically assisted utopias could attract many hundreds of supporters of limited means persuaded to escape grim conditions by emigration to South America when pioneers of vegetarianism joined the ranks of the temperance movement and when working class Chartists reviving a struggle for political reform seemed to threaten the State for a brief moment in April 1848 Through the forgotten figure of James Elmslie Duncan shabby genteel poet and self proclaimed Apostle of the Messiahdom *The Poetry and the Politics* considers themes including poetry's place in radical culture the response of pantomime to the Chartist challenge to law and order and associations between madness and revolution Duncan became a promoter of the technological fantasies of John Adolphus Etzler a poet of science who prophesied a future free from drudgery through machinery powered by natural forces Etzler dreamed of crystal palaces Duncan's public freedom was to end dramatically in 1851 just as a real crystal palace opened to an astonished world In addition to Duncan James Gregory also introduces a cast of other poets earnest reformers and agitators such as William Thom the weaver poet of Inverury whose metropolitan feting would end in tragedy John Goodwyn Barmby bearded Pontiffarch of the Communist Church a lunatic Invisible Poet of Cremorne pleasure gardens the hatter from Reading who challenged the feudal restrictions of the Game Laws by tract trespass and stuffed jay birds and foreign exotics such as the German born Conrad Stollmeyer escaping the sinking of an experimental Naval Automaton in Margate to build a fortune as the Asphalt King of Trinidad Combining these figures with the biography of a man whose literary career was eccentric and whose public antics were capitalised upon by critics of Chartist agitation this book is essential reading for anyone interested in radical reform and popular political movements in Victorian Britain

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In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Victorian Pantomime A Collection Of Critical Essays** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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