Abstracts

"I Never Laughed so Much": Responding to French Melodrama in Nineteenth-Century London and Twenty-First Century Yorkshire

Sarah Burdett
University of Warwick

This paper documents some of the key discoveries made during my time working as a postdoctoral research fellow on the Staging Napoleonic Theatre Project at the University of Warwick (April-October 2017). The project involved reviving two nineteenth-century French melodramas (*Roseliska*, written by prisoners of war at Portchester Castle in 1811, and Guilbert de Pixerécourt's *La Forteresse*, first staged at the Théâtre de la Porte-Saint-Martin in 1805), which were performed in translation at Portchester Castle, and Yorkshire's Georgian Theatre Royal respectively. Focusing primarily on the latter production, my paper offers a comparative study of theatregoers' responses to English adaptations of French melodramas in nineteenth-century London and twenty-first century Yorkshire. Juxtaposing the audience feedback forms that we collected from theatregoers at the Georgian Theatre Royal, with nineteenth-century newspapers and periodicals documenting the ways in which translations of Pixerécourt's melodramas were received in London throughout the early 1800s, I will emphasise both the shifts, but also the continuities in responses to 'serious melodrama' across the 200 year period. I will emphasise particularly the tendency for 'tragic' moments in melodrama to be perceived as farce, and question the extent to which historical, cultural and theatrical contexts impact this reaction. My paper will contribute significantly to adaptation and revival studies, while also complicating scholarly understanding of early nineteenth-century British melodrama as a deeply psychological and emotionally intense dramatic genre.

From aeronaut to opera promoter: The case of Thomas Monck Mason

Michael Burden
New College, University of Oxford

Born in County Wicklow, Thomas Monck Mason was a flautist, a composer, and a writer of opera, or at least so his obituary claimed, but no music by him appears to survive. But he was certainly a balloonist, an aeronaut, and published the story - *Account of the late Æronautical Expedition from London to Weilburg* - of at least one international journey, which departed from Vauxhall Gardens. The journey was parodied in 'The Monstre Balloon', which appeared first in *Bentley's Miscellany*, and then in Richard Harris Barham's collection *The Ingoldsby Legends* in 1840:

> Then they talk'd about Green--"Oh! Where's Mister Green?
> And where's Mister Hollond who hired the machine?
> And where is Monk Mason, the man that has been
> Up so often before--twelve times or thirteen--
> And who writes such nice letters describing the scene?

He also had literary interests, and his publications, in which he claimed a BA from Trinity College, Dublin, included *An Appeal to the original text of Scripture, with reference to the doctrine of baptismal regeneration*.

His musical leanings led him to take on London's Opera House for a season. His *Prospectus of the plan intended to be pursued in the direction of the Italian Opera House* and his *Programme of the arrangements at the King's Theatre,* were two pamphlets apparently welcomed by the subscribers, and represent the almost forgotten opera season of 1832, which included not only a mixture of French and Italian operas, but the appearance of a German company of performers. The season did not go well, at least financially, and by October 1832, Thomas Monck Mason was declared insolvent with a loss of over £60,000; his name appeared among the bankrupts in November. Mason's death on 7 October 1889 was marked by a number of obituaries headed 'A varied life'. This paper will take the first look at Mason's tenure at the King's Theatre, considering whether or not a balloonist was ever likely to make a focused and careful opera house manager.

Fairbrother's Friends; Drag Kings of the Romantic Era

Keith Cavers
Independent Scholar

Louisa Fairbrother has three claims to fame, first as a leading Sylphide in the London premiere of the ballet La Sylphide, then as one of a group of female performers who were celebrated in essaying male roles on the London stage, and finally as the morganatic Bride of the Duke of Cambridge. Her contemporaries Eliza Vestris, Celine Celeste, and Lydia Thompson dominated the genre but why was it so short-lived and why did it fade? And was there ever more to it than just showing off otherwise invisible legs?

Negotiating the City: an Amateur Actor's London

David Coates
University of Warwick

In the Bodleian Library's Special Collections here in Oxford there are four diaries covering the years 1875 to 1880, which once belonged to the son of the Romantic poet and the authoress of *Frankenstein* - Sir Percy Florence Shelley. These diaries document how, when in London, Percy Florence and his wife were regular theatregoers, as well as frequent performers in, attendees at, and hosts of amateur theatricals.

In the first chapter of *The Making of the West End*, Jacky Bratton asks her readers to adopt two gendered personas during a walking tour of London's Theatreland. Using this methodology, this paper will take its auditors on a tour of Sir Percy Florence Shelley's London, as documented in his diaries. Moving from the auditorium of Drury Lane Theatre to an amateur performance on stage at St. George's Hall, from the smoking room of the Garrick Club to a dining table at the Criterion, and from Micthell's ticket booth to Whistler's painting studio, this paper will explore the relationship between the professional and amateur stage in this period, and will interrogate their connections to other literary and artistic social circles in the city.

Social Reformism, London Music Halls, and the Problem of 'Popular Music'

Ross Cole
Homerton College, University of Cambridge

The term 'popular music' was employed to serve two quite distinct ends in metropolitan discourse during the late nineteenth century: first, as a way to identify or denigrate mass consumer culture; and second, in a more ambiguous way to establish a pathway for social reform and to safeguard approved aspects of working-class life. These different ways of thinking about the popular, however, represent two sides of the same coin––highlighting the injurious aspects of public entertainment while offering a substitute predicated on temperance, edification, and respectability. In this paper, I throw light on that perennially troublesome question 'what is popular music?' by looking in detail at debates surrounding London's music halls from the 1860s to the *fin de siècle*. Although implicated in the construction of binary oppositions and frequently associated with impropriety, the popular was not always freighted with negative connotations. The concept, however, was shot through with contradictions deriving from a view of the mass as being simultaneously docile, disciplined, and seditious. Ultimately, I argue that the popular is a floating signifier with the potential to reference mutually opposing ideas.

Pierce Egan and the London Theatre

Jim Davis
University of Warwick

This paper proposes to consider Pierce Egan's relation to the London theatre and the ways in which several of his books (and their illustrators) contribute to our perceptions of the London theatre in the 1820s and 1830s. While acknowledging the significance of stage adaptations of *Life in London* by dramatists such as Thomas Moncrieff, this paper intends to look at the ways in which not only *Life in London*, but also *The Life of An Actor*, *The Pilgrims of the Thames in search of the National* and *The Show Folks!* provide a particular vision of the London theatre during this period. Egan's particular interest in Kean will be explored in this paper, but his rather jaundiced view of the theatrical world by 1838 will also be considered. Egan's interests in theatre ranged beyond Kean and the patent theatres to various forms of popular theatre, including Richardson's travelling theatre. Surprisingly, while there are full-length studies of Egan by biographers and sports historians, less attention has been paid to his theatrical interests. One biographer, J. C. Reid does not even mention *The Life of an Actor*. This paper aims to provide a fuller picture of the ways in which Egan and his illustrators contributed to our understanding of early nineteenth-century London theatre.

Lives Spent in Advocacy and Judgement: Forms of Performance

Tracy C. Davis
Northwestern University

Without performance, and performance literacy, human experience would be utterly chaotic: utilizing a host of linguistic and non-linguistic means, it is how we calibrate empathy, as well as distanced standing-aside, to negotiate our lives, contrived representations of lives like ours, and our responsibilities within communities. Nevertheless, to broach a history based on these principles is challenging. Close analysis of two generations of a family—one late-Georgian, the other mid-Victorian—demonstrates the centrality of performance to their lives, not as theatre-makers but as theatre-goers and politically-committed liberal activists whose work as journalists, orators, organizers, and lobbyists made them seek efficacy on behalf of enslaved, exploited, and underprivileged members of the nation and empire. Performance emerges as the arena in which these people—consistently engaged in advocacy and judgement—assessed each other. Their assessments filtered into subsequent performance choices within political arenas in order to become more effective advocates. By becoming more effective they negotiated many disadvantages in order to become change agents within national and transnational nineteenth-century politics.

Opera, Ideology, and "Home, Sweet Home"

Jonathan Hicks
Newcastle University

On a midweek night in early summer 1823, Covent Garden played host to the premiere of *Clari; or, the Maid of Milan*. This three-act opera, written by John Howard Payne with music composed and arranged by Henry Rowley Bishop, would not be remembered for its story, scenery or principal singers, but for a simple nostalgic song: "Home, Sweet Home." Performed at Covent Garden by a chorus of villagers as well as the title character, this song is one of the few Anglophone musical numbers to survive the nineteenth-century London stage. Its melody was famously quoted on strings at the end of the film version of the *Wizard of Oz* and, more anecdotally, it can be heard emanating from a plastic cow in my front room. Both Dorothy's return to rural Kansas and the child's bovine toy offer unlikely echoes of the song's origins in a Romantic discourse of homesickness or "mal du pays" – a discourse associated, particularly in the writings of Rousseau, with the landscapes and cow calls of the Swiss Alps. This paper begins by placing the London premier of "Home, Sweet Home" into a broader European (and North American) context of longing for the motherland. It then traces the generic and ideological journey of the song as it travelled from the bright lights of the operatic stage into the parlours of bourgeois performers. A half-century after its first outing, "Home, Sweet Home" had become thoroughly domesticated; a tuneful token of a gendered claim for British moral exceptionalism.

Stage Struck: Would-be Actors on the Social Margins

Oskar Cox Jensen
Queen Mary University of London

> The pantomime *Cinderella* was going to be staged at Drury Lane, and a large number of boys and girls were required by the management. Millie and I decided to try our luck before the footlights . . .
>
> "Your name?"
> "Harry."
> "Surname?"
> "Ain't got none."
> "Where do you live?"
> That finished it.
>
> – Henry Warren Kelly

The stage was seldom a reputable career option in the nineteenth century – yet we know, most memorably from Boz's *Sketches*, that many amateurs longed to become professional actors. In this paper I examine the attempts of three individuals, each in their own way a marginal social figure, to make that dream come true. George Acorn was an East End slum child who, aged nine, saved his pennies for a toy theatre: but both his cardboard production of *The Miller and His Men*, and his later attempt to start a music-hall in his friend's shed, violently disabused him of any aspirations to become an impresario. Sarah Flower Adams was a well-connected and deeply religious bluestocking who nonetheless longed to perform; she twice auditioned privately in front of William Macready, either side of penning an article on 'The Actress', but her brief professional break was cut short by ill health. More successful was the tramp and deserter John Brown, whose time as a strolling player served him in good stead for more exalted runs on the Cambridge and London stages, and whose memoirs – like Acorn's – afford a deeply unorthodox insight into nineteenth-century dramatic practice.

Adapting *Ot(h)ello* in London
Rossi, Salvini, and Grasso

Enza De Francisci
University of Glasgow

Focussing on late nineteenth-century and early twentieth-century London performances of Shakespeare's *Othello* by the great *mattatore* actors Ernesto Rossi, Tommaso Salvini, and Giovanni Grasso, I offer new transnational perspectives on how these interpretations of Shakespeare's Moor of Venice helped to create Italian artistic culture shortly after political unification in 1861. Each actor enjoyed a reputation for realistic immediacy and impulsiveness readily associated with cultural stereotypes about Italy's perceived "otherness". Moreover, each actor opened the role of Othello in Shakespeare's homeland when Italian migration to Britain became a mass phenomenon. Early reviews attempted to portray a romanticized, sentimental portrait of the Italian peninsula, while simultaneously co-opting a condescending vocabulary of "oriental" primitivism and animalism — cultural stereotypes about Africa and the Mediterranean South which the performers both exploited and resisted. In the ethnographic context of nineteenth-century Italian mass migration, I argue that the actors' interpretations of Shakespeare's Venetian Moor not only synthesized the multilateral cultural threads of the Jacobean Othello, but also partnered this racial alterity with a new dramatic language, which went on to inspire foremost composers like Verdi, who adapted the same play into an opera in 1887 as the *grandi attori* were gaining notable critical attention for their violent renditions, and to perpetuate an exoticized 'brand' of Italianità abroad.

'Portraits of the Players are as "plenty as blackberries", but where are those of the playgoers?' Picturing audience sensations, 1830—1840

Tessa Kilgarriff
University of Bristol

'Portraits of the Players are as "plenty as blackberries", but where are those of the playgoers?' asked the artist John William Gear (1806–1866) in the introduction to his lithographic print series *Portraits of the Public being Heads of Audiences* (1833). Each of Gear's carefully constructed audience portraits, which were accompanied by commentary written by John Baldwin Buckstone, show individual reactions to climactic scenes and special effects. Gear argued that his 'faithful characteristic portraits of individuals, sketch'd in the theatre, during the time, and when under the influence of dramatic representation in all its passions…[would be] interesting to the physiognomist, and useful to young artists'. 'The Athenaeum', however, claimed that the purchase of Gear's lithographs would set the owner up 'for the winter season, and [they] may give two or three parties on the strength of these humourists.' Using press reports, original sketches and prints held by the Harvard Theatre Collection at Houghton Library, this paper seeks to recover a history of artists' interest in recording audience sensations and reactions, and then to consider how such depictions contributed to broader perceptions of playhouse conduct.

Arthur Sullivan's Cosmopolitan Dramaturgical Ideal

James Brooks Kuykendall
University of Mary Washington

With the turbulent genesis and triumphant premiere of *The Mikado* (1885) behind him, a reflective Arthur Sullivan left for California to visit his all that remained of his family. In a much-quoted interview with the *San Francisco Chronicle* from July of that year, the composer discussed what he considered the moribund Italian operatic tradition, and pointed toward an eclectic, cosmopolitan style mixing elements of the Italian, German, and French styles. "The opera of the future is a compromise…. I myself will make an attempt to produce a grand opera of this new school."

While Sullivan's *Ivanhoe* (1891) has been the natural focus in any investigation considering Sullivan's realization of this goal, this paper considers a range of works in Sullivan's later years that explore a variety of creative solutions to this "compromise": the cantata *The Golden Legend* (1886)—the first work from Sullivan's pen after this manifesto; his last collaborations with W. S. Gilbert; his late Savoy Operas with other librettists; and his Alhambra ballet *Victoria & Merrie England* (1897). While all of these works exhibit what Michael Beckerman has termed the "iconic mode" as a particularly English dramatic approach, they reveal also a fluent international stylist at work.

Before She Wore the Breeches: Madame Vestris and her Drury Lane Début, 20th February 1820

Georgina Lock
Nottingham Trent University

Three weeks after George III died (29th January 1820) and three days before the Cato Street Conspiracy (23rd February 1820) Lucia Elizabeth Vestris (1797–1856), recently returned from performing at the Italian Theatre in Paris, made, allegedly, "her first appearance on the English stage" (The Times, 21st February 1820). The play was James Cobb's popular comedy *The Siege of Belgrade* (1791) and Vestris sang solos, duets and choruses, danced and acted in the role of Lilla, a Serbian peasant, who, declining to marry her village's Moslem magistrate, escapes the Turkish general's harem and marries her beloved countryman, Leopold. This paper considers how casting Vestris as Lilla, a role which (Signora) Ann Storace (1765-1817) had débuted and made her own, supported Cobb's comedic treatment of conflict, ethnicity and culture and appealed to the London audience and critics in February 1820. Also explored is what performing Lilla brought to Vestris's professional persona and her later theatrical output.

Riding the Three Tygers of Sex, Society and Showbusiness: An Appraisal of the Prowess of the Margravine of Anspach (1750-1828)

Iain Mackintosh

There is no modern biography of the Margravine, which is surprising. She was known as Elizabeth Berkeley at birth, as the Baroness Craven after her marriage in 1776 to William Craven, for whom she bore seven children, and as the Margravine of Brandenburg, Anspach and Bayreuth after she married the sovereign of that principality in 1791. He was, uniquely, second cousin to both Frederick the Great and George III, After the margrave's death in 1806 the Margravine preferred to be known as the Princess Berkeley, a title conferred on her in 1793 by the Holy Roman Emperor. She visited Austria, Poland, Bulgaria, Russia, Greece, Italy, Portugal and Turkey as well as the German states. She had a hand in the building of four theatres, three in England and one in Anspach. She spoke fluent French and translated a few French plays. Her plays were performed at her own private theatres and at Drury Lane. Her friends included Horace Walpole. The Margravine had many lovers. She was painted by Ozias Humphrey, Joshua Reynolds, Thomas Beach and George Romney. She was caricatured more than once and was once wickedly represented as an active teapot. Hence the title: Riding the Three Tygers of Sex, Society and Showbusiness: An Appraisal of the Prowess of the Margavine of Anspach. She was a success. At so much. But equally it is no surprise that Sybil Rosenfeld categorised her thus: "a vain and egotistical creature with a strong streak of exhibitionism". Make up your own mind.

The flageolet on the stage in nineteenth-century England

Douglas MacMillan
University of Oxford

The flageolet became a popular amateur's instrument in England during the nineteenth century. Whereas its prime usage was in domestic music-making, it was also employed in Quadrille bands, the Pleasure Gardens, theatres, concert rooms, and music halls My paper will begin with a brief description of the flageolet in its various forms, before outlining the salient features of its repertoire. I will examine its use in the theatres by 'solo' entertainers in the first half of the century and its use in promenade and other concerts. The core of my paper will be a discussion on the use of the flageolet in theatres and music halls by serio-comic and comic artists as well as professional musicians and amateur players. Of particular interest is the formation in the latter years of the nineteenth century of bands of all-female musicians which included flageolet players when the playing of wind instruments by women (particularly in public) was not encouraged. Finally, I will note the changes in the 'social status' of the instrument as it passed from the upper class drawing room to the more cosmopolitan middle- and lower-class environment of the music hall.

Did Theatre legitimise the Raj?
The case of the Delhi Durbars and the myth of Indian control

Olivia Mitchell
Loughborough University

This paper reports on some early findings from my doctoral research on the representation in visual culture of India and Indians using sources that include theatre, early film, photography and print journalism. This paper, specifically, focuses on the period between the 1857 Uprising and the third Delhi Durbar of 1911. The paper examines the cultural shift in perceptions of India and Indians displayed on the London stage – ranging from their depiction as 'barbarians' in theatrical response to the Mutiny in the late 1850s through to the making of a collaborative Anglo-Indian stereotype core to early twentieth-century filmic representation. Therefore, the paper explores the invention of a hybrid culture, as shown by the transfer from the epic or melodramatic theatrics such as *The Storming and Capture of Delhi* at Astley's Amphitheatre, to the documentary nature of durbar films shown at the Finsbury Park Empire, and many other London theatres, as a part of variety shows and music hall performances. The myth of the mysterious, exotic Indian was damaged by the events of 1857, yet throughout the late 19th century, the myth was being gradually rewritten to include Indian voluntary subservience. Carefully crafted visual and performance culture enabled the manufacture and representation of an empire of consent. I will examine the extent to which cultural representations on stage, including the perpetuation of stereotype, legitimised Imperial rule for the British masses; and how technological developments facilitated such representations, especially as popular visual culture shifted from stage broadcasting to carefully manufacturing depictions in film.

English theatre through the lens of its reception in the Netherlands in 1814

Laila Cathleen Neuman
Leiden University

When the end of the Napoleonic Wars reopened communication between England and the Netherlands, a large group of artists from various English theatre companies came to perform in Amsterdam. Several of their performances at the German theatre were witnessed by the famous Dutch actor and painter Johannes Jelgerhuis, who later performed alongside them in Thomas Dibdin and John Fawcett's *The Secret Mine,* one of the two equestrian melodramas staged at the Stadsschouwburg of Amsterdam, which had been completely transformed for the occasion. Having written and illustrated a journal documenting the performances of a group of French actors in Amsterdam three years earlier, Jelgerhuis now created a new journal to record his experiences with the English actors. This manuscript, presently in the Special Collections of the University of Amsterdam, provides a unique view of English stagecraft of the time, from an experienced, non- anglophone man of the theatre. By comparing this manuscript to other works of Jelgerhuis, both published and unpublished, this paper will throw light upon the way English theatre and the new genre of equestrian melodrama were received in the Netherlands, and on aspects of performance practice in Amsterdam and London.

Product Placement on the London Stage

Kate Newey
University of Exeter

Product placement was a regular feature on the Victorian stage, long before iPhones or Coca-Cola or Ford cars were pushed into Hollywood films and broadcast television. A fascination with the blurring of on-stage and off-stage realities is a characteristic of Victorian stage realism, and an indication also of its commitment to the materiality of the stage and performance.

This paper will explore the localism of London pantomime, and (via Thing theory and Jane Bennett's notion of 'vibrant matter') its 'thingness' as a way of connecting the stage and the street. In the East End of London especially, pantomimes each year featured stage settings, dialogues, and action which put the street outside the theatre onto the stage, and made fun out of this recognition. In this set of theatrical practices, pantomime was part of a culture of accommodation and control of the modern city, and contributed towards a making of Victorian theatrical realism (pre-Naturalist, and pre-Stanislavski). By making fun from urban culture and its practices, pantomimists and their audiences alike were involved in the transformative processes of modernity to an urban consumption culture by the end of the nineteenth century.

'Her First Appearance in London': Pathways to Performance

Janice Norwood
University of Hertfordshire

In *The Road to the Stage* (1836) Leman Rede offers advice to aspirant actors on how to obtain an engagement and observes 'Many provincial situations are preferable to London ones' because of the superior monetary rewards they yield. Nevertheless, the stages of the English capital were the destination of choice for the majority of those with professional acting ambitions. Rede's text provides the names of theatrical agents as well as plentiful recommendations on working arrangements and performance, but is oddly silent on training opportunities. In this paper I examine the relative advantages of various routes onto the stage by focusing on the experience of a number of actresses who made their London debuts in the mid nineteenth century. Some had developed theatrical skills though amateur performance or by giving dramatic readings, while others learned their craft during engagements in provincial theatres or by paying for tuition from an experienced professional performer. The featured case histories show different training choices not only influenced the actresses' initial reception but could also have career-long implications. By highlighting the crucial role provincial theatres played, these examples also bring into question the presumed paramount position of London as the centre of the Victorian dramatic industry.

Drama and Music at "The Grecian," a 19th-Century Northeast London Theatre

Michael V. Pisani
Vassar College

In the 1990s, a huge cache of music (now at the BL) was expunged from the basement of Drury Lane Theatre. It contained the entire orchestra library of the Grecian Theatre, City Road, having been dragged over by its former music director Oscar Barrett when the theatre was sold in 1882. The Grecian, known previously as "The Eagle Saloon" for its musical entertainments, was managed since 1851 by George Conquest, acrobat and playwright, who, with his wife and children ran the company as one of London's last exclusively stock theatres. With a varied repertoire of melodramas, ballets, and pantomimes the Grecian aimed to attract "respectable families" and to transform the theatrical tastes of the "local habitués." Dramatic music was sometimes borrowed and copied from other theatres, such as *Ingomar the Barbarian* (from Glasgow) and *The Orange Girl* (from the Surrey). But Barrett himself wrote quite a bit of music, also expanding the orchestra from 10 to 15 musicians. Using source documents consisting of playbills, eyewitness accounts, and orchestra parts played and annotated by the musicians, this presentation will include statistics of the theatre, analysis of the repertoire, as well as visual materials with drawings of the Grecian at various stages of its development.

Stage, Street, Garden, or Parlour: Ubiquitous Songs of Nineteenth-Century Britain

Georgina Prineppi
University of Oxford

The nineteenth century has been characterised as an era of musical dichotomy and divergence: it saw public concerts in cavernous halls and intimate parlour recitals; it saw the rapid expansion of orchestral performance forces and the development of a fascination with the simplicity of solo piano; it saw the rise of virtuosic professionalism and the expansion of domestic amateurism. And in the midst of these polarities, a qualitative distinction arose, differentiating 'serious' repertoire from that which was 'popular'— music that proved generally appealing but artistically vapid. In the early nineteenth- century, however, this fracture had not yet deepened into a trench, and in Britain, the soundscape was defined much more by unity than division.

This paper will explore the surprising versatility of British song in the early nineteenth century, focusing on a series of unstudied chapbooks from the Bodleian Library's Harding Collection that forge explicit connections between songs of the street, the pleasure garden, the Royal theatres, and the parlour. It will examine this fascinating 'crossover' repertoire, considering the societal conditions and musical characteristics that allowed songs to migrate freely among diverse social classes and performance spaces, and exploring how performance context affected their sound, purpose, interpretation, and meaning.

'Will you allow me to repudiate the cant word "sensation"' Sensation Drama, 1860—1880

Beth Palmer,
University of Surrey

Joanna Robinson
University College Cork

'Will you allow me to repudiate the cant word "sensation" attributed to me in *The Times*', wrote Dion Boucicault in a letter 'To the Editor of the "Times"' in 1862. The term, he explains, refers to a dramatic genre that owes its 'value to one trick effect, called a "sensation scene."' In his opinion, however, '[i]t is a bad word'. Certainly, defining sensation theatre in relation to one dramatic effect is limiting. While scandalous plots and special effects are major ingredients of the genre, this paper picks up on Boucicault's argument to explore why this spiciness is not straightforward. Drawing on research that forms the basis for a new anthology of sensation dramas (forthcoming with Edinburgh UP), this paper will examine writing from famous and lesser-known playwrights, men and women, and produced for East and West End London playhouses. In reintroducing neglected texts into the dramatic corpus, both the anthology and the paper take a broad view of sensation as a multi-layered genre, supported in particular by archival research in the British Library's Lord Chamberlain's Collection.

The 1871 lease of the Theatre Royal Haymarket to John Baldwin Buckstone: an extraordinary document of ordinary theatre business.

Marcus Risdell
Independent Scholar

Vanessa L Rogers
Rhodes College

John B Buckstone took over the management at the Theatre Royal Haymarket in 1853, assuming control from Benjamin Webster who had been manager since 1837. They had both served in the company of David Edward Morris who as proprietor and manager had built the new Haymarket Theatre in 1821. Morris died in 1842, his estate passing into trust on behalf of his widow, and the 1871 lease (now in the Library at the Garrick Club) formed an agreement between Buckstone and Maria Sarah Drummond (she had remarried in 1844). This lease outlines the arrangement between the two parties and includes a room-by-room inventory of the theatre. It describes the items accumulated throughout half a century of constant use at a theatre noted more for continuity of theatrical practice than for spectacular change, as typified by its adoption of gas lighting only in 1853, "in consequence of some absurd prejudice of the proprietor of that theatre, who bound the lessee to adhere to the old-fashioned method of lighting with oil." [John Timbs, *Curiosities of London*, 1867] In this paper, we will examine the peculiarities of the arrangements of the lease and give special attention to the music and dance holdings which feature prominently in the inventory.

Sullivan and the Influence of Contemporary Continental Opera

Martyn Strachan
Open University

While Gilbert's libretti often had topical references within them, Sullivan, keeping abreast with developments in the operatic genre in Europe, also made references to the work of his contemporaries, most often those from France. He had been involved in editing operatic vocal scores for Boosey & Co. from the mid-1860s to the mid-1870s, including both Gounod's *Faust* and *Mireille*. However, he greatly admired the music of Bizet and *Carmen* in particular, and was also aware of the work of Andre Messager. This paper attempts to identify the traces of these influences in Sullivan's music and discusses their significance in the wider context of music for the Victorian stage.

Biographical Note:

The Female Voice of the Garcia School
Research on opera vocal techniques from a gender perspective

Ingela Tägil
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The purpose is to analyse gender aspects in opera vocal technique and determine how the dominance of the male vocal aesthetic in opera technique affects female voices. Manuel Garcia (1805–1906) was most influential as singing teacher at the Royal Academy in London and therefore important to the London opera stage during the 19th century. Despite his aim to improve male voices, Garcia and his successors had more success with female singers. I believe that Garcia's vanished techniques *coup de la glotte (hard tone onset), lateral breathing support (higher breathing support than used today) and voix blanche (high larynx position)* are significant factors to their success especially with high sopranos and coloraturas.

The material consist two parts: 1) recordings of singers from the Garcia/Marchesi school from the early twentieth century. 2) Vocal experiments with seven sopranos, three professionals and four opera students. I found that Garcia's techniques may be useful to sopranos especially in bel canto repertoire and earlier operas. The project consists gender-critical discussions of opera and voice, conducted originally mainly by Susan McClary and Carolyn Abbate.

An Italianate Dilemma, an Unusual Modulation, and the Musical Consequences; *Or*, Bellinis for Two

Benedict Taylor
University of Edinburgh

A notable feature of Sullivan's first operatic collaborations with W.S. Gilbert is the extent to which overt parody of continental operatic models is present – a feature which declines dramatically in the years after 1880. Perhaps the most celebrated parody of all is found in the first surviving Gilbert and Sullivan opera, *Trial by Jury* (1875), whose sextet 'A Nice Dilemma' has been heard to send up earlier *ottocento* ensembles in Bellini and Donizetti. The similarities in melodic construction and general 'groundswell' effect have often been observed; what has more often gone unremarked upon, however, is the striking modulation at the climax of Sullivan's piece, which foreshadows similar colourful harmonic digressions in the first act finales to his following three operas. This paper explores the elements of the Italianate 'dilemma' ensemble present in Sullivan's early comic operas and the consequences the composer drew from them. It is shown how what initially served as a parodic impulse became integrated into Sullivan's general operatic idiom, whereby in *H.M.S. Pinafore* no sign of the original dilemma ensemble remains, but its distinctive modulation can still be found in the final *stretta* of the Act I finale, now allied to music of characteristically 'English' flavour.

Where Jane Austen sat: the sociological constraints on performance meaning

David Worrall
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We don't know much about either the social make-up of Georgian theatre audiences or, perhaps more importantly, how they occupied auditorium space relative to each other.

From 1813, Drury Lane kept detailed records (now in the Folger) of Box occupancy as a part of its post-rebuild management make-over. This required the Box Keeper to write into pre-printed, nightly, seating plans the name of the person responsible for taking the box, sometimes accompanied by their address. Most of the names cannot be identified but some can be deduced. 'Mr Austin[sic]' on the 5th March 1814 must be Jane Austen's brother, Henry, since we know from Jane's letter to her sister, Cassandra, on 2nd March that 'Places are secured at Drury Lane for Saturday, but so great is the rage for seeing Kean that only a third and fourth row could be got; as it is in a front box, however, I hope we shall do pretty well.' They saw Edmund Kean playing Shylock in *The Merchant of Venice*. They sat on the 'Prince's Side,' 'Stage Box 13.' The seating plan does, indeed, reveal that it was 'a front box,' very near the stage, probably offering a particularly good view of the top of Kean's head. The box record show that the Austens were a party of six (seated three and three in the third and fourth rows). In front of them sat the twelve strong party of 'Lady C[ecil (sic)] Copley' (d.1819), the divorced and remarried, ex-Marchioness of Abercorn. Right at the back of the box was the solitary 'Mr. Hoare,' possibly Prince Hoare (1755-1834, 'Prince' was his given name), fellow of the Royal Society of Antiquaries and Royal Society of Literature, writer on the development of the arts and a successful Drury Lane playwright of the 1790s (with Storace, *No Song, No Supper*, etc. etc.).

A married female divorcee aristocrat. A not-so-well-known provincial spinster novelist. A bachelor from London's cultural establishment. What on earth would they find to talk about? And much could they possibly see and hear? After all, nineteen of them were squeezed into the same box.

Such records give us a powerful insight into theatres as social spaces and act as constraints on the assumption that the programme, the performers and the performances were necessarily the most memorable things about the evening as far as audiences were concerned.

The Boer War (1899-1902) on Stage, on Screen and in Song: a multimedia(ish) tour of London's entertainment industries

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The Boer War (1899-1902) has been called the 'first modern media war' with good reason. Several important studies have demonstrated the vital role of the press in disseminating information to a public thirsty for up-to-the-minute news. Newspapers sought not only to convey knowledge, but to influence public opinion – indeed, several political historians argue that the jingoism unleashed by war reporting meant the 'Khaki' general election of 1900 could conceivably be described as a referendum on foreign policy. We know the Conservatives and Unionists won. However, we also know from a variety of contemporary accounts that the press was only one factor in the creation of patriotic fervour in response to the war (especially around the reliefs of sieges at Mafeking, Kimberley and Ladysmith). These accounts cite the theatres, the music halls – and other arenas for mass spectacle and entertainment such as fairgrounds, circuses and pleasure gardens – as crucial to the promotion of patriotism. The vast array of performance industries in London propagated popular imperialism far more widely than print culture alone. By undertaking a tour of London's performance venues, indoors and out, this paper tests the theory that the immersive experience of performance culture itself merits analysis as a vital genre of broadcasting.