I propose a paper deriving from my investigation of the Brady Collection of theatrical ephemera, held at Christ Church College Oxford. I interrogate this uncatalogued collection for what it reveals about the role of theatre, as represented by thousands of theatrical portraits and a large body of toy theatre plays and figures, derived from the London stage in the nineteenth century, in the formation of a British, and beyond that an Imperial sensibility.

The collection of theatrical portraits, music covers and toy theatres is the creation of an obscure individual who wa s a product of one of the middle-class families that staffed the British Empire. The materials contributed to the aesthetic and moral 'in-

Yonge, "Womankind," 17, January 1874). I want to understand how that emotional and imaginative appeal are discursively harnessed. My hypothesis is that the glamour and excitement of the London performance world became a moral and emotional patterning for British middle -class boys like Brady. Such sources implanted structures of feeling that shaped their attitudes to right and wrong and to black and white, in all senses. So the vicarious enjoyment of London theatre was a tool by which new members of the ruling group were ac culturated within middle class British and Imperial society.

is Professor Emerita of the University of London. Her most recent book is an edition of plays from the early works of Charles Dickens, published by Oxford University Press; beforethat Cambridge UP published
and .

The London season of1832 was quite remarkable in the history of the London Italian opera. The season was managed by Thomas Monck Mason, an imaginative man, but with little financial acumen and no experience in opera or, indeed, theatre management. After the season ended, hewas made bankrupt and the conduct of his season became a matter for the Dramatic Committee. As well as the usual stresses of an opera season, Monck Mason had to contend with the arrival of cholera in the capital and the public response to the Reform Bill.

stage and promote Italian opera in Italian, and imported German opera in German performed by Germans, and French opera in French performed by French singers. Both of these things were firsts. The repertory was equally unusual; the German company brought the first staging in London of in German and the first , which the French company brought the new

Shamus O'Brien

The comic opera by Irish-born composer Charles Villiers Stanford (1852 1924) was completed in 1895 and is the most successful of his operas in terms of its reach and continued performances. The premier performance conducted by Henry Wood at the Op éra Comique in London on 2 March 1896 began a run of 82

formed to take the opera on a tour of England and Ireland in 1896 which was followed by performances in America including on Broadway and further performances in England and Ireland in 1897.

(1814 1873) and the libretto was written by Irish playwright George H. Jessop (1852

village of Ballyhamis, Co. Cork in the aftermath of the 1798 Rebellion in Ireland. Pre-

land.

No other opera by Stanford received so many performances in the initial years after its composition and the initial performances at the Op éra Comique were featured in both national and international newspapers. This paper will consider the genesis of the work, the biographies of cast members and reception of the initial performances in London. It seeks to ascertain if the opera had an entertainment or political appeal to its audiences considering its Irish subject matter. It will draw on reviews of performances across England, Ireland and America for purposes of comparison, demonstrating differences in international reception of the opera.

is a Musicologist and Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. Her main research inte rests lie in nineteenth and twentieth century English and Irish music. She is also a composer and an Irish traditional musician and a director of the Oriel Traditional Orchestra. As a performer she has toured North and South America, France, Canada, Scotland, Norway and England and has released an album of compositions entitled (2017) along with Daithí Kearney. Her recent publications include contributions to
(2019), (2019), the
(2019) and AISHE-J (2021).

Personation; or, Fairly Taken In

Marie Du Camp, later Maria Kemble, was celebrated on the London stage as an actress, singer, and dancer. She also found success as a writer of dramatic works, though her oeuvre is small and has received limited scholarly attention. This paper offers a close look at , an afterpiece first performed in 1805. Du Camp not only wrote , but performed in it and delivered the epilogue. She ered the epilo

Augustus Pugin (1812-1852) was one of the most influential architects and designers in nineteenth-century Britain. More than anyone else he was responsible for the Gothic Revival, a major influence on nineteenth-

CHARLES: Now, if had only played part half as well, you have passed for a woman.

[.]

(William Collier, , 1844)

-riding huntswoman, Lady Caroline Butler, the latest in what became her long career of gender non-conforming and flirtatiously cross- -spirited stage persona and her famously musical l
repertoire was an intertheatrical complex of plays, building upon her past successes and variously seeking to expand or retract the limits of acceptable gender performance in response to shifting critical attitudes.

-consciousness, Mary Anne Keeley was renowned for her restrained naturalism, a reputation enhanced by her

teenage roles she continued t nd
Bob Keeley was also famous
tude. Mary Keeley described iment of Sairey Gamp in Dick

look. It was the character dra ens, though without caricature or th

This paper will consider a rang mances by Mary Keeley, Robert Keel
Louisa Nisbett, looking at wha ed and what brought into conscious
How far were the real-
meaning-making? What might ormances reveal about audience
expectations, acting styles, cr works, and the complexity
bility of Victorian conceptions

This paper aims at analysing how Italy and the Italians were portrayed in Victorian

(1860). This paper argues that such burlesques contributed to the formation and diffusion of common stereotypes, according to which Italians were perceived as street vendors, itinerant musicians, or shady brigands, mirroring the caricatures published in the illustrated journals of the time such as and . Following on from my presentation at

elled Bri -centric stance. Indeed, this paper will investigate whether and how such Anglo -centrism affected the representation of Italy and the Italians in Victorian operatic burlesques: on the one
lesque enabled the stereotyping of Italy and Italians; on the other hand, I will evaluate

Architect E.W. Godwin (1833-86) has long been recognized as an important figure in the Victorian theatre. Previous scholarship on Godwin and stagecraft has focused on his role as stage and costume designer. He has been recognized for bringing a new commitment to archaeological research, historical accuracy and visual realism to stage settings. This paper concen-

his career, he designed at least nine new theatres. Although none of these were built, a set of drawings survives for a proposed Comedy Theatre, planned for the Strand in London. Ab-

Hayes has received grants and awards from the American Institute of Architects, the American Architectural Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, the Paul Mellon Centre for Studies in British Art, New York State Council on the Arts, the European Architectural History Network, the MacDowell Colony, and Yaddo. A Visiting Fellow at the University of Cambridge in 2009 and 2013, he is now a life member of Clare Hall.

From 1861-3 Jules Léotard performed in London to popular acclaim, establishing a craze for aerial action and pioneering flying trapeze. Having already performed in

tional entertainment capital cemented his reputation as a celebrity. It is often taken as a given that Léotard made a spectacle of his body, but his costume and performance style was remarked upon for being simpler than many other acrobats. In this paper, I will explore how he made a spectacle of his body, the role of spectacle in his celebrity and what understanding his bodily spectacle reveals about the nineteenth century. Precisely because he did not speak multiple discourses clung to his body enabling a range of audience interpretations. In this paper, I will touch on a variety of debates including the tensions around the morality of risk versus thrilling excitement, his unmechanised appearance in spaces that relied on industrialised gas and glass, as well as how his costume displayed a physique that drew associations with species progress and Muscular Christianity. At the same time as considering the broader debates his body attracted, I will also consider the mechanisms of aerial spectacle, relating issues of immersion and fantasy to the kinaesthetic fantasy of aerial reception.

is a Postdoctoral Researcher at the University of Exeter. Using a range of approaches that range from examining spatial practice to theories of how bodies process movement, her research focuses on the history of aerial practice and its audience reception. Her monograph, has recently been published by Routledge. Her work has also been published in , and edited collections.

Shamus O'Brien

In 1896, a comic opera entitled
Comique. Based on an Irish ballad, it became an instant hit, and was the first comic opera about Ireland to be debuted in London. The timing of the production may ac-

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the division of the Irish Parliamentary Party. The Irish Question subsided, as did public debate on it.

While many studies explore Irish figures in standard drama, comedy and music-hall in nineteenth-century England, very little attention has been paid to comic operas a genre that gained growing popularity with London audiences since the second half of the nineteenth century. In particular, the operas of the famous duo Gilbert and Sullivan became a lasting cultural phenomenon.[1]

This paper examines Charles Villiers ise as Irish, by hiring a host of Irish writers, musicians and performers for the production, as well as featuring many common images of "Irishness" in the performance itself.

even dominated - by a gallery of nineteenth-century prints which show his Amphitheatre, where equestrian displays take place under a crystal chandelier before three tiers of packed galleries rising above a fashionable ringside audience as in the 1808 Ackermann print by Pugin and Rowlandson.

However, we are travelling back some 50 years to a different London and the very -histor

chop away the tangle of myths and tall tales, some (perhaps many) of them, created

he subsequently gave his actors and growing stud of arena performers. And we will examine the kind of horse he rode in battle and the kind he subsequently sought for his riding school and amphitheatres, breeds so different from the English hunter and standard cavalry mount of his times, and and andnter and unu45<.3(bre)-_andgibdifuenfer(fd rJ.3(

Hamlet

During the spring of 1905, while no less than three productions of were playing on the London stage, a satirical piece published in a popular humour magazine recommended alterations to the Shakespearean tragedy, intended to make it more "agreeable" to modern audiences. Thus, the ghost of Hamlet's father was suggested, tongue in cheek, to be worked as a Maskelyne and Cook conjuring trick, who were avid opponents of spiritualism and were known to engage in exposing mediums as frauds at their .

This paper demonstrates how the theatrical experience provided a space for modernity to mediate its relationship with the supernatural, in the late long nineteenth century. For many years, the binary and dialectical models of enchantment and modernity prevailed. Science, reason, secularism, positivism and materialism were understood as modern factors that demystified and marginalized magic, religion, and mysticism. Today, however, scholars are increasingly reading occultism and modernity as compatible rather than antagonistic, and enhancement as a vital component in the making of the modern world. Through the exploration of late nineteenth-century commentators' interpretation of the ghost in
Michael Saler put it, understanding of modernity and enchantment.

is an early career scholar, who is Head of the History Department at Beit

Several scholars (Meer 2005, Waters 2007, Davis 2011, Lewis 2016) have illustrated

were key to shaping, both linguistically and visually, representations of Black characters on the nineteenth-century British stage. The unprecedented success of

would become widepread features of theatrical portraits in the second half of the century (Waters 2007, Gould 2011, Morosetti 2021). However, less explored has been the survival on the Victorian stage of a parallel mode of representation that of the noble, fairer-skinned, Standard-English- -Victorian invention which, although marginalised by the progressive affirmation of the

political implications of these rep resentational choices focusing on three playwrights in particular, William Brough, Francis Burnand and Edw1149(Bu)4(r6T)-19(foc)a6-11149(Bu)4(r6

Marino Faliero

This paper explores how Romantic authors writing for both theatrical and reading audiences in the first decades of the nineteenth century positioned themselves at the confluence of the print and theatrical markets while navigating divergent copyright restrictions, particularly when seeking to both print and perform the same works. I explore the different models of authorship produced by these overlapping yet disparate

Féerie

This paper re-examines fin-de-siècle spectacular theatre with music in London from a novel angle: its connections to Parisian commercial theatre and in particular to the French fairy play, .

The early 1870s witnessed a boom of French operetta (in English) on the London stage. At the same time, London audiences became acquainted with , and could experience both French in translation and original plays based on the model.

I argue that it is against this background that we should see the appearance, at the end of the decade, of the Drury Lane Christmas pantomime as refashioned by Augustus Harris and the Gaiety full-length burlesque. While of course these developments built on longstanding English traditions, contact with with its combination of visual excess, processions, vocal numbers, and ballet might have contributed to shape them.

The musical theatre during the first half of the nineteenth century was dominated by the Music Hall, which grew from the song and supper rooms, burlesque and extravaganza. Few, if any examples of latter two genres had any lasting power, but they provided the fertile soil from which grew the partnership of Gilbert and Sullivan and later, the development of musical comedy. This paper traces several of the

elements that enabled their joint productions to achieve a permanence unknown in

nscended previous genres, such as burlesque, but also ended up creating their own.

was born in Kent and educated at Napier College, St Andrews University and the Open University, where he completed a doctorate in 2018. He studied organ with W. O. Minay and Philip Sawyer and piano with Sandra Brown. In 1983 he became an administrator with what became the Scottish Legal Aid Board and qualified as a paralegal in 1994. In 1999 he made music his full-time occupation and since then has divided his time between teaching piano and organ and acting as an accompanist, repetiteur and organist.

An Essay on the Art of Acting