

Other literary genres

Drama

- **Old view VS new critical view**

1) A. Nicoll; J. W. Donohue; R. Fletcher.

“Closet” theatre (like most Commonwealth drama – written but not performed)

- “closet” = closed, private room or the mind
- “mental theatre”
- “lyrical drama”

2) From the 1980s, 1990s. C. Burroughs, J. Cox and M. Gamer, C. Carlson, E. Donkin, etc. “Closet” = mind of the character/s

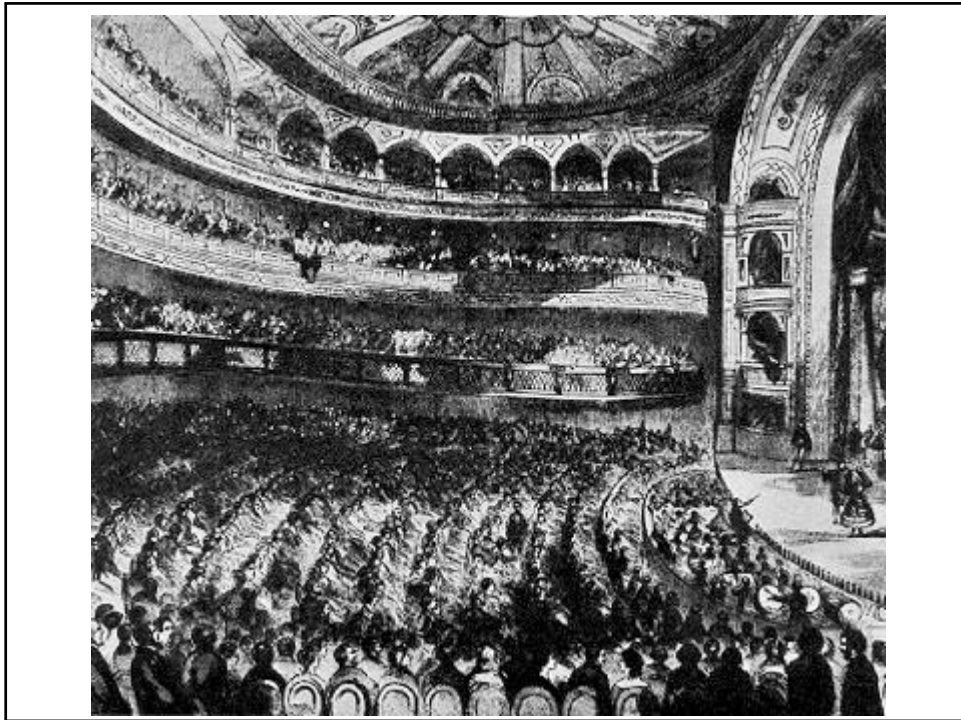
- *De Montfort, The Cenci, Manfred*, etc show a new interest in the characters' psychology and interiority
- Joanna Baillie, *The Plays of the Passions* (1798): interest in inner fragmentation; the double motif – the *aesthetics of passions*

- **Popularity and star system**

- The Kembles – "classical" style of acting (John Phillip Kemble and Sarah Siddons)
- Edmund Kean – romantic style, sacrificing dignity for emotion
- William Charles Macready – a compromise between the Kembles and Kean (he popularized historical accuracy in settings and costumes)

- **Romantic Theatre Practice and Staging**

- Theatre size increased: in 1792 the DL, under Sheridan's management, could host 3611 spectators
- Carefully and realistically painted scenery; illusion of reality, historical and geographical accuracy (plus special effects)
- The pit was renamed the orchestra and became the best seats; the upper galleries – the "gods" – were the cheapest
- Use of the closed front curtain





- **Theatre criticism**

- Romantics' great interest in the theatre as spectators and commentators (e.g. Byron at the DL)
- Greatest critic: William Hazlitt.
- Joanna Baillie: "Introductory Discourse" to her *Plays of the Passions* (1798).

The novel

- Start of 19th century:
 - Not very respectable genre
 - Sentimental
 - Predominantly "feminine" – derogative
- From about 1814
 - Turning point due to positive reviews
 - Walter Scott and Jane Austen

The Jacobin Novel

- Political and social novels used as vehicles for radical, vs status-quo ideas.

Ex:

- ❖ William Godwin, *Things as They Are; or The Adventures of Caleb Williams* (1794)

“a series of adventures of flight and pursuit; the fugitive in perpetual apprehension of being overwhelmed with the worst calamities” – an early thriller

The Gothic novel and Romance revival

The pleasure of terror

The nature of power

- Ann Radcliffe: *The Mysteries of Udolpho* (1794)
- Matthew Gregory Lewis: *The Monk* (1796)
- Mary Shelley, *Frankenstein* (1818)

The Historical and Regional novel

- Interest in the relationship man-society / social history (beliefs, customs, habits)
 - Maria Edgeworth, *Castle Rackrent* (1800)
 - Jane Austen, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816)
 - Walter Scott, *Waverley* (1814)