

Index

- Act of 1752, 60
- acting
- Garrick's style of, 61, 189
 - Gentleman's criticism of drama's potential effect on, 66
 - Hazlitt on, 169–70
 - Kean's style of, 109, 110, 112, 120, 121, 122, 124, 139, 143, 145, 146, 148, 170, 171, 189, 192, 195, 199, 200, 201, 206, 214, 217, 222
- actors
- audience's experience mediated through, 165
 - audience's knowledge of private life of, 123
 - benefit performances for, 55, 61
 - critics' starting point with performance of, 168
 - ethnic and class demographic changes and, 15
 - Garrick's Drury Lane changes affecting, 61
 - gaslight's impact on audience experience of, 149, 189
 - Hazlitt on, 154, 165–66, 167–68, 169, 176
 - human dimension of, 171
 - Hunt on independence of critics and relationships with, 92
 - Lamb on emergence of new race of, 230
 - monthly theatrical periodicals' biographies of, 75
 - positive public effects of theater and, 165
 - relationship between private and public life of, 119, 144, 146
 - reviews of. *See* theatrical criticism; theatrical reviews
 - social exchange between spectators and, 61
 - stage as primary avenue for celebrity of, 120
 - star status mentioned in reviews of, 44
 - visibility of face of, for audiences, 171
- Addison, Joseph, 28
- advertisements
- as selling point to readers, 34
 - booksellers and, 54
 - commercialization of newspapers and, 29, 32, 34
 - culture linked with, 46
 - daily newspapers and, 30, 31
 - daily theatrical periodicals with, 67
 - difficulty differentiating reviews from, 36
 - Examiner's* lack of, 60, 94
 - examples of, 34–36
 - first household product in, 54
 - front-page placement of, 32, 34, 36
 - local history of manners reflected in, 34, 36
 - multiple strains of information with, 31
 - personal and commercial in, 54
 - personal exchange in, 35
 - playbills as, 69
 - range of content of, 32
 - range of varied content alongside, 30, 46
 - reading habits attracted and shaped by, 34
 - reporters' voice in, 45
 - review size compared with size of, 37
 - reviews published near, 46
 - rhetorical divide between reports and, 45
 - satire and, 54
 - sensationalist details in, 45–46, 115
 - shift in form and number of, 34, 36, 37, 88
 - size and page area of, 36
 - standard pattern of direct address and description in, 35
 - theater as both reported event and, 28
 - theater's presence in newspapers through, 25
 - Times'* iconography for, 37
 - timing of traditional publishing process of, 31
- advertisers (periodicals), 28, 29
- advertising, 31–37
- disparate kinds of information mixed with, 119
 - newspaper revenue from, 25, 27, 51
 - newspapers' seamless metonymy of actual events and, 28
 - press as social institution and, 50
 - professionalizing of reviews and, 43
 - readers' idea of "Britain" shaped by, 27
 - readers' perceptions of theater as public experience in, 10
 - theater's presence in newspapers through, 24
 - widespread use of public signs in, 3–5

Index

255

- Agnew, Jean-Christophe, 16, 230
- allegory
 de Man's notion of, 222, 223, 225
 Hazlitt's "Indian Jugglers" and, 177, 180
 Keats's "Ode on a Grecian Urn" and, 222, 223, 224, 225
 Keats's "Ode to Psyche" and, 218
 Keats's "Ode on a Grecian Urn" and, 235
- Altick, Robert, 76
- Allott, Miriam, 234
- Anderson, Benedict, 27, 48
- Arnold, Matthew, 226
- As You Like It* (Shakespeare), 128
- Aspinall, Arthur, 50, 188
- Asquith, Ivon, 34
- associationist literary strategies, 46
- audiences. *See also* readers
 actor's face's visibility to, 171
 actor's private life known to, 123
 actors and experience of, 168
 architectural changes separating stage events from, 61, 62
 class interaction in, 63, 64, 65
 commentary as "critical companion" to, 66
 commercialization of theatrical experience and, 168
 construction of, 116
 critics' interaction with, 58
 galleries and, 62
 gaslight's impact on experience of, 149, 189
 Gentleman's criticism of drama's potential effect on, 66
 Hazlitt on actors' relationship to, 154
 Hazlitt's criticism and, 152
 Kean's address to, after disturbances, 135, 141
 Kean's controversy and reactions of, 143–44
 Kean's trial's impact on reactions of, 133, 134, 136, 140
 new performance types and, 60
 newspapers' creation of, 27–28
 Old Price riots (1809) and, 65
 playbill periodicals used by, 70
 playbill periodicals' description of, 72
 playbills and, 69
 protests predating 1809 Old Price riots by, 100
 riots against pricing and seating changes by.
See Old Price (O. P.) riots (1809)
 saving and binding of playbill periodicals by, 73
 sensationalist content desired by, 77, 146
 sense of theatrical history in playbill periodicals and, 73
 social exchange between actors and, 61
 social importance of theaters and, 100
 theater as ideal public space and, 65
 theater as inherited right and, 62, 63, 64, 65
 theater changes challenging old codes of behavior for, 62
 theater producers' relationship with, 77
 theatrical criticism standards negotiated through direct contact with, 66
 theatrical periodicals' endeavor to refine taste of, 99
- Audley, Mervyn (Lord Audley), 148
- Austen, Jane, 54, 212, 213, 233
- Baer, Marc, 100
- Bailey, Benjamin, 199, 224
- Baker, Herschel, 188
- Barker, Hannah, 25, 26, 27, 50, 51
- Barker-Benfield, G. J., 168
- Barnes, Thomas, 111, 130, 146
- Bate, Jonathan, 117, 149, 232
- Bate, W. J. [Walter Jackson], 187, 228, 229, 230, 231, 232
- Baudelaire, Charles, 235
- Beatrice role, Shakespeare, 96
- Beattie, James, 218
- Beaudry, Harry, 229, 231
- Beckett, Samuel, 226
- Beggar's Opera, The* (Gay), 66, 159
- Behrendt, Stephen, 59
- Bell, John, 54
- Benedick role, Shakespeare, 96
- benefit performances, for actors, 55, 61
- Benjamin, Walter, 16, 185
- Birmingham, Ann, 5, 16, 99, 116, 168, 189
- Biographia Literaria* (Coleridge), 121, 165
- Bishop, Elizabeth, 226
- Black, Jeremy, 50, 52
- Blackwood's Magazine*, 193, 204, 230
- Bloom, Harold, 16
- Blunden, Edmund, 106
- Bohstedt, John, 100
- Bolton, Betsey, 17
- booksellers
 ad size and placement and, 54
 periodicals sold by, 35, 76, 103
- Booth, Junius Brutus, 71
- Bourdieu, Pierre, 9, 19, 103
- Bourne, H. R. Fox, 51, 93, 188
- Bratton, Jacky, 15, 19, 111, 113, 130, 148
- Brewer, John, 5, 6
- Britain, newspapers' shaping of readers' idea of, 27
- Bromwich, David, 160, 185, 186, 231
- Brooks, Cleanth, 220, 234
- Brougham, Henry, 179, 180

- Brown, Charles, 192, 198, 234
 Browning, Elizabeth Barrett, 226
Brutus (Payne), 89, 199
 Burke, Edmund, 2, 26, 212
 burlesque, 167
 burletta, 60, 70
 Burgess, Miranda, 147, 233
 Burney, Frances, 13, 211–16, 217, 233
 Burwick, Frederick, 15, 19
 Byron, George Gordon (Lord Byron), 14, 17, 19,
 146, 151, 189, 193, 230
 Byrne, Paula, 233
- Campbell, Colin, 16, 53
 Canning, George, 179, 180
 Caputo, Nicoletta, 99
 caricatures
 Cruikshank's portrayal of Kean and Mrs. Cox
 in Kean's dressing room in, 125
 Drury Lane's commercial reliance on Kean
 shown in, 125, 128
 Kean trial and, 110, 125
 Kean's portrayal in theater costume in, 125
 support for Kean in, 128
 Carlile, Richard, 56, 78, 144
 Carlson, Julie, 7, 9, 154, 217
 Cavanagh, John, 179, 180, 181
Censor, The, 103
 censorship
 Byron's work and, 19
 press and, 51
Champion, The
 Hazlitt's reviews in, 159, 167, 171, 173, 199
 Kean reviewed in, 122, 123, 192, 231
 Keats's reviews in, 13, 192, 200, 203, 204,
 205, 231
 Chandler, James, 7, 47, 51, 153–54, 215, 217,
 218, 226
Characteristics (Hazlitt), 175
Characters of Shakespear's Plays (Hazlitt), 152,
 173, 202
 Charles I, King of England, 51
 Charles II, King of England, 60
 Chatham, John Pitt, 2nd Earl of, *Times* letter of,
 38, 39, 42, 55
 Chaucer, Geoffrey, 202
 Chesterfield, George Stanhope, 6th Earl of, 228
Childe Harold (Byron), 189
 Christensen, Jerome, 2, 51, 151
 Christie, Ian, 100
Chronicle. *See Morning Chronicle, The*
 Cibber, Colley, 150
 Clarke, Charles Cowden, 1, 231
 class relations
 audience interaction and, 63
 Kean's controversy and, 112, 116, 143–44
 theater and, 2
 theater riots and, 63, 64, 65, 100
 theatergoers' divergent interests and, 111
 theatrical experience and, 135
 classical culture, and Keats's poetry, 193, 197,
 230, 233
 Clive, John, 52
 Cobbett, William, 48, 56, 78, 144, 179, 180, 183
 Cockney culture
 Blackwood's reviews and, 193
 Hazlitt's reviews and, 186
 Hunt and Keats associated with, 12, 93
 influence of, 9
 Kean's acting style and, 110, 211
 Keats's poetry and, 13, 197, 214, 225, 230, 233
 Keats's review of Kean and, 204
 late Romanticism's historical sense and, 215
 London's theatrical world and, 98
 sociability and intellectual work hand-in-hand
 in, x
 sociability of theater and, 217
 suburbs' role in construction of, 19
 coffee houses, 53, 101
 daily newspaper growth and, 29
 Lamb on joys of, 23
 Coleridge, Hartley Nelson, 54
 Coleridge, Samuel Taylor, 160
 anti-Jacobin political philosophy in plays of, 8
Biographia Literaria of, 121, 165
 Cavanagh's style compared with, 179, 180
 fears about social tensions and possible
 revolution and, 26
 Kean's acting style and, 109, 121
Lyrical Ballads of, 8, 50
 prose style of, 160
 theatrical sensationalism and, 165
 Colley, Linda, 49, 51
 Collier, John Dyer, 158
 Colman, George, the younger, 105
 Columbine (pantomime character), 105
Columbine and Weekly Review, The, 88, 90, 105
 Comédie-Française, Paris, 61
 commercialization of newspapers
 ads and, 29, 32, 34
 early morning publication of, 32
 free-press narrative and, 58
 Hazlitt's response to, 152, 154, 155, 161, 163, 189
 morning newspapers and, 29
 new class of readers and new form and, 30
 partisan politics involvement and, 50
 readers and, 152, 153
 timing of traditional publishing process and, 31
 traditional narratives of newspapers in public
 life challenged by, 29

- commercialization of theatrical experience
 audiences and, 168
 critics' resistance to, 60
 Hazlitt on, 159, 166–67
 Kean's controversy and impact of, 112
 newspapers and, 159, 160
 theatrical periodicals' views on, 66
 transition to, 65
*Complete Defence of Kean against the Unmanly
 Attacks of "The Times"* (pamphlet), 151
 constructivism, 225
 consumer culture
 Hazlitt's invectives against, 189
 individual identity in, 110
 consumer revolution, 5, 52, 186
 consumption
 coffee houses and daily newspaper expansion
 related to, 29
 newspapers' daily ritual of, 29, 47, 52
Conversations of James Northcote (Hazlitt), 156
 Cook, Jon, 160, 187, 188
 Cooke, George Frederick, 43, 44
 Corcoran, Brendan, 232
 Coriolanus role, Shakespeare, 123, 173, 200
 "Court of King's Bench turn'd into a Cock pit,
 The" (caricature), 125
 Covent Garden Theatre, London
 competition and changes for audiences'
 experiences in, 61
 free admission for reviewers at, 43
 Keats's "Fragment of Castle-builder" and, 195,
 196, 197
 Keats's pun on name of, 229
 Kemble's management of, 143
 Kemble's performances at, 194
 newspaper publication of playbills of, 69, 76
 obligations of theater managers at, 64
 Old Price riots (1809) and, 6, 44, 63, 64, 65, 101
 renovations and rebuilding of, 3, 61
 reviews of performances at, 46, 83, 84, 143
 theater patent held by, 60
 theatrical dailies and, 69
Times theatrical ads for, 36
 weekly theatrical magazines and, 76
Covent Garden Theatrical Gazette, The, 67, 71,
 73, 102
 Cowper, William, 50
Cox v. Kean. *See* Kean's trial
Cox versus Kean (Fairburn), 114, 116–18, 119
 Cox, Charlotte
 caricatures' portrayal of, 125, 127, 128
 Kean's relationship with, 110
 love letters of, 114, 117, 118, 131–33, 134, 139, 142
 Cox, Jeffrey, 11, 18, 106, 214, 219, 230, 231, 232,
 233, 235
 Cox, Robert Albion, 11, 110, 114
 criminal conversation (crim con) trials, 115, 116
 Crafton, Lisa, 233
Critic, The (Sheridan), 58
*Critical Essays on the Performers of the London
 Theatre* (Hunt), 95
Critical Review, 52
 criticism. *See* theatrical criticism
 critics
 anti-commercial rhetoric of, 60, 159
 approaches to reviewing Kean by, 110
 conflicts between "high" and "low" spheres of,
 159, 204
 Hazlitt on role of, 160, 165, 167
 Hazlitt's attacks on, 163
 Hunt on independence of, 92, 93
 Hunt's satiric set of rules and key phrases for,
 92–93
 Johnson on, 101
 masculine judgment of actresses and, 168
 parliamentary reporters' background as, 158
 performers as starting point for, 168
 readers as companions to, 57, 58
 role as cultural mediator, 160
 self-parody of, 57–58
 social function of, 98, 152
 theatergoers guided by, 75
 Crochunis, Thomas, 18, 121, 148
 Cruikshank, George, 125, 128
 cultural experience
 commercialism's creation of, 98
 critic's experience of cultural tensions and, 161
 daily newspapers' portrayal of theater and,
 37, 62
Examiner's reimagining of, 95, 97, 98
 Hazlitt's refiguration of theatrical experience
 and, 176
 theatrical criticism and reimagining of, 7
 theatrical sociability and, 17
 cultural negotiation, Hazlitt's model for, 154, 162
 cultural values
 appropriation of Shakespeare's words and, 117
 Kean's trial coverage and, 111, 113, 129
 culture
 ads linked with, 46
 critics and rethinking of our positions in, 10
 nation at war and military and political
 spectacle in, 2
 Romantic period and conceptions about, 5
 theater's role at center of, 59
 Cumberland, Richard, 227
Cure for the Heart-Ache, A (Morton), 83–84
Daily Advertiser, The, 28
Daily Courant, The, 28, 29, 52

- daily newspapers, 21–49
 advertising revenue for, 25, 27
 balance of useful and entertaining matter
 in, 30
 circulation of, 28
 claim of unique focus on some aspect of public
 culture by, 30
 coffee houses and increased demand for, 29
 combined discourses of range of content in, 30
 competition from Sunday newspapers and, 30
 daily ritual of consumption and, 29, 47, 52
 format and content changes from tax on, 52
 free-press narrative and, 29
 government subsidies and, 25, 51
 Hunt on problems with criticism in, 91
 interplay of objectivity and sensationalism
 in, 46
 Kean's trial coverage in, 129, 130
 new class of readers and commercial interests
 of, 30
 objectivity and attention to detail in, 40
 political commentary in, 40
 political content of, 91
 publishing trends and, 30
 range of varied content in, 30, 46
 readers' relation to public life through, 23, 31
Register's innovation of early morning
 publication of, 32
 reviews in, 59
 rhetorical divide between reports and
 advertisements in, 45
 sensationalist details in, 45–46
 social force in Romantic period of, 24
 theatrical criticism in, 24
 theatrical experience portrayed in, 37
 vision of multiple strains of information in, 31
 Wellington's and Chatham's dispatches in, 55
 working class and growth of, 29
- daily theatrical periodicals, 66. *See also* theatrical
 periodicals
 ads in, 67
 anti-commercial rhetoric of, 82
 audience behavior described in, 72
 audience-making strategies of, 66, 67, 69, 130
 defense of ideal theatrical tradition by, 75
 descriptive analysis in, 71–72
 distribution of, 103
 emergence of, 67
 growth of theatrical consumerism and, 77
 Hazlitt's writing for, 159
 intracity rivalries among, 102
 Kean's controversy and, 112
 Kean's trial coverage and, 130
 newspaper criticism similar to, 75
 playbill reproductions in, 68, 69, 70
 public's perception of plays in, 70, 71, 72
 reading habits of newspaper audiences and, 71
 self-promotion of, 67
 style of, 69
 theatrical history in, 73
 weekly and monthly theatrical periodicals
 compared with, 75
 weekly and monthly theatrical periodicals'
 criticism of, 74
 weekly theatrical periodicals' use of criticism
 from, 76
- Daily Universal Register, The*, 30, 51
 Dart, Gregory, 12, 19, 93, 233
 Davis, Tracy, 19, 120, 124, 147, 148, 149, 189
 de Man, Paul, 222, 223, 225, 235
 de Vries, Jan, 16
Death on the Pale Horse (West), 192
 Defoe, Daniel, 28, 106
 democracy, press as agent of, 25, 26
 DeQuincey, Thomas, 189
 descriptive analysis, in playbill periodicals, 71–72
 Dibdin, Charles, 104
 Dilke, Charles Wentworth, 192, 193, 228, 229
 Donohue, Joseph, 147, 167, 189, 190
Drama, or Theatrical Pocket Magazine, The,
 75, 147
 "Drama, The" (Hazlitt), 152–53, 159
Drama, The (periodical), 68
Dramatic Censor, or Critical Companion,
 The (Gentleman), 66
Dramatic Censor, The
 anti-commercial commentary in, 11, 77, 78
 Dutton's departure from, 105
 moralistic critique to transform public opinion
 in, 83–84, 90
 Morton's play review in, 83–84
Opera Glass's review style compared with, 89
 other newspapers' reviews criticized in, 79
 philosophy of, 79
 reviews in, 101
 size of, 76
Dramatic Correspondent, and Amateur's Place
 Book, The, 76, 87
Dramatic Magazine, The, 75
Dramatic Observer and Musical Review, The, 102
 Drury Lane Theatre, London
 audience protests (1775) at, 100
 commercial reliance on Kean by, 128
 competition and changes for audiences'
 experiences in, 61
 critic on audiences at, 58
 critic on commercial aspect of play choices
 at, 74
 delineation between stage and house in, 61
 Garrick's changes at, 61

- gaslight's impact on audience experience
 at, 189
 Kean and audiences at, 198
 Kean's controversy and, 110, 113
 Kean's performances at, 11, 109, 113, 120, 124,
 128, 133–35, 142, 198
 Keats and, 1
 Loutherbouurg's innovations at, 61
 newspaper publication of playbills of,
 69, 76
 renovations and rebuilding of, 3, 61
 representative public sphere aspect of, 134
 reviews of performances at, 58, 74, 80, 113, 120,
 124, 133–35, 142
 theater patent held by, 60
 theatrical dailies and, 69
 visual representations of Kean at, 125
 weekly theatrical magazines and, 76
 Drury-Lane Company, 36
 Du Bois, Edward, 191
 Dublin
 audience protests in, 100
 theatrical periodicals in, 68, 69
 Dutton, Thomas
 anti-commercial commentary of, 11, 77, 78, 87,
 89, 163
 Coleridge's style compared with, 160, 163
 critical attitude toward audience reaction in
 reviews of, 86
 degraded state of public mind described by, 84
 Hunt's style compared with, 96
 moralistic critique to transform public opinion
 by, 83–84
Opera Glass's style of review compared with, 89
 other newspapers' reviews criticized by, 79–80
 prose style of, 78
Suspicious Husband review on audience taste
 from, 84–86
 theater's moral dimension and, 88
 theatrical experience and, 77
 Eberle-Sinatra, Michael, 18, 95, 106
 Edelstein, Dan, 233
Edinburgh Dramatic Review, 68, 102
Edinburgh Dramatic Tete-a-tete, The, 102
Edinburgh Magazine, The, 159
Edinburgh Review, 27, 48, 52, 55, 106, 159, 179
 Edinburgh, theatrical periodicals in, 69, 102
 editors
 competition from Sunday newspapers and, 30
 Hazlitt's parliamentary reports and, 55
 mantra of "facilitate–record–abridge" for, 32
 melodramatic tactics to hold readers' attention
 used by, 46
 readers' theatrical experience and, 79
 rhetoric of reporting and, 39
 theatrical history in theatrical periodicals
 and, 102
Times's editorial voice and, 40
 weekly theatrical periodicals and, 76
 widening readerships and, 27
 Elliston, Richard, 96, 117, 135, 136
 Ellis, Aytoun, 53
Eloquence of the British Senate (Hazlitt), 158
 English Reform Bill (1832), 2
 Enright, Nancy, 188
 "Essay, Supplementary to the Preface"
 (Wordsworth), 193
Essay on Man, An (Pope), 54
*Essay on the Principles of Human Action,
 An* (Hazlitt), 156
 Esterhammer, Angela, 189
Eve of St. Agnes, The (Keats), 13, 197, 214
Examiner, The, 91–99
 ad-free approach of, 60, 94
Blackwood's debate covered in, 204
 circulation of, 106
 commercial daily press's influence on, 94
 founding of, 91
 Hazlitt's article on actors and acting in, 165
 Hazlitt's essays in, 169, 176, 179, 203
 Hazlitt's reviews in, 97, 152, 159, 161, 163, 164,
 166, 173, 199, 213
 Hunt's libelling of Prince Regent in, 213
 Hunt's reviews in, 96, 97, 168–69
 Hunt's success in Cockney Moment and, 93
 Hunt's theatrical criticism approach in, 95
 independence in theatrical criticism and, 92,
 93, 97
 Keats's reading of criticism in, 193, 199, 231
 major sections of, 94, 95
 occasional modes of theatrical reviewing in, 11,
 60, 155
 philosophy of, 91, 93
 primary role of theater in public experience
 and, 95
 reviewer–reader relationship and, 96
 social advocacies of, 214
 textual layout of, 94, 95
 theater criticism as major component of, 94
 uniqueness of, among London periodicals, 94
 view of theater presented in, 60, 63
Excursion, The (Wordsworth), 213
 Fairburn, John, 114, 116–18, 119, 125, 128, 130
 Fairclough, Mary, 100, 155, 181, 188
 Favret, Mary, 216, 233
 Fay, Elizabeth, 115, 116, 148
 "Fight, The" (Hazlitt), 13, 19, 155, 156, 176,
 180–84, 185

- Fisher, David, 193
 Fitzgiggiot riots (1763), London, 100
Flying-Post or Post-Master, The, 52
 “Fragment of Castle-builder” (Keats), 195–97
 France, lighting and scenery technology in, 61, 166
 Franklin, Andrew, 104
 Franta, Andrew, 206, 232
 Fraser, Nancy, 16, 147
 “Free Admission, The” (Hazlitt), 156
 free press
 as distinctly English virtue, 25
 commercial discourse of information and exchange and, 58
 continuing influence of concept of, 51
 daily newspaper reading and, 29
 Mackintosh’s speech on Peltier and, 25
 newspapers and ideology of, 25–28
 French Revolution, 9, 26, 51, 125
 Burke on, 2
 Hazlitt on, 152
 Hunt on, 106, 159
 reports and ads with sensationalist details of, 45
 theatrical tastes of public affected by, 1
 Fry, Paul, 225, 230
 Fulford, Tim, 190

 Gamer, Michael, 8, 11, 19, 55, 115, 148
 Garrick, David, 61, 65, 77, 109, 120, 165, 189
 gaslight technology, and audience experience, 149, 189
 Gay, John, 66, 159
 Gay, Penny, 233
 gender
 actresses’ female affect challenging expectation of male spectators and, 168
 criminal conversation trials and, 115
 Kean’s controversy and, 112, 116
 Kean’s trial and, 12, 111
 Kean’s trial caricature and, 125
 Robinson’s criminal conversation trial and, 115
 separation between domestic and public spheres and, 149
 theatrical experience and, 11, 135
 Gentleman, Francis, 66
Genuine Theatrical Observer, The, 102
 George IV, King of England (earlier Prince of Wales, Prince Regent)
 Hunt’s libelling of, 94, 213
 Mary Robinson’s relationship with, 148
 Gilmartin, Kevin, ix, 7, 16, 24, 48, 186, 189
 Gonda, Caroline, 149
 Goodman, Kevis, 50
 Gowen, David, 70

 Gray, Charles Harold, 101
Guardian, The, 65
 Guest, Harriet, 6, 12, 16, 110, 233

 Habermas, Jurgen, 16, 53, 147
 Hadley, Elaine, 65, 100
 Hamilton, Paul, 155, 226, 227
Hamlet (Shakespeare), 118
 Hamlet role, Shakespeare, 123, 190, 200
 handbills, 102
 Harlequin (pantomime character), 105
Harlequin, The (periodical), 88, 90, 105
 “Hart-Leap Well” (Wordsworth), 19
 Hawkins, F.W., 149
 Haymarket Theatre, London, 36
 Hazlitt, William, 25, 152–85
 actors as focus of reviews of, 154, 165–66, 167, 169, 176
 commercialization of newspapers and, 152, 154, 155, 161, 163, 189
 commercialization of theatrical experience and, 159, 166–67
 critics attacked by, 163
 critics’ role and, 160, 165, 167
 critics’ social function and, 152
 “Drama” of, 152–53
 Essay on the Principles of Human Action of, 156
 essays of, 12, 152–53, 155, 156
 Examiner essays of, 169, 179, 203
 Examiner reviews of, 97, 152, 159, 161, 163, 164, 165, 166, 173, 199, 213
 familiar style of, 158, 172
 “Fight” of, 13, 19, 155, 156, 176, 180–84, 185
 focus on experiential dimension of theatrical reception by, 163
 independence of, 163
 “Indian Jugglers” of, 13, 155, 156, 176–80, 181, 185
 journalism as central source of income and professional profile for, 160
 Kean reviewed by, 120, 153, 155, 159, 162, 163, 168–75, 199–200, 232
 Kean’s case and, 114
 Keats influenced by, 155, 203, 210, 214, 217, 223, 231, 232
 Lectures on English Philosophy of, 187
 Lectures on the English Poets of, 13, 152, 201
 methodology of, 186
 new mode of criticism devised by, 169
 new model of cultural negotiation in criticism of, 154, 162
 newspapers’ rage for conveying information and, 29
 “On Actors and Acting” of, 154, 165
 parliamentary reporting of, 12, 41, 55, 155, 158–59, 176

- political commentary by, 158
 radical causes and, 161
 range of publications publishing writing of, 159, 160, 163
 range of work published by, 152
 range of writing by, 12
 reviews of, 12, 13, 153, 157, 158, 162–75
 Romantic casuistry in criticism of, 154
 Shakespeare's assessment by, 201–2
 shifts between detailed description and affective reaction used by, 176
Spirit of the Age of, 153
 split between "high" and "low" spheres noted by, 159, 181
 standardized narrative discourse of, 55
 style of, 152, 154, 160–61, 162–63, 169, 217
 theatrical criticism approach of, 155, 160, 161, 166
 theatrical experience reconfigured by, 155, 176
 varied and responsive prose of, 160
View of the English Stage of, 152, 162, 163, 165, 190
Henry IV, Part 1 (Shakespeare), Hotspur role, 199
 Henry VIII role, Shakespeare, 120
 Hessel, Nikki, 50, 55
 Higgins, David, 188, 190
 Hill, Aaron, 101
 Hill, Thomas, 191, 192, 227
 Hillebrand, Harold Newcomb, 84
 Hindle, Wilfred, 84
 historical-materialist approach, and Keats's poetry, 193
 history, in "Ode on a Grecian Urn," 219, 225, 227
 Hoadley, Benjamin, 84–86
 Hogan, Charles Beecher, 68, 99, 105
 Holcroft, Thomas, 75
 Holland, Peter, 124
 Homer, Keats's poem on reading, 206, 207
 Hone, William, 23, 192
 Hotspur role, Shakespeare, 199
Hull Dramatic Censor, The, 90
 Humber, Alice, 130, 131
 Hunt, John, II, 60, 67, 91, 92, 93, 94, 95, 152, 161, 163
 Hunt, Leigh
 commercial commitments of theatrical press and, 91
 criticism of, 154
 Examiner reviews of, 96, 97, 168–69, 232
 Examiner weekly paper of, II, 60, 63, 67, 93, 95, III, 152, 163, 231
 Examiner's ad-free approach and, 94
 Examiner's founding by, 91
 Examiner's philosophy and, 91, 93
 Hazlitt's criticism published by, 163
 Hazlitt's theater criticism and, 99
 imprisonment for libel by, 94, 213–14
 independence in theatrical criticism and, 92
 Keats association with, 230
 Keats's poem on imprisonment of, 214, 215
 Keats's thinking influenced by, 199, 204
 News theatrical reviews of, 91, 92, 93, 95
 occasional modes of theatrical reviewing by, II, 155
 playbill periodicals and, 69, 70
 review illustrating approach of, 96
 reviewer-reader relationship and, 96
 reviewing strategy of, 169
 satiric set of rules and key phrases for theater critics from, 92–93
 significance as a theater critic, 97
 style of, 95
 theatrical criticism approach of, 95
 Hunt, Lynn, 47
Hyperion poems (Keats), 214, 219
 Iago role, Shakespeare, 163, 164
 illegitimate theater, 2, 77, 97, 109, 137, 161, 162, 176, 180, 185
Independent Theatrical Observer, The, 102
 "Indian Jugglers, The" (Hazlitt), 13, 155, 156, 176–80, 181, 185
 Ireland, playbill periodicals in, 69
Irish Dramatic Censor, The, 79
Isabella (Keats), 13, 214
 Jacobus, Mary, 6, 133
 Jeffrey, Francis, 48
 Jewett, William, 17
 Joddrel, Elinor, 211
 Johnson, Samuel, 41, 54, 65, 66, 77, 96, 101
 Jones, Elizabeth, 228
 Jones, Stanley, 184, 188
 Jones, Leonidas, 231
 Kahan, Jeffrey, 124
 Kandler, John, 228, 233
 Kaufman, Robert, 225, 235
 Keach, William, 197, 230
 Kean, Edmund, 109–46
 acting style of, 109, 110, 112, 120, 121, 122, 124, 139, 143, 145, 146, 148, 170, 171, 189, 192, 195, 199, 200, 201, 206, 214, 217, 222
 appearances in London society as extensions of roles of, 120
 celebrity and fame of, III, II3, II6, 140, 141, 145, 146, 148
 character development by, 203

- Kean, Edmund (cont.)
 Charlotte Cox's relationship with, 110
 fame and celebrity of, 121, 135
 Hazlitt on, 121, 167
 institutional forces affecting late career of, 111
 Keats and low company of, 191, 198
 Keats influenced by, 192, 208
 Keats's alliance with, 199, 228
 Keats's attendance at performances of, 198–99
 Keats's ideas about poetry and acting of, 192
 Keats's reference to, in letters, 198–99
 Kemble's acting compared with, 112, 121, 170, 173, 175
 love letters of, 114, 117, 118, 131–33, 134, 139, 142
 low aspects of middle-class life and, 191
 masculine authority of, 124
 methodical intent behind spontaneous style of, 149
 mode of self-representation of, 123
 performances as exercises in self-publicity for, 121
 reasons behind controversial aspects of, 112
 return to the stage and press coverage of, 111, 145–46
 Shakespearean roles of. *See* Kean's roles split between “high” and “low” spheres and, 195
 success of, 109
 theatrical revolution of, 146, 149
 visual representations of, 125–29, 150
 voice of, 120
 “Keen-ish Sport in Cox's Court!!: or Symptoms of Crim.Con. in Drury Lane” (caricature), 114, 125
 Kean's controversy, 109
 class and gender knowledge and, 112
Kean Vindicated pamphlet on, 144–45
 Kean's acting affected by, 124, 143
 Kean's address to audience about disturbances over, 135
 Kean's identity and, 115
 Kean's status after return to the stage and, 145–46
 new generation of O. P. and, 143
 range of press reactions to, 113
 range of print reactions to, 112
 relationship between private and public life in, 112, 114, 119, 129, 133, 134, 135, 138, 140, 141, 144, 145, 146
 Shakespeare re-imagining and, 112
 theatrical experience and, 110, 111, 113, 114, 120, 136, 137, 138, 145, 146
 use of term, 110
 Kean's reviews, 120. *See also* Kean's roles audiences' construction of, 116
 character development noted in, 203
 class relations and, 143–44
 construction of, 116
 embodiment of characters' psychological states noted in, 121
 Hazlitt and, 120, 121, 153, 155, 162, 168–75, 199–200, 232
 Hunt's *Examiner* and, 168–69
 Kean's celebrity's influence on, 121
 Kean's mode of self-representation and, 123
 Kean's return to the stage and, 145
 Kean's small stature and weak voice noted in, 121, 198, 201
 Keats and, 200–1
 public opinion cited in, 143
 relation between voice and printed text noted in, 203
 reviewers' approach to, 110
 sensation and acting style noted in, 122
 sensation in performances noted in, 122
 supporters of Kean's approach in, 122
Times' use of two reviewers for single performance in, 136
 Kean's roles, 199
 Coriolanus, 123, 173, 200
 Hamlet, 123, 190, 200
 Henry VIII, 120
 Hotspur, 199
 Kemble's Coriolanus compared with, 173
 Lear, 117, 118
 Macbeth, 117, 123, 136, 171, 190, 199, 200
 Othello, 122, 134, 147, 169, 172, 200
 Richard II, 121
 Richard III, 1, 122, 125, 133, 140, 145, 150, 168, 198
 Romeo, 198
 Shylock, 1, 120, 122, 170, 172, 199
 Timon of Athens, 124
 Kean's trial
 anti-Kean publicity surrounding, 118
 audiences in plays affected by, 133, 134, 136, 140
 caricature on Kean's portrayal in, 125
 caricature on newspapers' treatment of, 128
 conflation of trial and performance in coverage of, 133
 criminal conversation (seduction) aspect of, 115
 criticism of *Times*' coverage of, 112, 119, 138, 141–43, 144–45
 critics' reactions to, 112
 daily newspapers' coverage of, 129
 damages sought in, 115
 Fairburn's publication on, 114, 116–18, 119
 Humber's cross-examination in, 130

- Kean's address to audience about, 135, 141
 Kean's defense in, 115, 134, 135
 Kean's theatricality and treatment of, 127
 love letters in, 114, 117, 131–33
 press's shaping of social and cultural values
 and, 113
 public reaction to, 110, 113
 publications on, 114, 118
 range of responses to, 119
 reader-as-eyewitness technique in coverage
 of, 130
 return to the stage after, 111, 145
 sexual morality debate and, 111, 112, 116, 118,
 130, 141
 shifts between report and commentary in
 coverage of, 131
Theatrical Observer's coverage of, 137–41,
 143
Times' coverage of, 111, 129–37
Times' initial support in, 111
*Kean Vindicated, or the Truth Discovered with his
 Flattering Reception on Monday Evening*
 (pamphlet), 144–45
 Keats, George, 191, 198, 207, 218, 234
 Keats, John, 25, 191–227
 alliance with Kean of, 199, 228
 as both actor and audience member, 1
 classical culture in poems of, 193, 197, 230, 233
 Cockney style of, 230, 233
 embrace of a “low” social position by, 191
 encounter between “low” and “high” in poetry
 of, 195
Eve of St. Agnes of, 13, 197, 214
 “Fragment of Castle-builder” of, 195–97
 Hazlitt's influence on, 155, 203, 210, 214, 217,
 223, 231, 232
 historical-materialist approach to, 193
 humble background cited in criticism of, 193
Isabella of, 13, 214
 Kean and his low company and, 191, 198
 Kean references in letters of, 198–99
 Kean reviews of, 200–1
 Kean's acting and ideas about poetry of, 192
 Kean's case and, 114
 Kean's influence on, 192, 208
 Kean's performances seen by, 198–99
Lamia of, 13, 210, 211, 215–17, 218, 219, 221,
 224
 love of theater of, 1
 negative capability and, 13, 192, 193, 198, 204,
 210, 218, 226
 occasionalism and, 186
 “Ode on a Grecian Urn” of, 13, 197, 217,
 219–26
 “Ode to a Nightingale” of, 217, 229
 “Ode to Psyche” of, 217, 218
 ode stanza development by, 233
 “On First Looking into Chapman's Homer”
 of, 206, 207
 “On Sitting Down to Read King Lear Once
 Again” of, 206–8
Otho the Great of, 198, 199, 217
 poet as cultural intermediary for readers
 and, 192
 poetics of interruption of, 192, 206, 210,
 215, 217
 poetry of halfseeing of, 206
 reviews of, 192, 199–204
 shift in thinking related to theatrical
 experience of, 205
 smokeability and, 218
 social mobility and, 193
 split between “high” and “low” spheres noted
 by, 194, 195
 state of suspension as unfulfillment in, 232
 theatrical experience of, 1, 193, 195–99, 219
 “To Autumn” of, 217
 understanding of poetry by, 204–5
 “When I have fears that I may cease to be” of,
 208–10
 “Written on the Day That Mr. Leigh Hunt Left
 Prison” of, 214, 215
 Keats, Tom, 191, 198, 207
 Kee, James, 234
 Kelley riot (1747), Dublin, 100
 Kelley, Theresa, 222, 224, 226, 235
 Kemble, John Philip, 120
 acting style of, 112, 120, 173, 174, 175, 200
 Covent Garden management by, 63, 143, 174
 Hazlitt on, 120, 173
 Kean's acting compared with, 112, 121, 170, 173,
 175, 200
 Keats on, 200
 Old Price riots (1809) and, 63
 reviews of, 36
 rhetorical mastery of, 109
 Shakespearean roles of. *See* Kemble's roles
 Kemble's roles
 Coriolanus, 173
 hallmarks of, 146
 Kean's Coriolanus compared with, 173
 King John, 174
 Macbeth, 63
Kenilworth (play), 86
 King John role, Shakespeare, 174
King Lear (Shakespeare), 114
 Kean's Lear role in, 117, 118
 Keats's poem on reading, 192, 206–8
 King's Theatre, Haymarket, London, 36
 King's Theatre, Pantheon, London, 36

264

Kingston, John, 191
 Kinnaid, John, 186, 187
 Klancher, Jon, 10, 16, 24, 48, 55, 104, 106, 161, 184, 186, 189
 Klein, Lawrence, 110
 Kluge, Alexander, 16
 Korobkin, Laura, 148
 Kruger, Loren, 16
 Kucich, Greg, 11, 106, 213, 214, 216

Lamb, Charles, 154
 attachment to the *Times* of, 23–24, 27, 47, 48
 Hazlitt recommendation from, 158
 new race of actors and, 230
 private experience of solitary readers and, 124
Lamia (Keats), 13, 210, 211, 215–17, 218, 219, 221, 224
 Latham, Sean, 6
 Lear role, Shakespeare, 117, 118
Lectures on English Philosophy (Hazlitt), 187
Lectures on the English Comic Writers (Hazlitt), 152
Lectures on the English Poets (Hazlitt), 13, 152, 201
Letters to Imlay (Wollstonecraft), 133
 Levinson, Marjorie, 193–94, 197, 220, 228
 Lewis, Matthew “Monk,” 105
Liber Amoris (Hazlitt), 156
Liberal, The, 159
 Licensing Act (1737), 60
 lighting technology, 61, 62
 Lillywhite, Brian, 53
Lincoln Dramatic Censor, 80
Literary Anecdotes of the Eighteenth Century (Nichols), 41
 Liu, Alan, 47
 London
 ethnic and class demographic changes in, 15
 number of daily newspapers in, first decade of nineteenth century, 28
 range of theatrical periodicals in, 102
 theater as central public experience in, 1, 3
 theater riots in. *See* Old Price (O. P.) riots (1809)
London Magazine, The, 152, 159, 163
London Post, The, 52
London Weekly Review, The, 159
 Loucherbourg, Philip de, 61
 Lynch, James, 99
 lyric poetry
 as paradigmatic Romantic genre, 7
 newspaper’s “teeming presentness” and, 50
 textual mediation of theater and, 14
Lyric Ballads (Coleridge and Wordsworth), 8, 50

Index

Macbeth (Shakespeare), 1, 44, 128, 185
 Macbeth role, Shakespeare, 1, 44, 128, 190, 200
 Kean and, 117, 123, 136, 171, 199
 Kemble and, 63
 Mackintosh, James, 25–26
 Mackintosh, Lady Catherine, 159
 Magnuson, Paul, 15
 Mahoney, John L., 187
 managers
 sensationalist content desired by audiences and, 77
 theater as ideal public space and, 65
Mansfield Park (Austen), 54, 212
 Mason, Nicholas, 151
 Maturin, Charles, 121
 Maurer, Shawn, 149
 McFarland, Thomas, 230
 McGann, Jerome, 15, 18, 226, 234
 McKendrick, Neil, 5, 52
 McKeon, Michael, 150
 McLeod, Randall, 233
 melodrama, 17, 60, 70, 74, 167
 melodramatic tactics, of newspapers, 46
Merchant of Venice (Shakespeare), 1, 120, 122, 170, 172, 199
 middle class
 Hazlitt’s “The Fight” and, 190
 Kean’s performances and, 194
 Keats’s poetry and cultural experience of, 192
 newspaper readership and, 48
 philosophical criticism and, 161
 review culture and, 49
 military affairs, *Times*’ coverage of, 38–39, 46
 military culture
 Burney’s *Wanderer* and, 213
 social effects of performance in national theaters and, 2
 Milnes, Tim, 156
Mince Pie. *See* *Theatrical Mince Pie*
 Mitchell, Robert, 232
 Mole, Tom, 99, 149
Monthly Magazine, The, 75, 159
Monthly Mirror, The, 75, 228
Monthly Review, The, 52, 75
 monthly theatrical periodicals, 66. *See also*
 theatrical periodicals
 anti-commercial rhetoric of, 77, 79, 82
 audience-making strategies of, 66, 75
 daily theatrical periodicals compared with, 75
 daily theatrical periodicals criticized by, 74
 Hazlitt’s writing for, 159
 magazine format mimicked by, 75
 playbill periodicals’ evocative power compared with, 73
 popularity of, 75

- range of content of, 75
 role of, 76
 similarities to general publications by, 75
Monthly Theatrical Reporter, The, 105, 147, 230
Monthly Theatrical Review, The, 75
 Moody, Jane, 2, 15, 18, 19, 60, 97, 112, 125, 146,
 148, 149, 174, 189
 moral standards
 Kean's controversy invoking, 130
 Kean's trial and, 111, 112, 116, 118, 141
 theatrical criticism and, 67, 74, 80, 82, 83–84,
 85, 88, 90, 95, 96
Morning Chronicle, The
 ads, both personal and commercial in, 54
 consumer revolution and, 52
 focus of, 30
 Hazlitt on his reviewing style in, 162–63
 Hazlitt's parliamentary reporting in, 155,
 158, 159
 Hazlitt's reviews in, 152, 159, 163, 167, 170,
 199, 213
 Kean reviewed in, 170
 Kean's controversy reporting in, 113, 139
 Keats's reading of, 231
 Old Price riots mentioned in review in, 44
 parliamentary reporting in, 40, 41
 placement, form, and number of ads in, 37
 professionalizing of theatrical reporting in, 43
 shift in form and number of ads in, 34, 36
 typical front page of, 32
Morning Herald, 80
 morning newspapers
 ads in, 32
 circulation of, 28
 commercial aims of, 29
 Hazlitt on rage for conveying information
 in, 29
 parliamentary reports in, 31
 reports of public events in, 37
Morning Post, The, 30, 34, 36, 41, 52
 Morton, Thomas, 83–84
Much Ado About Nothing (Shakespeare), 96
 Muir, Kenneth, 231
 Mulvihill, James, 156, 187

 Natarajan, Uttara, 156–57
*National Omnibus, and Entertaining Advertiser,
 The*, 76
 negative capability, and Keats, 13, 192, 193, 198,
 204, 210, 218, 226
 Negt, Oscar, 16
 new historicism, 7
New Monthly Magazine, The, 159, 180
 Newlyn, Lucy, 229, 232
 news stories. *See* reports

News, The, 91, 92, 93, 94, 95
 newspapers
 advertising in. *See* advertisements; advertising
 advertising revenue for, 25, 27, 51
 associationist strategies in, 46
 audience-making strategies of, 159
 balance of useful and entertaining matter
 in, 30
 booksellers' founding of, 54
 both local experiences and global events
 presented in, 28
 caricature on Kean's treatment in, 128
 commercialization of. *See* commercialization
 of newspapers
 commercialization of theatrical experience
 and, 159, 160
 creation of audience by, 27–28
 criminal conversation trials in, 115
 daily ritual of consumption and, 29, 47, 52
 daily theatrical periodicals' criticism similar
 to, 75
 daily theatrical periodicals' emulation of,
 67
 dating ranges in one issue of, 48
 difficulty differentiating ads from reviews
 in, 36
 distinction between interpretive journals and
 commercial aspect of, 28
 distribution of, 50
 editorial voice of, 39
 favors and patronage system in, 36
 free press ideology and, 25–28
 front-page placement of ads and other content
 in, 32, 36
 Hazlitt on coverage of, 153
 Hazlitt's writing for range of, 159, 163
 illusion of immediacy in, 28
 information age in Romantic period and, 28
 interplay of objectivity and sensationalism
 in, 46
 Kean reviews in, 109
 Kean trial coverage in, 110
 Kean's celebrity and, 121
 Lamb's attachment to, 23–24
 mantra of “facilitate–record–abridge” for, 32
 melodramatic tactics of, 46
 narration of public events as purpose of, 31, 37
 narrative sensation as approach for news stories
 in, 45
 Old Price riots (1809) coverage in, 44, 62, 63,
 65, 101
 parliamentary reporting and, 158
 partisan lines in reporting Kean court case
 in, 113
 pleasure of reading of, 23

- newspapers (cont.)
 poetry and, 50
 post as institution and, 23
 public discussions initiated by, 25
 public life and social role of, 24, 29, 48
 public opinion and, 25, 27, III
 publicity and, 37, 42, 45, 142
 publishing trends and, 30
 rage for conveying information of, 159
 ramifications of generic blurring of discourses
 in, 47
 readers' expectations and desires shaping, 27
 readers' consumerist desires and, 47
 readers' engagement in theatrical culture
 and, 24
 readers' idea of "Britain" shaped by, 27
 readers' relation to public life through, 23, 31
 reporting as central part of textual form of, 37
 rhetoric structuring audience response in, 39
 seamless metonymy of actual and potential
 events in, 28
 sensationalist details in, 45–46, 115, 164
 sense of contemporaneity in, 47
 shift in form and number of ads in, 34, 36,
 37, 88
 social effects of, 27
 social function of, 47
 task of making audience for, 27
 theater attendance as newsworthy event
 for, 121
 theatrical criticism in, 80, 163
 theatrical experience and changing forms of
 textual publicity in, 37
 theatrical periodicals on criticism published
 by, 79–82
 theatrical periodicals' anti-commercial
 rhetoric on, 66, 79
 theatrical periodicals' borrowings from, 71
 timing of traditional newspaper publishing
 process and, 31
 translation of events and performance into
 objects of readerly attention by, 6
 variety of content in, 37
 widening readerships and changes in, 27
 writing style of, 160
 Nichols, John, 41
 Nicoll, Allardyce, 61
 Nolan's *Theatrical Observer*, 102
 Noverre, Jean-Georges, 100
 Nuss, Melynda, 15, 19
- O. P. riots. *See* Old Price (O. P.) riots
 O. P.ers
 goal of later generation of, 143
 Kean opposition by, 143
- Observer*. *See* *Theatrical Observer, The* (London)
 occasional modes of theatrical reviewing, II,
 60, 155
 occasional publications, and Kean's controversy,
 143, 144–45
 occasionalism
 Hazlitt's model of cultural negotiation and, 155
 Hazlitt's parliamentary reporting's shaping
 of, 158
 Hazlitt's review rhetoric and, 180
 Keats and, 186, 203
 theater as catalyst for, 153
 use of term, 153
 occasionalism, use of term, 186
 "Ode on a Grecian Urn" (Keats), 13, 197, 217,
 219–26
 "Ode to a Nightingale" (Keats), 217, 229
 "Ode to Psyche" (Keats), 217, 218
 Old Price (O. P.) riots (1809), 62–65
 background to, 62, 65
 causes of, 63
 eighteenth-century riots compared with, 63
 Hunt in the *Examiner* on, 63
 mediation of theater via print to reading
 audiences and, 65
 new generation of O. P.ers after, 143
 newspaper coverage of, 44, 62, 63, 95, 101
 pamphleteer on cause of, 64
 press reaction to, 62
 print responses to, 65
 proliferation of theatrical periodicals after,
 24, 44
 prostitution and sexual activity in darkened
 boxes and, 64
 settlement in, 63
 theater press and impact of, 6
 theatrical periodicals' coverage of, 101
 Olivier, Laurence, 124
 "On Actors and Acting" (Hazlitt), 154, 165
 "On First Looking into Chapman's Homer"
 (Keats), 206, 207
 "On Londoners and Country People"
 (Hazlitt), 156
 "On Seeing the Elgin Marbles" (Keats), 197, 206
 "On Sitting Down to Read King Lear Once
 Again" (Keats), 192, 206–8
 "On the Feeling of Immortality in Youth"
 (Hazlitt), 156
 "On Thought and Action" (Hazlitt), 190
 O'Neill, Eliza, 167, 168, 175
Opera Glass, The, 76, 104
 audience for, 90
 format and content of, 88, 90, 105
 review style of, 89
 O'Quinn, Daniel, 2, 17, 19

- Original Theatrical Observer, The*, 102
 O'Rourke, James, 233
 Orwell, George, 93
Othello (Shakespeare), 150, 163, 164, 202
 Othello role, Shakespeare, 122, 134, 147, 169, 172, 200
Otho the Great (Keats and Brown), 198, 199, 217
Oxberry's Theatrical Inquisitor, 76
- pantomime, 60, 71, 72, 80, 84, 105, 193
 papers. *See* newspapers
 Park, Roy, 187
 Parker, Mark, 56
 Parliament
 importance of, 40
 Licensing Act of 1737 and, 60
 printing regulation and, 52
 theater as alternative representative assembly to, 58
 parliamentary reform, 25, 26, 188
 parliamentary reporting, 30
 Daily Universal Register's new approach to, 32
 early morning publication cycle and, 32
 forerunner to the theatrical reviews in, 40, 43
 Hazlitt and, 12, 41, 55, 155, 158–59, 176
 Hazlitt's occasionalism shaped by, 158
 informational narratives in, 40
 language of, 42
 Morning Chronicle's daily description of debates in, 40
 Morning Chronicle's focus on, 30
 narrative style of, 130, 183
 notion of publicness in, 43
 objective style in, 42, 93
 sense of contemporaneity in, 159
 special importance of, 40
 specialization and multiple reports in, 41
 theater critics' background in, 158
 theater's presence in newspapers through, 25
 theatrical reporting compared with, 166
 traditional approaches to, 31
 typical narrative report in, 41–42
 Woodfall's revolutionary approach to, 40–41
 Parry, John Orlando, 3–5
 Pascoe, Judith, 15, 17
 patent theaters, 15. *See also* Covent Garden Theatre, London; Drury Lane Theatre, London
 architectural changes in, 61
 competition and changes for audiences' experiences in, 61
 cultural domain of, 60
 establishment of, 60
 Kean trial debates and social role of, 120
 Kean's career and, 111
 Kean's controversy and, 113
 riots in eighteenth century at, 62
 weekly theatrical periodicals on performances at, 76
 Paulin, Tom, 187, 189
 Payne, Howard, 89, 199
 Peltier, Jean, 25, 26
 performance
 commitment to objective and detailed reporting of, 43
 Hazlitt and critic's reaction to, 154
 Hunt circle and Keats's thinking about, 199
 reshaping imagination of personal identity by, 120
 Romantic casuistry in critic's response to, 154
 theatrical experience beyond time of, 11
 periodicals. *See also* theatrical periodicals and specific titles
 authors as cultural intermediary between readers and public events, 28
 distinction between commercial and interpretive publications in, 28, 52
 Hazlitt and, 157
 Hazlitt's criticism and, 155
 historical overview of development of, 51
 Kean's celebrity and, 116
 political commentary in, 40
 range of subjects in, 28
 rapid growth and diversification of, 28
 Perry, James, 34, 36, 37, 43, 162
Pizarro (Sheridan), 58, 105
 play reviews. *See* theatrical criticism; theatrical reviews
 playbill periodicals
 audience behavior described in, 72
 audience use of, 70
 audience-making strategies of, 69
 commentary accompanying playbills in, 71
 cultural hierarchy of drama and genres represented in, 71
 descriptive analysis in, 71
 first appearance of, 69
 impact of aesthetic judgments in, 73
 public's perception of plays in, 70, 71, 72
 saving and binding of, 73
 theatrical history in, 73
 Theatrical Observer format in, 69
 wide distribution of, 69
 playbills
 as advertisements, 69
 cultural hierarchy of drama and genres represented in, 70
 daily theatrical periodicals' reproduction of, 68, 69, 70

- playbills (cont.)
 distribution through commercial channels
 of, 68
 informational mission of, 70
 new technologies for production of, 15
 newspaper publication of, 69, 76
 posting restrictions on, 68
 public's perception of plays in, 70
 publicity from smaller handbill forms of, 102
 size and contents of, 68
 Playfair, Giles, 147
 Plotz, John, 100
Plymouth Theatrical Spy, The, 76, 80
 pocket magazines, 102
 poet, as cultural intermediary for readers, 192
Poetic Epistles of Edmund, The (book), 118–19
 poetry
 halfseeing with confidence and, 206
 Kean's ability to communicate embodied
 experience of Shakespeare's, 201, 203
 Kean's acting and Keats's ideas about, 192, 193
 Kean's celebrity and understanding of, 113
 Keats's understanding of, 204–5
 newspaper reading compared with reading
 of, 24
 newspaper's "teeming presentness" and, 50
 periodicals with, 75, 87
 reading aloud and experience of, 24
 relation to external world in, 157
 social function of, 192, 232
 Sunday newspapers with, 30
 political allegiance
 critic authority and, 163
 Kean and, 214, 215
 political assembly, theater as, 61
 political commentary
 daily newspapers and, 30, 31, 40, 47, 91
 front-page placement of, 32
 Hazlitt and, 158
 newspapers' combined discourses of range of
 content with, 30
 readers' desire for, 31, 47
 theater's presence in newspapers through, 25
 political culture
 newspaper advertising revenues and
 emergence of, 25
 social effects of performance in national
 theaters and, 2
 political philosophy, Coleridge's plays and, 8
Political Register, 48
 politics
 newspaper commercialism and involvement
 in, 50
 theatrical experience and, 135, 153
 "Politics and the English Language" (Orwell), 93
 Pope, Alexander, 54, 85
 popular opinion, and critical judgment, 198
Post (newspaper). *See Morning Post*
Post Boy, The, 52
Post Man, The, 52
 post, and newspapers, 23
Posterman, The (Parry), 3–5
 Pratt, Kathryn, 150
Preface to Lyrical Ballads (Wordsworth), 2, 84, 165
 press. *See also* newspapers
 as agent of democracy, 25, 26
 belief in stabilizing effect of, 26
 Byron's death and focus on Kean in, 151
 censorship limiting development of, 51
 commercialization of. *See* commercialization
 of newspapers
 favors and patronage system in, 36
 freedom of. *See* free press
 government regulation of, 52
 information age in Romantic period and, 28
 Kean trial coverage in, 110
 news and commodity and transformation
 of, 53
 parliamentary reporting as central element
 of, 158
 positive public view of, 25
 social and cultural values shaped by, 113
 social function of, 50
 Prince Regent (later George IV), Hunt's libelling
 of, 94, 213
 Prince, Kathryn, 232
 privacy
 Hazlitt's response to, 161
 Kean's controversy and notion of, 145
Prompter, The, 101
 prostitution, and Old Price riots (1809), 64
 public events
 authors as cultural intermediary between
 readers and, 28
 critic's subjective relation to, 163
 Hazlitt's essays and, 156
 newspaper reports on, 37
 newspapers' purpose as narration of, 31, 37
 Old Price riots (1809) as, 63
 reviewers on performances as, 43, 44
 public life
 commercialization of newspapers, 29
 Hazlitt's reconception of, 154
 modes of expression and intersubjectivity
 included in, 16
 new genre of periodicals affecting, 27
 newspaper as social force in, 24, 29, 48
 newspapers and readers' relation to, 23
 Romantic period and conceptions about, 5
 separation between domestic and, 149

- public opinion
 critic's role in shepherding, 163
 Kean's controversy and, 111, 134, 141, 143, 198
 Kean's trial and, 111
 newspapers' articulation of, 25, 27
 periodicals' transformation of, 83–84
 press's role in shaping, 112
 theater's attempts to manage, 193
Times' claim to represent, 130, 134, 138, 142, 143
- public space of theater, 15, 65, 109, 125
- publicity
 Byron and, 146
 Garrick and, 120
 Hazlitt's response to, 161
 Hazlitt's review criticism and, 157
 Kean's fame and, 112, 120, 140, 149
 Kean's performances as exercises in self-publicity, 121
 Kean's trial and, 11, 110, 114, 118, 119, 125, 129, 137, 143, 145, 146
 newspapers as conduits of, 37, 142
 Old Price riots (1809) and, 44
 playbills and, 4, 102
 professional reporting and, 42
 Robinson's criminal conversation trial and, 115
 women's writing and, 147
- Purinton, Marjean, 17
- Quarterly Review, The*, 35, 55, 179
- radical causes, and Hazlitt, 161
- radical periodicals, 24, 27, 66, 188
- radical writers, 56, 78, 93, 144, 189
- Rajan, Tilottama, 229
- Rea, Robert, 50
- readers. *See also* audiences
 ads for attracting, 34
 advance knowledge of plays in playbill periodicals and, 70, 71, 72
 as companions to critics, 57, 58
 authors as cultural intermediary between public events and, 28
 changing forms of textual publicity and, 37
 commercialization of newspapers and fracturing of, 152, 153
 consumerist desire for, 47
 critics' social function and, 152
 cultural practice of reading and writing for theatrical periodicals and, 58
 daily newspapers' commercial interests and, 30
 daily ritual of consumption by, 29, 47
 daily theatrical periodicals and, 71
 disappearance of periodicals not able to sustain, 159
 editorial voice and, 39
 Hazlitt's model of cultural negotiation for, 154, 162
 illusion of immediacy in newspapers and, 28
 increase in number of, 53
 melodramatic tactics to hold attention of, 46
 newspapers shaped by expectations and desires of, 27
 newspapers' creation of audience of, 27–28
 newspapers' facilitation of interactions with public world by, 31
 newspapers' rhetoric structuring response of, 39
 poet's role as cultural intermediary for, 192
 reactions to *Times*' attacks on Kean by, 129
 reader-as-eyewitness technique in coverage and, 130
 relation to public life through newspapers of, 23
 reporting method alterations from increases in, 27
 reports and advertisements with similar focuses on, 45
 rhetoric of reporting and, 39
 saving and binding of playbill periodicals by, 73
 sensationalist details in reports and ads and, 45
 sense of connection to a larger community and, 158
 sense of theatrical history in playbill periodicals and, 73
 theatrical periodicals' shaping of theatrical experience of, 59
 theatrical periodicals' strategies for attracting and keeping, 66, 67, 69, 75, 76, 130, 158
 theatrical press as part of daily experience of, 3
 timing of traditional publishing process of, 31
- reading
 Keats's anticipation of beginning, 207
 Keats's rethinking act of, 205
 reading aloud, and experience of poetry, 24
Reflections on the Revolution in France (Burke), 2
 Regier, Alexander, 233
 Reiman, Donald, 228, 229
Remarks on the Causes of the Dispute (pamphlet), 64, 65, 101
- reporting
 commercialization of newspapers and, 29
 consumer desire for daily dose of public world and, 30
 daily newspapers' vision of multiple strains of information with, 31
 disparate kinds of information mixed with, 87, 119
 Hazlitt's use of language from, 158

- reporting (cont.)
 Hazlitt's view of readers and, 175
 Kean's controversy and, 136
 notion of publicness in, 43
 parliamentary. *See* parliamentary reporting
 readers' idea of "Britain" shaped by, 27
 readers' perceptions of theater as public
 experience in, 10
 readership increases and alterations in
 methods of, 27
 standardized objective style in, 42
 theater's presence in newspapers through,
 24
 theatrical review construction similar to, 72
- reports
 as central part of textual form, 37
 immediate connection to readers' everyday
 lives sought in, 45
 newspapers' seamless metonymy of potential
 events and, 28
 range of content and sources in, 30, 37, 46
 rhetorical divide between advertisements
 and, 45
 sensationalist details in, 45–46, 115
 theater as both advertisement and, 28
- Restoration, 51, 60
 reviewers. *See* critics
 reviews. *See* Kean's reviews; theatrical reviews
 revolution
 French Revolution and English fears of, 26
 Keats "Ode on a Grecian Urn" as response
 to, 233
 theatrical tastes of public affected by, 1, 3
- Reynolds, John Hamilton, 54, 91, 198, 200, 205,
 229, 231
 Reynolds, Paige, 7
 Richard II role, Shakespeare, 121
Richard III (Shakespeare), 167
 Richard III role, Shakespeare, 1, 43–44, 71–72,
 122, 125, 133, 140, 145, 150, 168, 198
 Richardson, Alan, 17
 Ricks, Christopher, 228, 230
 Ridley, M.R., 229
 riots. *See also* Old Price (O. P.) riots (1809)
 in eighteenth century, 62
 Roach, Joseph, 123
 Robinson, Mary, 55, 115–16
 Robinson, Terry, 11, 55, 115, 148
 Roe, Nicholas, 19, 106, 193, 194, 228, 229, 230, 233
 Rohrbach, Emily, 215, 225, 233, 235
 Romantic occasionalism. *See* occasionalism
 Romantic period
 daily newspaper as social force in, 24
 Hazlitt's influence on, 152, 155
 high and low theater culture in, 189
 new genre of periodical publication emerging
 in, 27
 newly powerful media and information age
 in, 28
 political and material aspects of theatrical
 revolution during, 2
 public circulation of texts during, 15
 Shakespeare's interpretations in, 232
 theater as central public experience in,
 1, 3
 theatrical experience in, 119
 Romantic sociability, 2
 Romanticism, and mass culture, 185
Romeo and Juliet (Shakespeare), 118, 125
 Romeo role, Shakespeare, 198
 Rose, George, 50
Round Table, The (Hazlitt), 152, 163
 Russell, Gillian, 2, 11, 15, 16, 17, 19, 58, 99, 102,
 147, 228
 Rzepka, Charles, 195, 220, 229
- Sachs, Jonathan, 215, 233
 satire, 54, 119, 128
 scenery technology, 61, 62, 166–67
 Schaffer, Simon, 101, 147
 Schmitt, Carl, 186
 Schoenfield, Mark, 16, 96, 229
 Scholes, Robert, 7
 Scrivener, Michael, 50
 Schoch, Richard, 189
 Scott, Joan, 148
 sensation, and Kean's acting style, 122
 sensationalism
 interplay of objectivity and, 46
 newspaper examples of, in reports and ads,
 45–46, 115, 164
 reviews and, 46
 theater and, 164, 230
 Shakespeare, William
 anti-Kean publicity about Kean's fitness for
 roles in, 118
 anti-Kean publicity from his misappropriation
 of, 118
 commercialism in theater and, 112, 137
Cox v. Kean debate's impact on changing
 understanding of, 120
 criminalization of through cultural
 appropriation of words and symbolic figure
 of, 117
 Fairburn volume's epigraph from, 114, 118
 Hazlitt on alterations of, 167
 Hazlitt's assessment of, 201–2
 Kean's ability to communicate embodied
 experience of, 199, 201, 203
 Kean's acting style and re-imaging of, 112

- Kean's commercial associations and popular reception of, 125, 137
 Kean's court case's impact on, 117
 Keats on, 202, 206
 letters between Kean and Mrs. Cox with
 quotations from, 118
 notion of the theater and, 1
 patent theaters' rights to, 60
 Romantic period's approach to, 232
 working-class access to, via theatrical periodicals, 232
- Shakespeare's plays
As You Like It, 128
Coriolanus, 123, 173, 200
Hamlet, 118, 123, 185, 190, 200
Henry IV, Part 1, Hotspur role, 199
Henry VIII, 120
King John, 174
King Lear, 114, 117, 118, 192, 206–8
Macbeth, 1, 44, 63, 117, 123, 128, 136, 171, 185, 190, 199, 200
Merchant of Venice, 1, 120, 122, 170, 172, 199
Much Ado About Nothing, 96
Othello, 122, 134, 147, 150, 163, 164, 169, 172, 200, 202
Richard II, 121
Richard III, 1, 43–44, 71–72, 122, 125, 133, 140, 167, 168, 198
Romeo and Juliet, 118, 125, 198
Timon of Athens, 124
- Shakespearean roles
 Beatrice and Benedick, 96
 Iago, 163, 164
 Kean-Kemble comparison for, 112, 173, 200
- Shakespearean roles of Kean, 1, 109, 123, 124, 199
Coriolanus, 123, 173, 200
Hamlet, 123, 190, 200
Henry VIII, 120
 Hotspur, 199
 Kemble compared with, 173, 200
 Lear, 117, 118
Macbeth, 117, 123, 136, 171, 190, 199, 200
Othello, 122, 134, 147, 169, 172, 200
Richard II, 121
Richard III, 1, 122, 125, 133, 140, 145, 150, 168, 198
 Romeo, 198
 Shylock, 1, 120, 122, 170, 172, 199
 Timon of Athens, 124
- Shakespearean roles of Kemble
Coriolanus, 173
 hallmarks of, 146
 Kean compared with, 173
King John, 174
Macbeth, 63
- Shelley, Percy Bysshe, 14, 17, 106, 193
 Sheridan, Richard Brinsley, 50, 58, 105
 Sheridan, Thomas, 43
 Shylock role, Shakespeare, 1, 120, 122, 170, 172, 199
 Siddons, Sarah, 36, 120, 167, 168, 175
 Simpson, David, 220, 221, 223
 Simpson, Michael, 17
 Siskin, Clifford, 53
 Slote, Bernice, 195, 231
 Smith, Adam, 157, 187–88
 Smith, Horace, 191, 192, 227
 Smock Alley Theatre, Dublin, 100
 social exchange, between spectators and actors, 61
 social function
 criticism and, 152, 184
 critics and, 98
 newspapers and, 47
 poetry and, 192, 232
 press and, 50
 theater and, 49, 74, 79, 109, 174
 social imaginary, newspaper and post in, 23
 social mobility, and Keats, 193
 social order, and theater rioters, 62
 social position
 critics and, 93
 Hunt's libelling of Prince Regent and, 213
 Keats and, 191, 230
 theatrical dailies and, 77
- Spectator, The*, 65
 "Speech in Defence of Jean Peltier, A"
 (Mackintosh), 25
Spirit of the Age, The (Hazlitt), 153
Stage, or Theatrical Inquisitor, The, 103
Stage, or Theatrical Touchstone, The, 103
 Steele, Richard, 28, 59, 65
 Stevens, Wallace, 226
 Stewart, Garret, 234
 Stillinger, Jack, 210, 229, 232, 234
 Stone, Laurence, 148
 Strachan, John, 46, 51
 Straub, Kristina, 17
 Stuart, Daniel, 34
 subsidies, and daily newspapers, 25, 51
 Sun, Emily, 221, 234, 235
 Sunday newspapers. *See also* newspapers
 circulation of, 28
 competition from range of content in, 30
 demand for daily newspapers and sales of, 53
Suspicious Husband, The (Hoadley), 84–86
 Sutherland, Kathryn, 232
- Table Talk* (Hazlitt), 152, 171
 Talfourd, Thomas, 179, 180, 190

272

Tatler, The, 52, 65, 70
Thalia's Tablet and Melpomene's Memorandum Book, 87, 88

theater

- alternative representative assembly aspect of, 58
- anti-commercial rhetoric on decline of, 59
- as both commodity and institution, 14
- attendance at as newsworthy event, 121
- binary separation of literature and performance in, 1
- both as advertisement and as reported event, 28
- catalyst for occasionalism by, 153
- central public experience of, 1, 3
- criticism and eighteenth-century changes in, 65
- daily newspapers and, 21–49
- daily theatrical criticism as defender of traditions of, 75
- emergence of periodical culture devoted to, 59
- English brand of sociable behavior and, 1
- French Revolution's impact on public's taste in, 2
- Kean's trial as sign of decline of, 111
- local history of manners reflected in, 37
- playgoing conventions in, 57
- political assembly aspect of, 61
- positive public effects of, 165
- public experience and, 60, 95
- public space of, 15, 65, 109, 125
- relationship between audiences and theatrical producers in, 77
- seen as inherited right, 62, 63, 64, 65
- sensationalist aspects of, 164, 230
- social function of, 49, 74, 79, 109, 174
- social importance of, 100
- theater critics' view of, 77
- theater time in experience of, 11
- theatrical periodicals' safeguarding of integrity of, 73
- theatrical press and wider reach of, 3
- universe of experience held together by notion of, 1

theater critics. *See* critics

theater managers

- ethnic and class demographic changes and, 15
- Old Price riots (1809) due to changes by, 63, 64, 65
- theater changes and profit concerns of, 63

theater time, 11

theaters. *See also* Covent Garden Theatre, London; Drury Lane Theatre, London

- architectural changes in, 61

Index

- benefit performances for actors in, 55, 61
- commercial aspect of play choices at, 74
- competition and changes for audiences' experiences in, 61
- delineation between stage and house in, 61
- free admission for reviewers in, 43
- gaslight's impact on audience experience in, 149, 189
- Hazlitt's closeness to life in, 154
- legislation spurring proliferation of, 60
- notion of public function of, 61
- Old Price riots and. *See* Old Price (O. P.) riots (1809)
- patents granted to, 60
- playbills issued by, 68
- publicity for, 119
- representative public sphere aspect of, 134
- riots in eighteenth century in, 62
- social exchange between spectators and actors in, 61

Theatre, The (Steele), 59, 65

theatrical criticism. *See also* reviews

- as cultural practice, 58
- audience's "critical companion" in, 66
- audience-making strategies and, 143, 160
- critics of newspapers' theatrical reports as, 80
- cultural experienced reimagined and, 7
- daily press's transmission of, 24
- defense of ideal theatrical tradition by, 75
- eighteenth-century changes in playhouses and, 65
- Hazlitt's approach to, 155, 160, 161, 166
- Hazlitt's body of work crucial in, 152
- Hazlitt's new mode of, 169
- Hunt on best approach in, 95
- mantra of "facilitate—record—abridge" for, 32
- moral mission of, 80, 82
- moral standards of, 83–84, 85, 88, 90, 95, 96
- Morning Chronicle's* professionalizing of, 43
- neo-classical aesthetic standards in, 66
- newspaper as conduit for, 163
- other types of reviews compared with, 166
- parliamentary reporting as forerunner to, 40, 43
- performance seen as a public event in, 44
- popular opinion as standard in, 198
- Romantic casuistry in, 154
- social function of, 152, 184
- standards negotiated through direct contact with audiences in, 66
- Steele's early work in, 65
- theatrical experience at intersection of public and private worlds and, 58

theatrical culture

- high and low, in Romantic period, 189

- Kean's controversy and, 145
 patent legitimacy and, 15
 rethinking Romantic authorship and, 8
 sociability venues and, 18
 textual forms of newspapers and readers'
 engagement in, 24
Theatrical Examiner, The, 69–70, 71
 theatrical experience
 actors' mediation of, 165
 changing forms of textual publicity and, 37
 commercialization of. *See* commercialization
 of theatrical experience
 daily newspapers' portrayal of, 37
 factors in eighteenth century change in, 60
 Hazlitt's refiguration of, 152, 155, 176
 Hazlitt's reviews and, 162
 interaction with fellow Londoners and, 58
 intersection of public and private worlds in,
 58
 Kean's acting and, 124, 138, 175
 Kean's celebrity and, 136
 Kean's controversy and, 110, 111, 113, 114, 120,
 137, 138, 145, 146
 Kean's new model of, 191, 192
 Kean's performances and his public persona as
 prototypes of new kind of, 169
 Keats and, 195–99, 219
 Keats's love of theater and, 1
 Keats's poetics of interruption and, 192
 Keats's poetry and, 193
 Keats's shift in thinking related to, 205
 meaning and use of term, 6
 new models of interaction in, 77
 performers as starting point for, 168
 political and material aspects of, 2
 Romantic poetry and, 226
 Romantic sociability and, 2
 separation of theater as literature and as
 performance versus, 1
 theater's print artefacts and, 6
 theatrical periodicals' endeavor to create
 ideal, 99
Theatrical Gazette, 69
Theatrical Inquisitor, The, 75, 147
Theatrical Looker-On, The, 86
Theatrical Mince Pie, The, 57, 58, 86, 87, 89, 90,
 93, 181, 227
Theatrical Mirror, The, 102
Theatrical Observer, The (Dublin), 102
Theatrical Observer, The (Edinburgh), 102
Theatrical Observer, The (London), 74, 119
 audience-making strategy of, 143
 criticism of *Times*' Kean trial coverage by, 138,
 141–43
 Kean court case in, 137–41
 Kean's status after return to the stage and,
 145, 146
 reviews in, 72
 success of playbill format of, 69
 theatrical reporting focus of, 68, 73
 weekly digest of, 76
 theatrical periodicals, 65–90. *See also* daily
 theatrical periodicals, monthly theatrical
 periodicals; weekly theatrical periodicals;
and specific titles
 anti-commercial commentary in, 59, 87
 anti-commercial rhetoric of, 66, 67
 audience-making strategies of, 66, 67, 69, 75,
 76, 130, 158
 contradictory aims of criticism in, 82
 cultural practice of reading and writing for, 58
 early examples of, 65–66
 emergence of, 59, 160
 Hazlitt's innovation in, 152
 Hazlitt's reaction to culture of, 157
 Hazlitt's writing for, 159
 impact of aesthetic judgments in, 73
 Kean reviewed in, 109, 110
 middle-class review culture and, 49
 moral critique presented by, 67, 74
 new models of interaction and, 77
 newspaper criticism as focus of, 79–82
 occasional modes of theatrical reviewing in, 11,
 60, 155
 Old Price riots (1809) and proliferation of,
 24, 44
 Old Price riots (1809) coverage in, 65, 101
 publication frequency and size, look, and feel
 of, 59
 range of publication formats of, 59
 readers' theatrical experience shaped by, 59
 safeguarding theater's integrity by, 73
 Steele's early work with, 65
 style of, 69
 sustained growth in number of, 59
 translation of events and performance into
 objects of readerly attention by, 6
 theatrical press, 57–99. *See also* theatrical
 periodicals
 Byron's death and focus on Kean in, 151
 daily experience of readers and, 3
Examiner's uniqueness in, 94
 expansion of range of theater audiences and, 3
 Hazlitt's transformation of, 155
 Hunt on commercial commitments of, 91
 Hunt on independence in theatrical criticism
 in, 92, 93
 Hunt's satiric set of rules and key phrases for
 critics in, 92–93
 Kean's controversy in, 111

- theatrical press (cont.)
 Kean's public figure shaped by, 120
 Kean's status after return to the stage and, 145–46
 Kean's trial coverage and, 111, 130
 Old Price riots' impact on, 6
 pocket magazines and, 102
 Romantic poetics shaped by, 7
 shift in theatrical experience and, 175
 translation of events and performance into objects of readerly attention by, 6
Theatrical Recorder, The, 75
Theatrical Repertory, or Weekly Rosciad, The, 76
Theatrical Review, The (Bath), 77, 81, 103
 theatrical reviews. *See also* Kean's reviews
 ad size compared with size of, 37
 advertisements published near, 46
 commitment to objective and detailed reporting of, 43
 comprehensiveness and size of, 36–37
 difficulty differentiating ads from, 36
 favors and patronage system in, 36
 free admission for reviewers and, 43
 Hazlitt on writing of, 177
 imbalance between reporterly detail and aesthetic evaluation in, 43–44
 Kean's trial coverage in newspapers similar to, 139
 notion of publicness in, 43
 objectivity of, 36, 44
 parliamentary reporting as forerunner to, 40, 43
 reviewer independence in, 43
 sensationalist details in, 46
 star status mentioned in, 44
 theatrical revolution
 Kean and, 146, 149
 political and material aspects of, 2
Theatrical Rod, The, 78
Thespian Sentinel, The, 73, 102
 Thompson, E. P., 62, 100
 Tighe, Mary, 218
Times, The, 32
 ad placement in, 32, 36, 45, 46, 72
 associationist strategies in, 46
 caricature Kean's treatment in, 128
 circulation of, 106
 commercial interests and, 30
 commercialized theatrical culture and, 146
 conflation of trial and performance in trial coverage of, 133
 consumer revolution and, 52
 cultural criticism and commercial exchange in, 137
 dating ranges in one issue of, 55
 defense of Kean court case coverage by, 135–37
 distinction between private and public spheres of experience and, 140
 editorial voice of, 39
 French Revolution reporting in, 45
 Hazlitt's dismissal from, 162
 Hazlitt's reviews in, 159, 163
 Kean court case in, 111–12, 113, 117, 118, 129–37, 138, 227
 Kean's fame and reviews in, 111
 Kean's love letters published in, 131–33, 139, 142
 Kean's new brand of celebrity and, 146
 Kean's reviews and responses in, 133–37
 Kean's status as object in, 121
 Lamb's attachment to, 23–24, 47
 military affairs coverage of, 38–39, 46
 military affairs letters from Wellington and Chatham in, 38–39
 narrative sensation as approach for news stories in, 45
 notions of privacy and, 138
 objectivity of, 44, 111, 136, 137
 Old Price riots mentioned in review in, 44
 opinions on reports and events in, 39
 other publications' criticism of Kean coverage by, 112, 119, 138, 141–43, 144–45
 parliamentary reporting in, 41
 power of, in Kean's trial reporting, 142
 public opinion shaped by, 111, 130, 138, 142, 143
 range of information in, 39, 46
 reader-as-eyewitness technique used by, 130
 reading practices encouraged by, 60
 reviews in, 46, 111, 130
 rhetoric structuring audience response in, 39
 shift in form and number of ads in, 36, 37
 shifts between report and commentary in trial coverage of, 131
 techniques of sensation employed by, 25
 theater ad iconography in, 37
 theatrical criticism approach of, 43–44
Theatrical Observer's criticism of Kean trial coverage by, 138, 141–43
 theatrical review comprehensiveness and size in, 36–37
 typical front page of, 32
 Thorpe, Clarence, 231
 Timon of Athens role, Shakespeare, 124
 “To Autumn” (Keats), 217
Townsman, The, 86
 Trilling, Lionel, 228
 Veblen, Thorstein, 53
 Vendler, Helen, 222, 228, 234

Index

275

- View of the English Stage, A* (Hazlitt), 152, 162, 163, 165, 190
- Wales, Prince of (later George IV), and Mary Robinson's relationship, 148
- Walker, R.B., 54
- Walter, John, 29, 30, 31–32, 34
- Wanderer, The* (Burney), 13, 211–16
- Wanko, Cheryl, 64
- Watkins, Daniel, 17, 228
- Watt, Ian, 56
- Weekly Dramatic Register, The*, 76
- Weekly Review of the Affairs of France*, 28
- weekly theatrical periodicals, 66. *See also* theatrical periodicals
- anti-commercial rhetoric of, 77, 78, 79, 80, 82
 - audience-making strategies of, 66, 76
 - complexity of content of, 76
 - daily theatrical periodicals compared with, 75
 - daily theatrical periodicals criticized by, 74
 - distribution of, 76
 - format and content of, 76
 - Hazlitt's writing for, 159
 - playbill periodicals' evocative power compared with, 73
 - primary textual component of, 76
- Wellington, Arthur Wellesley, 1st Duke of, *Times* letter of, 38, 39, 42, 55
- Werkmeister, Lucyle, 50
- West, Benjamin, 192
- Westminster Review, The*, 29, 30, 53
- Whale, John, 188, 189
- Wheatley, Kim, 16
- "When I have fears that I may cease to be" (Keats), 192, 206, 208–10
- "Whether Genius is Conscious of its Powers?" (Hazlitt), 157
- Whitman, Walt, 226
- Wilkes, John, 25
- Williams, Raymond, 40, 53
- Wilson, Kathleen, 5, 28, 112
- Wind-Up: or, Candour versus The Times, The*, 151
- Wolfson, Susan, 233
- Wollstonecraft, Mary, 133, 211, 233
- Wolves Club (Kean fan club), 121, 141
- women. *See* gender
- criminal conversation and, 115
- Woodfall, William "Memory," 40–41, 42, 43, 158, 188
- Woods, Leigh, 110, 121
- Wooler, T.J., 192
- Wordsworth, William, 210, 213
- as bearer of poetic tradition, 205
 - Cavanagh's style compared with, 180
 - egotism of, 194
 - epic poetry of, 179, 180
 - Excursion* of, 213
 - "Hart-Leap Well" of, 19
 - initial moment of sensation and, 177
 - Keats on, 204, 205
 - Keats's "Ode to Psyche" and, 218
 - Lamb's letter to, 23, 24
 - Preface to Lyrical Ballads* of, 2, 84, 165
 - public taste for spectacle and, 2, 84
 - relation to external world in poetry of, 157
 - statement of poetic intentions of, 193
 - theatrical sensationalism and, 165
- working class
- British Romanticism and, 14
 - daily newspapers' growth and, 29
 - theatrical periodicals' dissemination of Shakespeare to, 232
- Worrall, David, 15, 17
- Wren, Christopher, 61
- "Written on the Day That Mr. Leigh Hunt Left Prison" (Keats), 214, 215
- Wu, Duncan, 55