

**Chapter 1 : John Baldwin Buckstone - Infogalactic: the planetary knowledge core**

*Biography. Buckstone was born in Hoxton, London, the son of John Buckstone, a retired shopkeeper, and his wife Elizabeth (née Baldwin). He was educated at Walworth Grammar School and was briefly apprenticed on a naval ship at age 10 but returned to school.*

Ticket-holders admitted to this auditorium since 27 September It has since taken over my efforts for several months. For instance, discoveries spoofed in the revue *The New Planet*, including the existence of Uranus and the formula for gun cotton, led to the inclusion of other astronomical discoveries and inventions, to put things in a fuller context. What follows does not pretend to be a complete history of major events of the nineteenth century; such is left for wiser minds than mine. Twenty-five men rebel, while eighteen remain loyal to Bligh. They are all set adrift in a longboat near Tonga. The mutineers later split up; sixteen opt to remain in Tahiti while nine sail away on the *Bounty*. Of those who remain, all are captured by the Royal Navy. Theater of the time usually dressed people in contemporary clothing; many find the toga undignified. Of somewhat greater importance to later history, the French Revolution starts in France, with a whirlwind rush from oppression to attempted democracy, to chaos and mass slaughter. Accompanying them are also a few Tahitian men. Construction of the third Drury Lane Theatre begins. With his death, the Pitcairn colony is plunged into intrigues, and eventually, chaos and murder. On 29 April, France declares war on Austria. While he does not yet appear in tragedy, he is already using his fine voice to move his auditors to his whim. France adopts a secular calendar, beginning on 22 September. Although it will remain officially in effect for well over a decade, it never really catches on with the French people. French revolutionary Maximilian Robespierre is executed on 28 July. He who lives by the guillotine dies by the guillotine? Richard Trevithick builds a toy-sized prototype of a steam locomotive. They are his first published works. She is sometimes referred to as "Lucia Elizabeth. He calls it "Fantasmagorie" in English, "Phantasmagoria". Many are deported to penal colonies in Australia, some, like Fr. Murphy, are put to death, and become martyrs in the eyes of their countrymen. Scottish inventor James Watt retires at the age of sixty-two. Richard Trevithick develops a double-action steam-driven pump for a mine in Cornwall. It is called, appropriately, the Cornish engine. One must also be impressed by the essential modesty of Trevithick, one of those geniuses who did NOT name things for himself. Patrick is added to the Union Jack itself a union of the Cross of St. George and the Cross of St. Andrew , creating the still-familiar British flag we know today. Giuseppe Piazzi discovers Ceres, the first asteroid to be catalogued. Richard Trevithick develops a steam-powered cart with its own boiler. The cart, nicknamed the Puffing Devil, moves at about nine miles per hour on flat ground. As an experiment, it is a success, but proves to be impractical. Paul de Philipsthal, a French showman, brings a phantasmagoria to the Lyceum Theatre. Heinrich Olbers discovers Pallas, the second asteroid to be catalogued. John Baldwin Buckstone is born. An English phantasmagoria is shown by Mark Lonsdale at the Lyceum. Similar shows spring up across London, and throughout Britain, during the next three years. Walter Scott begins publishing his *Minstrelsy of the Scottish Border*, important both for their own sakes and as the beginning of a career bringing Scottish culture and insight to millions of readers outside Scotland. However, within months, dispirited French and Spanish troops leave Haiti. In Wales, Richard Trevithick and Oliver Evans invent the first locomotive, the *Penydarren*, combining his insights from steam power and the old tramways or railed roads used for animal-drawn freight in the eighteenth century. It hauls ten tons of freight, five wagons, and seventy people nine miles at an average speed of five miles per hour. Unfortunately, it is so heavy it crushes the rails on which it rides, and is abandoned after its third trip. For more information, one very good site which may be of use is *spartacus*. Walter Scott completes his three volumes of *Minstrelsy*. The phantasmagoria first appears "across the pond," in the US. The first Corn Law, imposing a duty on imported grain, is enacted by Parliament to protect the wealthy landowners and agriculturalists from competition with foreign farmers. The burden this and successive Corn Laws are to place on the public is incredible, and helps lead to malnourishment, abject poverty, and even revolt in the years to come. Despite considering himself a loyal and sincere French patriot, Bonaparte, a Corsican native, was born of Italian family as Napoleone Buonaparte, and

to the end of his life speaks French with a marked Italian accent. He is deeply insulted if people mock his pronunciation or address him as Signor Buonaparte. Altogether, thirty men leave, including York, a slave owned by Clark. Early in the journey, they also acquire Toussaint Charbonneau, a middle-aged Quebecois, his wife, Sacajawea a Shoshone woman living among the Sioux, and their son, Jean-Baptiste Charbonneau. They are under instruction from President Thomas Jefferson to look for creatures known so far only by their skeletal remains--saber-toothed cats, giant ground sloths, and mastodons. At first she has the help of her father, John Scott, and her brother, but she becomes, within a few years, the first woman in Britain to direct a theater on her own. Russia invades territories of Turkish Empire. Lewis and Clark expedition returns to European-settled areas. This is the "Berlin Proclamation. In Turkey itself, the Janissaries foreign-born soliders converted to Islam overthrow Selim later in the year. Selim, who reigned since, is replaced by Mustafa IV. George Gordon, Lord Byron, publishes his first volume of poetry. In South Africa, Dingiswayo, the first of the great Zulu empire-builders, begins the expansion of Zulu influence and territory which will eventually uproot many neighboring nations, and help create the chaos which will allow the Dutch Afrikaners and British settlers to invade the interior of South Africa. In other words, fired upon. Arthur Wellesley born Wesley sent to Portugal to support anti-Bonapartists. Serbs rebel against Turkish rule. John and Leigh Hunt the latter the poet and critic found the Examiner. Covent Garden Theatre burns down. Mayhew Folger, captain of an American seal-hunting vessel, and his crew become the first outsiders in eighteen years to meet the settlers of Pitcairn Island. Most of the original mutineers have perished, some to drunken fighting or suicide, others to natural causes, but one seaman, John Adams, survives, and acts as patriarch and religious guide to the small community, which is industrious, agrarian, and Christian. William Bligh is imprisoned by army mutineers in the Rum Rebellion. He has managed to offend them with his severe rule and his lack of tact. Bligh is released shortly afterward, but the rebels, lead by Major George Johnstone, refuse to allow Bligh to govern. It moves in a big circle on iron track, but proves that steam powered land transportation can work. Walter Scott publishes Marmion, another book-length narrative poem. Byron leaves Britain on the Grand Tour. The supposedly fireproof Drury Lane building of the s burns down. The rebuilt Covent Garden Theatre is opened. Felix Mendelssohn is born. Governor Macquairie, a Scot from Mull, proves far more humane than most previous governors and makes the penal colony at Botany Bay into a livable community with an infrastructure and recognition of the basic rights of even convicts to conscionable treatment. [Click here to return to Contents.](#) In Mexico, Father Miguel Hidalgo y Costilla rings church bells in town of Dolores, summoning hundreds of parishioners mostly mestizos and Natives to rally against French troops. Cry of "Viva la independencia! Macready debuts at age seventeen as Romeo in Birmingham. He really has no intention, at this time, of becoming a career actor. Arthur Wellesley is created Viscount of Wellington in recognition of his actions in the Iberian Campaign. He and his brother, Tenskwatawa "the Prophet," as the English-speaking settlers called him led a coalition of Native nations against the US Army. Although ultimately defeated by William Henry Harrison, the pair provided valiant leadership. A retired officer and colonial businessman, John Macarthur, whose arrest sparked the rebellion, is exiled from New South Wales until Walter Scott publishes The Lady of the Lake, his most successful book-length narrative poem. Tecumseh is defeated by W. Harrison at the Battle of Tippecanoe. King George III begins to show signs of increasing madness. Byron returns to Britain; his mother dies. Austen is only two months shy of her thirty-sixth birthday and has been writing since she was a teenager, but found no willing publishers. It is, however, a success. Sir Humphrey Davy invents the electric arc light. Captain William Bligh is promoted to Rear Admiral.

Chapter 2 : Nichols, "The Acting of Thomas Potter Cooke"

*Luke the labourer: a domestic melo-drama, in two acts, by J.B. Buckstone Printed from the acting copy, with remarks, biographical and critical, by D.-G. As performed at the Theatres Royal.*

It has a perfect quote from historian W. It also had its roots in a new form of Christian humanitarianism whereby spectators were encouraged to identify with the suffering of others. Actors relied on music, gestures, and pantomime. The French Revolution of changed the speech prohibition, and once speech was allowed, melodrama was born. It usually took a populist stance, sympathizing with the struggles of the poorer classes, but avoiding anything more controversial than that, for fear of not receiving the sanction of the Lord Chamberlain whose role as a censor did not end until This complexity allowed sensation novelists to explore female subjectivity on a much deeper level than melodramatists could or did. Also, since sensation novelists did not have to worry about the censorship of the Lord Chamberlain, they could write more openly though still in heavily coded formulas about things like female sexuality. There was a continual line of traffic between the sensation novel and the stage. Wilkie Collins loved the stage, and would often adapt his own novels as plays. This is what led to his relationship with Charles Dickens, who was also interested in amateur theater. Ultimately, melodrama has a strong afterlife, influenced modern modes of consciousness, and can still be seen in popular culture today. Spoken word drama is restricted only to licensed theaters and is censored by the Lord Chamberlain French Revolution theater is so heavily censored that speech is not permitted on stage Coelina, by Rene-Charles Guilbert de Pixerecourt is the first modern melodrama The Lear of Private Life, by W. Moncrieff a domestic melodrama Luke the Labourer, by J. Buckstone a domestic melodrama Theatre Regulation Act allows spoken drama to be performed everywhere The Corsican Brothers, by Dion Boucicault a sensation drama No Name, by Wilkie Collins novel Armadale, by Wilkie Collins novel The Second Reform Act, which happens at the height of the sensation craze The Woman in White, by Wilkie Collins theatrical adaptation of novel The New Magdalen, by Wilkie Collins both novel and play forerunner to the late Victorian social problem play Man and Wife, by Wilkie Collins theatrical adaptation of novel Genevieve, by Mary Elizabeth Braddon play Miss Gwilt, by Wilkie Collins theatrical adaptation of Armadale The Moonstone, by Wilkie Collins theatrical adaptation of novel East Lynne, starring Theda Bara American film East Lynne on the Western Front American film

Chapter 3 : Results for John-Baldwin-Buckstone | Book Depository

*Luke the Labourer (Classic Reprint) [John Baldwin Buckstone] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. Excerpt from Luke the Labourer Clara. I have to attend to duties, Sir, which should be considered before pleasures.*

Processing note Lara Westwood processed and created the finding aid for this collection in and Judy Hallfrisch, March, Historical Note The Hambleton Theatrical collection documents theater across the ages with a focus on Baltimore-area productions and playhouses. The material, originally held by the Peale Museum, appears to have been donated by T. Edward Hambleton, a prominent Broadway producer and avid theater-goer, who grew up in Baltimore Md. The notes of which are also a part of the collection. The collection primarily holds ephemera, such as playbills, tickets, and advertisements, from many important Baltimore theaters. A variety of plays were collected along with this material. Some contain notes from the actors or directors that may have performed them. Also included are lithographs and title pages from the plays adapted for performance at the Theatre Royal, Drury Lane in London, England, published by John Bell. Bell printed multiple works meant for popular consumption on famous British poets, playwrights, and authors, including The Poets of Great Britain Complete from Chaucer to Churchill and The British Theatre series. Scope and Content The collection is divided into series based on content. Series I-IA contains theater-related ephemera, such as programs, playbills, and schedules. The folders are organized alphabetically by theater, performance location, performance group, or production group. Within the folders, the materials are ordered chronologically when the origin date could be indentified. Items from this series too large to be housed in the boxes are noted as oversized. Series II is the exhibition material on theater in Baltimore Md. The items, such as captions and notes, are grouped into folders based on content. Series III holds title pages and lithographs of plays and operas performed at the Theatre-Royal, Drury Lane in London, and are ordered by date and alphabetically by title. The lithograph is filed with the corresponding title page if available. Series IV-IVA includes copies of plays and manuscripts of plays are organized alphabetically by playwright and work title. Additional material was found and added to collection in Note that photographs associated with this collection have been removed to PP , the Hambleton Theatrical Photograph collection.

*EMBED (for calendrierdelascience.com hosted blogs and calendrierdelascience.com item tags).*

Nichols Nineteenth-Century Theatre Research, 5: Although Michael Booth has provided a general description of melodramatic acting style, 1 no attention has been given to the individual performers who created and popularized it. Questions about the style and influence of particular actors have been unasked and, consequently, unanswered. Foremost among these neglected individuals is Thomas Potter Cooke, who in his fifty-six years on the stage received critical and popular acclaim for his performances of both villains and heroes. The name of Mr. Cooke, as long as I can remember, has been an immense favourite with the public in all parts of England, and I have felt that were he to take his leave of the stage without my having witnessed him in one of his impersonations I should never forgive myself; I did not expect to see in Mr. Cooke, at his present age, all that I had heard of him in former years, but I must say that, in my opinion, even now, it would be utterly futile in any other actor on the stage to attempt to rival him; so true to nature was the portrayal of the free-hearted, rollicking, jolly manner of British Tar. Cooke commenced dancing until he had finished. Such was the enthusiasm exemplified in the heartiest applause I ever heard, from all parts of the house. It is to these questions that the present essay is addressed. First, there are acting editions of the plays. These resemble promptbooks in describing the performance as presented at a particular theatre, but unfortunately they reveal only what actions were performed and not the manner in which those actions were executed. Second, there is pictorial evidence provided by toy theatre prints and contemporary illustrations. This evidence has limited value because the artists used certain conventional poses as the basis for their work. Therefore, it seems unwise to assume that any print necessarily represents a specific moment that was actually seen upon the stage. Still, an anecdote told by Westland Marston suggests that he, as a contemporary playwright and playgoer, believed the prints depicted general stances that were seen in the theatre. A third type of evidence is the commentary of contemporary reviewers. This evidence also leaves something to be desired, because when discussing melodramatic performers, most reviewers were content to give general impressions instead of describing particular moments in detail. Finally, there are memoirs, autobiographies, and biographies of the performers. Born on 23 April, Cooke entered the navy at the age of ten and fought in several battles before leaving the service in January, he made his stage debut in a minor role at the Royalty Theatre. Performing at various minor theatres for the next twelve years, Cooke finally achieved a Drury Lane appearance on 19 October, when he played Diego Monez in an insignificant melodrama entitled Watchword. For the next two years Cooke acted frequently in both melodrama and tragedy at Drury Lane. His roles were small and generally unnoticed by the critics, but Cooke probably used these years for developing and perfecting his style. Among his experiences was the opportunity to observe and play opposite Edmund Kean at the time when Kean was popularizing a flamboyant, energetic style of tragic acting in London. After this lengthy apprenticeship in relatively minor roles, Cooke gained prominence in by portraying the title character in J. Although clearly cast as the villain, Cooke had an opportunity to enact compassion, for at one point the monster regretted the necessity of sustaining his own life with human blood. Both of these parts were entirely pantomimic in nature, requiring unusually expressive gestures and facial expressions, which Cooke supplied capably. For example, according to *The Drama; or Theatrical Pocket Magazine*, Cooke "powerfully embodied the horrible, bordering on the sublime or the awful. Its subsequent change of feelings, with the varied scenes and treatment to which it is exposed, display admirable discrimination in the performer. For example, in one scene Long Tom Coffin and Barnstable, his commanding officer, were attacked by a group of soldiers. The original acting edition did not specify the number of attackers, but some later editions said six. Tom also combats with his harpoon, and at length rushing up the rock appears where they cannot reach him. They fire as Tom throws himself into the sea and disappears. The *Weekly Dramatic Register* asserted that Cooke "looks the British Sailor to the life, and we pronounce his performance to be inimitable," 14 and *The Times* 3 November, p. Again his performance was highly praised, with *The Weekly Dramatic Register* declaring it to be "the best piece of acting we have seen from him. There is a heartiness, a good humor, we might say an

enjoyment in the acting, which at once realizes the picture. As Long Tom Coffin and Philip, Cooke had been merely a rescuer of damsels in distress but had been almost completely excluded from exhibiting tender emotions. As William, however, he portrayed a sturdy but love-smitten sailor who was separated from his young bride. According to *The Times* 1 December, p. His singing and dancing are admirably in character and the more pathetic parts of his acting irresistibly moving. His hitch, his swing, his back-handed wipe, his roll -- in short, his every look, gesture, and motion are redolent of the blue water and the lower deck; and all this is qualified by great ability, and a degree of feeling which is far more like truth than acting. Another critic indicates clearly that Cooke used considerable physical movement even when he expressed tenderness: What a marvelous personation of a thorough-bred Tar is Mr. Does he look for one moment as if he had ever been a week at a time on firm land? With what uncouth yet genuine tenderness, he fondles his little Sue -- cherishing her arms and waist, parting her hair, and holding her face in his two strained and rigid hands, while he gazes upon it like one tipsy with happiness! And what a genuine expression of good humor and truth, and heart in his smiles and tones of voice! Between opening night and 29 November, it was acted times at the Surrey. Cooke then transferred his services to Covent Garden, which was in bad financial straits, and performed gratis for six nights. Once again, the role allowed Cooke to utilize the full range of his abilities, as there were both energetic and pathetic scenes. For example, the end of Act II contained a splendid battle between the British sailors and a band of pirates. Although he still created a few new characters, he spent much of the remaining twenty-five years of his career performing six roles: Rotating from one theatre to another for brief engagements Cooke continued to be a great audience attraction until he retired in Unfortunately, although reviewers agreed on the picturesqueness of these poses, they did not bother to describe them. Some information can be gleaned from engravings and toy theatre prints of Cooke, although these must be interpreted with caution. The portraits of Cooke in various roles emphasize a broad stance with feet spread apart and one or both arms thrust to the side or upward. The breadth of the stance is particularly emphasized, for the arms are frequently thrust more toward the horizontal than the vertical Figures 1, 2, and 3!!! Furthermore, the entire torso is used in creating the attitude, for the chest and hips are often in a position that is effective in conveying tension but is outside of the normal range of body movement Figures 2 and 3!!! Reviewers consistently mentioned his "activity and athletic powers," 20 his "animated and imposing style," 21 or his "energetic pantomime. For example, *The Times* 8 December, p. Cooke seems to have taken his nautical sketches from the life. It seems significant that the claims of truthfulness were especially prominent in the reviews written after the production of *Black-Eyed Susan*. According to the *Illustrated London News*, the portrayal of sailors prior to that time had been "always qualified by a conviction in the audience that Jack was sure to win. Whatever might happen, he could never suffer! Then, at last, we had the man -- the simple, fervent, genial, fearless, self-forgetting man -- who, ever reflecting his own element, could either brighten in the sunshine, or rise up grandly in the storm. We should like to see something new in this direction. We suppose sailors are sometimes mean, savage, or cowardly fellows, like the rest of the world. Most important of these are glorification of the British navy and the influence of the romantic aesthetic. In the years after the navy, traditionally the strongest branch of the British military, was in a state of decline. Furthermore, the period from to was one of peace that gave the navy little opportunity to bolster its sagging reputation. Therefore, the vogue for nautical pieces can be seen as celebrating and expressing past naval prowess. The author, George Daniel, notes: Whatever brings to our recollection the triumphs of the past deserves our gratitude. Another contemporary trend reflected by Cooke is the influence of the romantic movement, an influence that is clearly evident in his acting style. In a study of nineteenth-century acting, Alan Downer has drawn distinctions between the stately, classical style of John Philip Kemble and what he calls "the First Romantic School" as represented by Edmund Kean. As one critic stated, Cooke was always ready to shift instantly from a relaxed posture to a taut stance in preparation for action. A final indication of the romantic influence on Cooke is his addition of pathos to the traditionally tough sailor character, thus embodying the romantic duality of the physical and the emotional. Booth, *English Melodrama London*, There is also a fine general discussion of melodramatic acting in Conrad J. *Theatrical Chronicle and Dramatic Review*, 3 3 December, *Theatrical Journal*, 15 4 January, 6. Grove Press, p. London, , p. *The British Stage*, 4, *The*

## DOWNLOAD PDF BUCKSTONE, J. B. LUKE THE LABOURER.

Weekly Dramatic Register, no. The Monthly Theatrical Review, no. The Drama; or, Theatrical Pocket Magazine, 5 , Edward Fitzball, The Pilot London, , p. The Weekly Dramatic Register, No. The New Monthly Magazine, 1 July , pp. Quoted in Andre T. The London Literary Gazette, 3 October , p. Quoted by Tsai, pp. Unidentified clipping in Harvard Theater Collection. The Drama; or, Theatrical Pocket Magazine, 3 , The Times, 29 July , p. The Dramatic Magazine, 1 July , p. Undated clipping in Harvard Theatre Collection.

### Chapter 5 : John Baldwin Buckstone - Wikipedia

*The Online Books Page. Online Books by. John Baldwin Buckstone (Buckstone, John Baldwin, ) Books from the extended shelves: Buckstone, John Baldwin, Agnes De Vere, or, The wife's revenge, a drama, in three acts.*

### Chapter 6 : Luke the labourer, - CORE

*Luke the labourer - Kindle edition by John Buckstone. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading Luke the labourer.*

### Chapter 7 : Rare Book Holdings | Plimpton Collection of Dramas | Amherst College

*j. b. buckstone. Like many men who, as actors, hold a high place in the estimation of the public, Mr. John Baldwin Buckstone left the profession to which he was brought up to become an actor. He was born in a southern suburb of London, in the year , and was originally in the navy; but gave up the chance of serving his country afloat to.*

### Chapter 8 : Formats and Editions of Luke the labourer : a domestic drama in two acts [calendrierdelascien

*Castle Spectre Lewis, M.G. Demon of the Desert Campbell, A.L.V. Demons's Bracelets Hazlewood, C.H. Dominique the Possessed Barnett, C.Z. Earthquake, or the Spectre of.*

### Chapter 9 : Project MUSE - The Victorian Marionette Theatre

*The Golden age of melodrama: twelve 19th century melodramas / abridged and introduced by Michael Kilgarriff.*