

**POPULAR THEATRES OF NINETEENTH CENTURY
FRANCE**

Adam F. Gettle

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POPULAR THEATRES OF NINETEENTH-. CENTURY FRANCE. By John McCor- mick. London and New York. Routledge. Pp. x + , + il- lus. £

Nineteenth-century theatre describes a wide range of movements in the theatrical culture of Beginning in France after the theatre monopolies were abolished during the French Revolution, melodrama became the most popular theatrical form of the This, in part, helps to explains its popularity throughout the 19th century.

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This is the only book to provide an account of how popular theatre developed from the fairground booths of the eighteenth century to become a vehicle of mass .

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In[1] they abandoned this privilege. In mounting Shakespeare as lavishly as possible while at the same time emphasizing historical accuracy, Kean practically buried his actors in historical costume, settings, and pageantry. These tendencies can be seen in the theatrical melodramas of the period and, in an even more lurid and gruesome light, in the Grand Guignol at the end of the century. Or, get it for Kobo SuperPoints! Wagner did away with the box seats, from which the wealthier theatregoers had watched each other instead of the stage for hundreds of years. His first big success, London Assurance was a comedy in the style of Sheridan, but he wrote in various styles, including melodrama.

He coordinated and controlled the work of his actors and established the sense of French neoclassical theatre also called French neoclassicism[4] a play should follow the Three Unities: . The resulting riot represented the rejection in France of the classical traditions and the triumph of Romanticism.