



Georgian Theatre

Lingsheng Yao



Georgian Theatre:

The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells, David Francis Taylor, 2014-01-16 The Oxford Handbook of the Georgian Theatre 1737 1832 provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 a period of drama long neglected but now receiving significant scholarly attention Written by specialists from a range of disciplines its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come The Handbook gives equal attention to the range of dramatic forms not just tragedy and comedy but the likes of melodrama and pantomime as they developed and overlapped across the period and to the occasions communities and materialities of theatre production It includes sections on historiography the censorship and regulation of drama theatre and the Romantic canon women and the stage and the performance of race and empire In doing so the Handbook shows the centrality of theatre to Georgian culture and politics and paints a picture of a stage defined by generic fluidity and experimentation by networks of performance that spread far beyond London by professional women who played pivotal roles in every aspect of production and by its complex mediation of contemporary attitudes of class race and gender

The English Stage J. L. Styan, 1996-07-13 The English Stage tells the story of drama through its many changes in style and convention from medieval times to the present day With a wide sweep of coverage John Styan analyses the key features of staging including early street theatre and public performance the evolution of the playhouse and the private space and the pairing of theory and stagecraft in the works of modern dramatists He focuses on the conventions by which a playwright actors and their audience create the phenomenon of theatre and the way such conventions have changed over time Styan can be considered among a small number of influential scholars who have helped to develop theatre history from its origins in literary studies into an independent and respected field From the vantage point of a lifetime s study he examines and illustrates the multitude of factors which have brought and continue to bring plays to life

World Encyclopedia of Contemporary Theatre Peter Nagy, Philippe Rouyer, 2014-10-03 The World Encyclopedia of Contemporary Theatre Europe covers theatre since World War II in forty seven European nations including the nations which re emerged following the break up of the former USSR Czechoslovakia and Yugoslavia Each national article is divided into twelve sections History Structure of the National Theatre Community Artistic Profile Music Theatre Theatre for Young Audiences Puppet Theatre Design Theatre Space and Architecture Training Criticism Scholarship and Publishing and Further Reading allowing the reader to use the book as a source for both area and subject studies

The New Soviet Theatre Joseph Macleod, 2021-11-29 First Published in 1943 The New Soviet Theatre presents Joseph Macleod s take on the development and rapid changes in the Soviet Theatre since late 1930s Through scattered articles and reports books and bulletins and his own visits to the USSR Macleod showcases what we know as Socialist Realism He brings

themes like the shortcomings of the old theatre the audience beyond the Caucasus new socialist audiences Alexey Popov of the Central Theatre of the Red Army new writers and new plays and popularity of Shakespeare both in the central theatres and in remoter and unexpected places Written graphically but founded on scholarship this book will be an essential read for scholars and researchers of history of theatre European theatre theatre and performance studies *The Theatre of Shelley* Jacqueline Mulhallen, 2010 Based on the author's thesis Ph D Anglia Ruskin University Charles Macklin and the Theatres of London Ian Newman, David O'Shaughnessy, 2022-02-15 Charles Macklin 1699 1797 was one of the most important figures in the eighteenth century theatre Born in Ireland he began acting in London in around 1725 and gave his final performance in 1789 no other actor can claim to have acted across seven decades of the century from the reign of George I to the Regency Crisis of 1788 He is credited alongside Garrick with the development of the natural school of acting and gave a famous performance of Shylock that gave George II nightmares As a dramatist he wrote one of the great comic pieces of the mid century *Love à la Mode* 1759 as well as the only play of the century to be twice refused a performance licence *The Man of the World* 1781 He opened an experimental coffeehouse in Covent Garden he advocated energetically for actors rights and copyright reform for dramatists and he successfully sued theatre rioters In short he had an astonishingly varied career With essays by leading experts on eighteenth century culture this volume provides a sustained critical examination of his career illuminating many aspects of eighteenth century theatrical culture and of the European Enlightenment and explores the scholarly benefit and thrill of restaging Macklin's work in the twenty first century Historical Dictionary of British Theatre Darryll Grantley, 2013-10-10 British theatre has a greater tradition than any other having started all the way back in 1311 and still going strong today But that is too much for one book to cover so this volume deals with early theatre and has a cut off date in 1899 Still this is almost six centuries during which British theatre not only developed but produced some of the greatest playwrights of all time and anywhere including obviously Shakespeare but also Marlowe and Shaw And they wrote some of the finest plays ever which are known around the world So there is plenty for this book to cover just with the playwrights plays and actors but it also has information on stagecraft and theatres as well as the historical and political background This book has over 1 183 entries in the dictionary section these being mainly on playwrights and plays but others as well including managers and critics and also on specific theatres legislative acts and some technical jargon Then there are entries on the different genres from comedy to tragedy and everything in between Inevitably the chronology is quite long as it has a long period to cover and the introduction provides the necessary overview *The Historical Dictionary of Early British Theatre* concludes with a pretty massive bibliography That will be of use to particularly assiduous researchers but this book itself is a good place to start any research since it covers periods that are far less well known and documented and ordinary theatre goers will also find useful information **A Cultural History of Theatre in the Age of Enlightenment** Mechele Leon, 2019-08-08 French philosopher Jean Jacques Rousseau wrote the general effect of the theatre is to strengthen the

national character to augment the national inclinations and to give a new energy to all the passions During the Enlightenment the advancement of radical ideas along with the emergence of the bourgeois class contributed to a renewed interest in theatre s efficacy informed by philosophy yet on behalf of politics While the 18th century saw a growing desire to define the unique and specific features of a nation s drama and audiences demanded more realistic portrayals of humanity theatre is also implicated in this age of revolutions A Cultural History of Theatre in the Age of Enlightenment examines these intersections informed by the writings of key 18th century philosophers Richly illustrated with 45 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

The Cambridge History of British Theatre Jane Milling, Peter Thomson, Joseph Walter Donohue (Jr.), 2004 Publisher Description

The Literature of Georgia Donald Rayfield, 2013-12-16 The first comprehensive and objective history of the literature of Georgia revealed to be unique among those of the former Byzantine and Russian empires both in its quality and its 1500 years history It is examined in the context of the extraordinarily diverse influences which affected it from Greek and Persian to Russian and modern European literature and the folklore of the Caucasus

Theatre and Ghosts M. Luckhurst, E. Morin, 2014-07-15 Theatre and Ghosts brings theatre and performance history into dialogue with the flourishing field of spectrality studies Essays examine the histories and economies of the material operations of theatre and the spectrality of performance and performer

Theatre Spaces 1920-2020 Iain Mackintosh, 2023-03-09 In this lavishly illustrated hands on account of the creation of new theatre spaces spanning a century Iain Mackintosh offers a compelling history that is part memoir part impassioned call to rethink the design of our theatre spaces and the future of live theatre As the originator of theatre designs as diverse as the Cottesloe in 1977 Glyndebourne in 1994 the Orange Tree Theatre in 1991 the Martha Cohen Theatre in 1985 and the Tina Packer Playhouse in 2001 he discovered why the same show worked in some theatres but not in others It is this unique blend of experience that informs this account of many of the best known theatre spaces in Britain besides many international examples including the Guthrie Theater Minneapolis and the Oslo Opera House Running throughout is a consideration of factors which have shaped design thinking during this time and which demand attention today After the long theatre closures driven by the Covid 19 pandemic Mackintosh argues that now is the time to discover the routes travelled over the last century Published in partnership with the Society of Theatre Research the book features a foreword by Sir Richard Eyre Director of the National Theatre 1987 1997

Stock Pieces: British Repertory Theatre, 1760-1830 Susan Valladares, 2024-12-26 What do we gain from watching a familiar play for the nth time This was a crucial question for Romantic period theatre managers who to deliver varied programmes relied on a repertoire of stock entertainments performed in alternation with the latest plays Repertory theatre was not new to the Romantic period but it took on additional purchase at a time when the playhouse was not simply a site for entertainment but a government

controlled cultural institution and business subject to sometimes extreme financial political and ideological pressures Through an innovative selection of case studies drawn from deep archival research *Stock Pieces* juxtaposes canonical with otherwise forgotten entertainments unites the period's professional and amateur dramatic cultures and spans British metropolitan provincial and imperial geographies The picture that emerges is fresh and compelling *Stock Pieces* sheds light on the mechanics of stock piece status the Romantic afterlives of Shakespeare's near contemporaries whose popular appeal declined as his increased and the work of various agents from pantomime arrangers to enslaved performers in Jamaica who contested the repertoire's received aesthetic and cultural values It also explores the extent to which investments in the abolitionist cause were remediated by stock pieces that revived and reenacted the spectral violence of slavery and the slave trade for various purposes *Stock Pieces* showcases how the Romantic period dramatic repertoire could be mobilised to signify social and political practices that operated outside the theatrical institution crossed national borders and dared to effect real change

Martin Folkes (1690-1754) Anna Marie Roos, 2021-04-15 Martin Folkes 1690-1754 Newtonian Antiquary Connoisseur is a cultural and intellectual biography of the only President of both the Royal Society and the Society of Antiquaries Sir Isaac Newton's protégé astronomer mathematician freemason art connoisseur Voltaire's friend and Hogarth's patron his was an intellectually vibrant world Folkes was possibly the best connected natural philosopher and antiquary of his age an epitome of Enlightenment sociability and yet he was a surprisingly neglected figure the long shadow of Newton eclipsing his brilliant disciple A complex figure Folkes edited Newton's posthumous works in biblical chronology yet was a religious skeptic and one of the first members of the gentry to marry an actress His interests were multidisciplinary from his authorship of the first complete history of the English coinage to works concerning ancient architecture statistical probability and astronomy Rich archival material including Folkes's travel diary correspondence and his library and art collections permit reconstruction through Folkes's eyes of what it was like to be a collector and patron a Masonic freethinker and antiquarian and virtuoso in the days before science became subspecialised Folkes's virtuosic sensibility and possible role in the unification of the Society of Antiquaries and the Royal Society tells against the historiographical assumption that this was the age in which the two cultures of the humanities and sciences split apart never to be reunited In Georgian England antiquarianism and science were considered largely part of the same endeavour

The Reception of Charles Dickens in Europe Michael Hollington, 2013-08-29 The Reception of Charles Dickens in Europe offers a full historical survey of Dickens's reception in all the major European countries and many of the smaller ones filling a major gap in Dickens scholarship which has by and large neglected Dickens's fortunes in Europe and his impact on major European authors and movements Essays by leading international critics and translators give full attention to cultural changes and fashions such as the decline of Dickens's fortunes at the end of the nineteenth century in the period of Naturalism and Aestheticism and the subsequent upswing in the period of Modernism in part as a consequence of the rise of film in the era of Chaplin and Eisenstein It will

also offer accounts of Dickens's reception in periods of political upheaval and revolution such as during the communist era in Eastern Europe or under fascism in Germany and Italy in particular

Georgia Peter Nasmyth, 2017-11-21 Elegiac quirky readable deeply knowledgeable The best cultural historical introduction to that tempestuous land the Georgian republic Simon Sebag Montefiore author of *The Romanovs* Georgia has been called the world's most beautiful country yet little is known about it beyond its borders This topical and vital book by Peter Nasmyth the ideal chronicler Literary Review is the much celebrated introduction to Georgia's remarkable people landscape and culture Over its 3 000 year old history Georgia has been ruled by everyone from the Greeks to the Ottomans became a coveted part of the Russian Empire for a hundred years and was incorporated into the Soviet Union in 1921 Since gaining independence in 1991 Georgia has undergone a dramatic socioeconomical and political transformation and although its political situation remains precarious Georgia's strong sense of nationhood has reinvigorated the country Vivid and comprehensive Nasmyth's *Georgia In the Mountains of Poetry* is a unique eyewitness account of Georgia's rebirth and creates an unforgettable portrait of its remarkable landscape history people and culture Offering fascinating insights into the life of ordinary and high profile Georgians it is essential reading for anyone who wants to know more of this astonishing place The best book on post Soviet Georgia Nasmyth is prepared to take risks hanging out with mafiosi and walking through minefields to reach that part of western Georgia that has bloodily seceded a riveting portrait powerfully evocative Independent It would be difficult to read Nasmyth's quirky entertaining informative sometimes surreal book without having an impulse to ring a travel agent and ask for flights to Tbilisi Literary Review

Visualising Lost Theatres Joanne Tompkins, Julie Holledge, Jonathan Bollen, Liyang Xia, 2022-08-25 This pioneering study harnesses virtual reality to uncover the history of five venues that have been lost to us London's 1590s Rose Theatre Bergen's mid nineteenth century Komediehuset Adelaide's Queen's Theatre of 1841 circus tents hosting Cantonese opera performances in Australia's goldfields in the 1850s and the Stardust showroom in 1950s Las Vegas Shaping some of the most enduring genres of world theatre and cultural production each venue marks a significant cultural transformation charted here through detailed discussion of theatrical praxis and socio political history Using virtual models as performance laboratories for research *Visualising Lost Theatres* recreates the immersive feel of venues and reveals performance logistics for actors and audiences Proposing a new methodology for using visualisations as a tool in theatre history and providing 3D visualisations for the reader to consult alongside the text this is a landmark contribution to the digital humanities

The Garrick Stage Allardyce Nicoll, 1981

The Cambridge Companion to English Literature, 1740-1830 Thomas Keymer, Tom Keymer, Jon Mee, 2004-06-17 This volume offers an introduction to British literature that challenges the traditional divide between eighteenth century and Romantic studies Contributors explore the development of literary genres and modes through a period of rapid change They show how literature was shaped by historical factors including the development of the book trade the rise of literary criticism and the expansion of commercial society and empire The wide

scope of the collection juxtaposing canonical authors with those now gaining new attention from scholars makes it essential reading for students of eighteenth century literature and Romanticism Ireland, Enlightenment and the English Stage, 1740-1820 David O'Shaughnessy, 2019-08 Reveals the contribution of Irish writers to the Georgian English stage argues that theatre is an important strand of the Irish Enlightenment

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