

*Eighteenth Century
British and Irish
Promptbooks*

A Descriptive Bibliography

Edward A. Langhans

Eighteenth Century British And Irish Promptbooks

M Woodhall



Eighteenth Century British And Irish Promptbooks:

Eighteenth Century British and Irish Promptbooks Edward Langhans, 1987-12-02 This comprehensive volume lists and describes all known eighteenth century British and Irish promptbooks Each entry includes the location of the copy shelf mark production for which the prompt book was prepared theatre date prompter's name if known the types of notes the copy contains description of setting entrance notes costume notes ground plans warnings cues stage movement line interpretation and citations of any books or articles that have dealt with the copy The illustrations of sample pages from some of the promptbooks listed will provide the reader with a fuller and more accurate understanding of eighteenth century theatre architecture and staging practices Literary Research and the British Eighteenth Century Peggy Keeran, Jennifer Bowers, 2013-02-21

The 18th century in Britain was a transition period for literature Patronage either by a benefactor or through subscription lingered even as the publishing and bookselling industries developed The practice of reviewing books became well established during the second half of the century with the first periodical founded in 1749 For the literary scholar these gradual changes mean that different search strategies are required to conduct research into primary and secondary source material across the era Literary Research and the British Eighteenth Century addresses these unique challenges It examines how the following all contribute to the richness of literary research for this era book and periodical publishing a growing literate society dissemination of literature through salons private societies and coffee houses the growing importance of book reviews the explosion of publishing and the burgeoning of primary source material available through new publishing and digital initiatives in the 21st century This volume explores primary and secondary resources including general literary research guides union library catalogs print and online bibliographies scholarly journals manuscripts and archives 18th century books newspapers and periodicals contemporary reception and electronic texts and journals as well as Web resources Each chapter addresses the research methods and tools best used to extract relevant information and compares and evaluates sources making this book an invaluable guide to any literary scholar and student of the British eighteenth century **Criticism, Performance, and the Passions in the Eighteenth Century** James

Harriman-Smith, 2021-03-18 Great art is about emotion In the eighteenth century and especially for the English stage critics developed a sensitivity to both the passions of a performance and what they called the transitions between those passions It was these pivotal transitions scripted by authors and executed by actors that could make King Lear beautiful Hamlet terrifying Archer hilarious and Zara electrifying James Harriman Smith recovers a lost way of appreciating theatre as a set of transitions that produce simultaneously iconic and dynamic spectacles fascinating moments when anything seems possible Offering fresh readings and interpretations of Shakespearean and eighteenth century tragedy historical acting theory and early character criticism this volume demonstrates how a concern with transition binds drama to everything from lyric poetry and Newtonian science to fine art and sceptical enquiry into the nature of the self **Shakespeare and the Eighteenth**

Century Peter Sabor, Paul Yachnin, 2016-12-05 In 1700 Shakespeare was viewed as one of the leading Renaissance playwrights but not as supreme. By 1800 he was not only widely performed and read but celebrated as a universal genius and a national literary hero. What happened during the intervening years is the subject of this fascinating volume which brings together Renaissance and eighteenth century scholars who examine how Shakespeare gradually penetrated and came to dominate the culture and intellectual life of people in the English speaking world. The contributors approach Shakespeare from a wide range of perspectives to illuminate the way contemporary philosophy, science and medicine, textual practice, theatre studies and literature both informed and were influenced by eighteenth century interpretations of his works. Among the topics are Falstaff and eighteenth century ideas of the sublime, David Garrick's 1756 adaptation of *The Winter's Tale* and its relationship to medical theories of femininity, the textual practices of George Steevens, Shakespeare's importance in furthering the careers of actors on the eighteenth century stage and the influence of Shakespeare on writers as diverse as Edmund Burke, Horace Walpole and Ann Radcliffe. Together the essays paint a vivid picture of the relationship between eighteenth century Shakespeare and ideas about shared nationhood, knowledge, morality, history and the self.

Shakespeare, Milton and Eighteenth-Century Literary Editing Marcus Walsh, 2004-07-05 Study of the theories and methods informing editions of Milton and Shakespeare in the eighteenth century. **Eighteenth-Century Women**

Playwrights, vol 6 Derek Hughes, 2024-11-01 This six volume anthology documents the history of women's drama throughout the 18th century starting with the emergence in 1695 of the second generation of women dramatists to Aphra Benn. It includes the work of Catherine Trotter, Mary Pix, Eliza Haywood and Elizabeth Griffith. **Staging Gender in Behn and Centlivre** Nancy Copeland, 2019-09-26 *Staging Gender in Behn and Centlivre* studies the representation of gender in four of the most important plays by the leading professional women playwrights of the late Stuart period: Behn's *The Rover* 1677 and *The Luckey Chance* 1686 and Centlivre's *The Busie Body* 1709 and *The Wonder: A Woman Keeps a Secret* 1714. They are first placed in their original theatrical and cultural contexts and then studied through subsequent productions and adaptations extending from the eighteenth century to the twentieth. The detailed analysis of these plays is framed by a discussion of the cultural position of the playwrights and the kind of comedy they wrote. The survival of these plays in the repertoire offers an unusual opportunity to examine the theatrical double life of works by early women playwrights. The lengthy production histories of these comedies placed them in dialogue with radically different ideas of appropriate and permissible behavior for both women and men. The resulting productions, alterations and adaptations included both feminist reinterpretations and recuperations of the plays, challenges to dominant meanings of gender. This book will be of interest to scholars and students of dramatic literature, theatre and women's studies. **The Works of Aphra Behn: v. 5: Complete Plays** Janet Todd, 2018-10-24 Aphra Behn 1640-1689 was one of the most successful dramatists of the Restoration theatre and a popular poet. This is the fifth volume in a set of seven which comprises a complete edition of all her works. **Plays,**

Poems, and Miscellaneous Writings associated with George Villiers, Second Duke of Buckingham Robert D.

Hume, Harold Love, 2007-03-22 George Villiers Second Duke of Buckingham 1628 1687 was one of the most scandalous and controversial figures of the Restoration period He was the principal author of *The Rehearsal* 1671 an enormously successful burlesque play that ridiculed John Dryden and the rhymed heroic drama Historians remember Buckingham as an opponent who helped topple Clarendon from power in 1667 as a member of the Cabal government in the early 1670s and as an ally of the Earl of Shaftesbury in the political crisis of 1678 1683 The duke was prominent among the court wits Rochester Etherege Sedley Dorset Wycherley and their circle he was closely associated with such writers as Butler and Cowley he was a conspicuous champion of religious toleration and a friend of William Penn No edition of Buckingham has been published since 1775 partly because his work presents horrendous attribution problems He was probably adapter or co author of six plays two of them vastly successful for more than a century including one in French that appears here in English for the first time He is also associated with nine topical pieces variously political religious and satiric and some twenty poems of wildly varying type The Buckingham commonplace book has previously been published only in fragmentary form Almost all of these works present major difficulties in both attribution and annotation here seriously addressed for the first time This edition is a companion venture to Harold Love's important edition of Rochester OUP 1999

Henry Fielding - Plays, Volume II, 1731 - 1734 Henry Fielding, 2007-10-11 This is the second of three volumes of plays by Henry Fielding whose vibrant early career in theatre has been overshadowed by his later fame as the author of novels like *Tom Jones* The edition makes his plays and his rich gift for theatrical comedy accessible for the first time in modern form

What Would Garrick Do? Or, Acting Lessons from the Eighteenth Century James Harriman-Smith, 2023-12-14 The stage of the 1700s established a star culture with the emergence of such acting celebrities as David Garrick Susannah Cibber and Sarah Siddons It placed Shakespeare at the heart of the classical repertoire and offered unprecedented opportunities to female actors This book demonstrates how an understanding of the practice and theories circulating three hundred years ago can generate new ways of studying and performing plays of all kinds in the present Eight short essays on emotions cultivation character voice action company audience and reflection provide two things a vivid introduction to the practice and ideas of the eighteenth century stage and the story of how these past practices and ideas were used in collaborative workshops around the UK to create new rehearsal exercises Designed to work alone or in combination these exercises are also open to further adaptation and analysis as part of a work that treats theatre writers of the past as potential collaborators for those interested in theatre today Marrying academic and professional theatre expertise this book ranges through a vast archive of writing about acting from private letters and battered promptbooks through to philosophical treatises and celebrity biographies The exercises stories and ideas shared here capture the strangeness of this material and sometimes its surprising familiarity as questions asked of actors then seem to anticipate those questions we ask now A truly unique offering What would Garrick Do Or Acting

Lessons from the Eighteenth Century offers a fascinating deep dive into an important time in theatre history to illuminate practices and processes today *The Cambridge Companion to English Restoration Theatre* Deborah Payne Fisk,2000-05-11
 This rich and varied portrait of the drama from 1660 to 1714 provides students with essential information about playwrights staging and genres situating them in the social and political culture of the time No longer seen as a privileged arena for select dramatists and elite courtiers the Restoration theatre is revealed in all of its tumult energy and conflict The fourteen newly commissioned essays examine the theatre paying attention to major playwrights such as Dryden Wycherly and Congreve and also to more minor works and to plays by the first professional female dramatists The book begins with chapters on the performance of the drama in its own time on theatres acting and staging and continues with the main dramatic genres and themes with a final chapter on the critical history of the drama The volume also includes a thorough chronology and biographies and bibliographies of dramatists *Rehearsal from Shakespeare to Sheridan* Tiffany Stern,2000
 Up until now facts about theatrical rehearsal have been considered irrecoverable But in this groundbreaking new study Tiffany Stern gathers together two centuries worth of historical material which shows how actors received and responded to their parts and how rehearsal affected the creation and revision of plays Plotting theatrical change over time from the mid sixteenth to the late eighteenth century this book will revolutionize the fields of textual and theatre history alike Theatre and Everyday Life Alan Read,2003-09-02 Alan Read asserts that there is no split between the practice and theory of theatre but a divide between the written and the unwritten In this revealing book he sets out to retrieve the theatre of spontaneity and tactics which grows out of the experience of everyday life It is a theatre which defines itself in terms of people and places rather than the idealised empty space of avant garde performance Read examines the relationship between an ethics of performance a politics of place and a poetics of the urban environment His book is a persuasive demand for a critical theory of theatre which is as mentally supple as theatre is physically versatile Performing Restoration Shakespeare Amanda Eubanks Winkler,Claude Fretz,Richard Schoch,2023-01-26 *Performing Restoration Shakespeare* embraces the performative and musical qualities of Restoration Shakespeare 1660 1714 drawing on the expertise of theatre historians musicologists literary critics and importantly theatre and music practitioners The volume advances methodological debates in theatre studies and musicology by advocating an alternative to performance practices aimed at reviving original styles or conventions adopting a dialectical process that situates past performances within their historical and aesthetic contexts and then using that understanding to transform them into new performances for new audiences By deploying these methodologies the volume invites scholars from different disciplines to understand Restoration Shakespeare on its own terms discarding inhibiting preconceptions that Restoration Shakespeare debased Shakespeare s precursor texts It also equips scholars and practitioners in theatre and music with new and much needed methods for studying and reviving past performances of any kind not just Shakespearean ones *A New Variorum Edition of Shakespeare CORIOLANUS Volume II*

David George,2019-01-16 Irregular Doubtful and Emended Accidentals in F1 In the Textual Notes the lemma is the reading of this edition s text In these notes for emendations to F1 the lemma is followed by the siglum or sigla of the edition s from which the emendation is taken and then by the rejected F1 reading and the siglum or sigla of the 17th c editions reading differently from the lemma Where no source is given for the emendation the adopted reading is not in any of the folios Doubtful and irregular readings are merely listed indicates that the reading is found in a full line i e one that runs all or nearly all of the way to the right margin indicates doubt or an alternative to the reading adopted although not necessarily correct in the judgment of the editor Elsewhere means that a spelling other than that in the lemma is to be found wherever else that word appears in the F1 text The Diaries of Elizabeth Inchbald Ben P Robertson,2022-07-30 An energetic woman Inchbald achieved fame as an actress novelist playwright and critic This work includes her eleven surviving diaries which record Inchbald s social contacts and professional activities itemize her day to day expenditure and chart the development of affairs such as the Napoleonic Wars and the trial of Queen Caroline **Eighteenth-century Ireland** ,1988

Interculturalism and Resistance in the London Theater, 1660-1800 Mita Choudhury,2000 In an original contribution to criticism Interculturalism and Resistance demonstrates the eighteenth century theatrical culture s ambivalence toward what has recently been described as the exoticism of multiculturalism BOOK JACKET **Moral Reform in Comedy and Culture, 1696-1747** Dr Aparna Gollapudi,2013-05-28 In the first half of the eighteenth century a new comic plot formula dramatizing the moral reform of a flawed protagonist emerged on the English stage The comic reform plot was not merely a generic turn towards morality or sentimentality Aparna Gollapudi argues but an important social mechanism for controlling and challenging political and economic changes Gollapudi looks at reform comedies by dramatists such as Colley Cibber Susanna Centlivre Richard Steele Charles Johnson and Benjamin Hoadly in relation to emergent trends in finance capitalism imperial nationalism political factionalism domestic ideology and middling class consciousness Within the context of the cultural anxieties engendered by these developments Gollapudi suggests the reform comedies must be seen not as clich d and moralistic productions but as responses to vital ideological shifts and cultural transvaluations that impose a reassuring moral schema on everyday conduct Thoroughly researched and elegantly written Gollapudi s study shows that reform comedies covered a range of contemporary concerns from party politics to domestic harmony and are crucial for understanding eighteenth century literature and culture

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