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**The audience is  
an integral  
part of  
performance and  
is in fact what  
separates a  
rehearsal from  
a performance.  
The  
relationship,  
however,  
between  
performers and**

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**the audience  
has evolved  
over time,  
which is one of  
the subjects  
addressed,  
along with the  
changing  
disposition of  
the audience  
itself and a  
number of other  
topics, in Gods**

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volume discuss  
spectatorship  
in historical  
context, the  
role of the  
audience in the

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the early  
modern English  
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audiences, and  
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dissecting a  
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not only their  
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together the  
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such engaging  
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Out of  
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extravagance,  
vanity,  
glamorous  
celebrity and, all  
too often,  
embroiled in

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scandal and  
gossip, 18th-  
century London's  
fashionable

society had a  
well-deserved  
reputation for  
frivolity. But to be  
fashionable in  
1700s London  
meant more than  
simply being well

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dressed. Fashion denoted membership of a new type of society - the beau monde, a world where status was no longer determined by coronets and countryseats alone but by the

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more nebulous  
qualification of  
metropolitan  
'fashion'.

Conspicuous  
consumption and  
display were  
crucial; the right  
address, the right  
dinner guests,  
the right  
possessions, the

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right jewels, the  
right seat at the  
opera. The Beau  
Monde leads us  
on a tour of this  
exciting new  
world, from court  
and parliament to  
London's parks,  
pleasure  
grounds, and  
private homes.

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From brash  
displays of  
diamond  
jewellery to the  
subtle  
complexities of  
political intrigue,  
we see how  
membership of  
the new elite was  
won, maintained -  
and sometimes

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lost. On the way,  
we meet a rich  
and colourful  
cast of

characters, from  
the newly  
ennobled peer  
learning the  
ropes and the  
imposter trying to  
gain entry by  
means of clever

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fakery, to the  
exile banned for  
sexual  
indiscretion.

Above all, as the  
story unfolds, we  
learn that being a  
Fashionable was  
about far more  
than simply being  
'modish'. By the  
end of the

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century, it had  
become nothing  
less than the key  
to power and  
exclusivity in a  
changed world.

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description of the  
eighteenth-  
century London  
theatre scene--a  
time when the  
theatre took on  
many of the  
features of our  
modern stage. A  
natural and  
psychologically  
based acting

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style replaced the declamatory style of an earlier age.

The theatres were mainly supported by paying audiences, no longer by royal or noble patrons.

The press determined the success or

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failure of a play  
or a performance.

Actors were no  
longer shunned  
by polite society,  
some becoming  
celebrities in the  
modern sense.

The dominant  
figure for thirty  
years was David  
Garrick, actor,

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theatre manager  
and playwright,  
who, off the  
stage, charmed

London with his  
energy,  
playfulness, and  
social graces. No  
less important in  
defining eighteenth-century theatre  
were its

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audiences, who considered themselves full-scale participants in theatrical performances; if they did not care for a play, an actor, or ticket prices, they would loudly make their

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wishes known,  
sometimes  
starting a riot.  
This book  
recounts the  
lives--and  
occasionally the  
scandals--of the  
actors and  
theatre managers  
and weaves them  
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story of the  
theatre in this  
exuberant age,  
setting the  
London stage  
and its leading  
personalities  
against the  
background of  
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social, cultural,  
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changes that  
shaped eighteenth  
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brings all of this  
together to  
describe a  
moment in  
history that  
sowed the seeds  
of today's stage.

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performer alike.  
'The series  
should reshape  
the canon in a  
number of  
significant areas.  
A splendid and  
imaginative  
project'

Professor Anne  
Barton,  
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Garrick's accomplishments as  
an actor,  
manager, and  
theatrical  
innovator  
brought him  
great fame and  
fortune, and

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his ideas  
influenced not  
only his own  
age but  
succeeding  
ages as well.

Yet as a  
playwright, a  
part of the  
elegant  
combination of  
talents that

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was David  
Garrick, he  
has never  
achieved the  
critical  
reputation he  
richly  
deserves, in  
main because  
of the  
unavailability  
of texts and

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the lack of  
proper  
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the historic  
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his plays in  
the English  
theatre. This  
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Russell Brown  
offers a new  
and revealing  
way of reading  
and studying  
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plays,  
focusing on  
what a play  
does for an  
audience, as

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well as what  
its text says.  
By considering  
the entire  
theatrical  
experience and  
not only what  
happens on  
stage, Brown  
takes his  
readers back  
to the major

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were written,  
making this an  
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we most love,  
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talented  
artists and  
performers we  
most revere?  
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and the Legacy  
of Loss tells  
the story of

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plays. For  
these artists,  
the resurgence  
of  
Shakespeare, a  
playwright  
whose works  
just decades  
earlier had  
nearly been

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erased,  
represented  
their own  
chance for  
eternal life.  
Despite the  
ephemeral  
nature of  
performance,  
Garrick and  
company would  
find a way to

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make  
Shakespeare,  
and through  
him the actor,  
rise again. In  
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came to offer  
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and even an  
antidote to  
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with the  
monument, the  
portrait, and  
the printed  
text. The  
first account  
to read 18th-

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century visual  
and textual  
references to  
Shakespeare  
alongside the  
performance  
history of his  
plays, this  
innovative  
study sheds  
new light on  
how we

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experience  
performance,  
and why we  
gravitate  
toward an art,  
and artists,  
we know will  
disappear.

Explores how  
David Garrick  
- actor,  
newspaper

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proprietor and  
part-owner of  
Drury Lane  
Theatre -

mediated his  
own celebrity.

Stage to

Screen

Shakespeare

and the

Eighteenth

Century

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The Stage and  
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Audience as  
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Interspersed  
with  
Characters and  
Anecdotes of  
His Theatrical

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The Whole  
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Forming a  
History of the  
Stage, which  
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Period of  
Thirty-six  
Years. By  
Thomas Davies.

...

The Birth of

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and Romance in  
the Age of

Garrick is a  
vivid  
description of  
the eighteenth-  
century London  
theatre scene—a  
time when the  
theatre took on  
many of the

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Theatres And Audience In The Eighteenth Century features of our modern stage. A natural and psychologically based acting style replaced the declamatory style of an earlier age. The theatres were mainly supported by paying

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audiences, no longer by royal or noble patrons. The press determined the success or failure of a play or a performance. Actors were no longer shunned by polite

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society, some becoming celebrities in the modern sense. The dominant figure for thirty years was David Garrick, actor, theatre manager and playwright, who, off the stage, charmed

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London with his  
energy,  
playfulness,  
and social

graces. No less  
important in  
defining eighte  
enth-century  
theatre were  
its audiences,  
who considered  
themselves full-  
scale

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Century

participants in  
theatrical  
performances;  
if they did not  
care for a  
play, an actor,  
or ticket  
prices, they  
would loudly  
make their  
wishes known,  
sometimes  
starting a

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Eighteenth  
Century

riot. This book  
recounts the  
lives—and  
occasionally  
the scandals—of  
the actors and  
theatre  
managers and  
weaves them  
into the larger  
story of the  
theatre in this  
exuberant age,

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Eighteenth  
Century

setting the  
London stage  
and its leading  
personalities  
against the  
background of  
the important  
social,  
cultural, and  
economic  
changes that  
shaped eighteen  
th-century

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Century

Britain. The  
Birth of Modern  
Theatre brings  
all of this  
together to  
describe a  
moment in  
history that  
sowed the seeds  
of today's  
stage.

In her study of  
English theatre

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during the  
Peninsular War,  
Susan

Valladares  
contextualizes  
the theatrical  
treatment of  
the war within  
the larger  
political and  
ideological  
axes of  
Romantic

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performance.  
From its  
nuanced reading  
of Richard  
Brinsley  
Sheridan's  
Pizarro (1799),  
to its accounts  
of wartime  
productions of  
Shakespeare,  
description of  
performances at

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the minor  
theatres, and  
detailed case  
study of  
dramatic  
culture in  
Bristol,  
Valladares's  
book reveals  
how theatrical  
entertainments  
reflected and  
shaped public

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Eighteenth  
feeling on the  
Peninsular  
campaign.

In 1700,  
Shakespeare was  
viewed as one  
of the leading  
Renaissance  
playwrights,  
but not as  
supreme. By  
1800, he was  
not only widely

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Century

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

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volume, which  
brings together  
Renaissance and  
eighteenth-  
century  
scholars who  
examine how  
Shakespeare  
gradually  
penetrated, and  
came to  
dominate, the  
culture and

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intellectual  
life of people  
in the English-  
speaking world.  
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contributors  
approach  
Shakespeare  
from a wide  
range of  
perspectives,  
to illuminate  
the way

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contemporary  
philosophy,  
science and  
medicine,  
textual  
practice,  
theatre  
studies, and  
literature both  
informed and  
were influenced  
by eighteenth-  
century

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interpretations  
of his works.

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topics are  
Falstaff and ei  
ghteenth-  
century ideas  
of the sublime,  
David Garrick's  
1756 adaptation  
of The Winter's  
Tale and its  
relationship to

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practices of  
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Steevens,  
Shakespeare's  
importance in  
furthering the  
careers of  
actors on the e  
ighteenth-

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century stage,  
and the  
influence of  
Shakespeare on  
writers as  
diverse as  
Edmund Burke,  
Horace Walpole,  
and Ann  
Radcliff.

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essays paint a  
vivid picture

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relationship  
Eighteenth  
between eightee  
Century  
nth-century  
Shakespeare and  
ideas about  
shared  
nationhood,  
knowledge,  
morality,  
history, and  
the self.  
Romeo and

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as It Is Acted  
at the Theatre  
Royal in Covent  
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Theatre History

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widely varied  
theatrical and dance  
artists, covering  
performance genres*

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*of the past and  
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**1756**  
***Entertaining the  
Nation  
The School for  
Scandal and Other  
Plays***

David Garrick  
reformed English  
theatre  
practice,  
established a  
natural style of  
acting, and made  
the profession

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socially  
acceptable.

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source material  
from appearances  
in Boswell's  
Life, to his own  
letters, this  
book offers an  
account of  
Garrick's style  
and pivotal  
reforms.

In this survey

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Tice L.  
Miller examines  
American plays  
written before a  
canon was  
established in  
American  
dramatic  
literature and  
provides  
analyses central

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to the culture  
that produced  
them.

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Eighteenth and  
Nineteenth  
Centuries  
evaluates plays  
in the early  
years of the  
republic,  
reveals shifts

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in taste from  
the classical to  
the contemporary  
in the 1840s and  
1850s, and  
considers the  
increasing  
influence of  
realism at the  
end of the  
nineteenth  
century. Miller  
explores the  
relationship

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Century  
between American  
drama and  
societal issues  
during this  
period. While  
never completely  
shedding its  
English roots,  
says Miller, the  
American drama  
addressed issues  
important on  
this side of the  
Atlantic such as

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Audience In The  
Eighteenth  
Century,  
egalitarianism,  
republicanism,  
immigration,  
slavery, the  
West, Wall  
Street, and the  
Civil War. In  
considering the  
theme of  
egalitarianism,  
the volume notes  
Alexis de  
Tocqueville's  
observation in

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Eighteenth  
Century

1831 that  
equality was  
more important  
to Americans  
than liberty.  
Also addressed  
is the Yankee  
character, which  
became a staple  
in American  
comedy for much  
of the  
nineteenth  
century. Miller

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Century

analyzes several  
English plays  
and notes how  
David Garrick's  
reforms in  
London were  
carried over to  
the colonies.  
Garrick faced an  
increasingly  
middle-class  
public, offers  
Miller, and had  
to make

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Audience In The  
Eighteenth  
Century

adjustments to  
plays and to his  
repertory to  
draw an  
audience. The  
volume also looks  
at the shift in  
drama that  
paralleled the  
one in political  
power from the  
aristocrats who  
founded the  
nation to

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Theatres And  
Jacksonian  
Audience In The  
democrats.  
Eighteenth  
Century  
Miller traces  
how the  
proliferation of  
newspapers  
developed a  
demand for plays  
that reflected  
contemporary  
society and  
details how  
playwrights  
scrambled to put

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Century

those symbols of  
the outside  
world on stage  
to appeal to the  
public.

Steamships and  
trains, slavery  
and adaptations  
of Uncle Tom's  
Cabin, and  
French  
influences are  
presented as  
popular subjects

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Century

during that  
time.  
Entertaining the  
Nation  
effectively  
outlines the  
civilizing force  
of drama in the  
establishment  
and development  
of the nation,  
ameliorating  
differences  
among the

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various  
Audience In The  
theatergoing  
Eighteenth  
classes, and  
Century  
provides a  
microcosm of the  
changes on and  
off the stage in  
America during  
these two  
centuries.  
As playwrights  
David Garrick  
and George  
Colman the Elder

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Audience In The  
Eighteenth  
Century

showed  
themselves to be  
practical men of  
the theatre,  
providing  
excellent acting  
parts and well-  
constructed  
scenes capable  
of provoking  
laughter in any  
age. At one time  
they were rival  
managers of the

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Audience In The  
Eighteenth  
Century

two main London  
theatres, Drury  
Lane and Covent

Garden, but  
their friendship  
was greater than  
their rivalry  
and survived  
until Garrick's  
death. This  
volume includes  
five plays:  
three short  
farces by

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Garrick, a full-length play by Colman and the famous collaborative work The Clandestine Marriage. The playwrights' abilities complemented each other and their eventual parting

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Eighteenth  
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illustrates the  
divergence of  
comic styles  
that were  
popular at the  
time - the  
satirical and  
the sentimental.  
In his  
introduction Mr  
Wood describes  
the composition  
and expectations  
of the

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contemporary  
Audience In The  
London audiences  
and the  
Eighteenth  
Century  
theatrical  
careers of the  
two playwright-  
managers.  
Shakespeare and  
the Theatrical  
Event  
The Beau Monde  
Britain in the  
Hanoverian Age,  
1714-1837

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Century Women  
Dramatists  
British Music and  
the French

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**Revolution**  
**investigates the**  
**nature of British**  
**musical responses**  
**to the cataclysmic**  
**political events**  
**unfolding in**  
**France during the**  
**period of**  
**1789-1795, a time**  
**when republican**  
**and royalist**  
**agendas were in**  
**conflict in both**

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Century

**nations. While the  
parallel demands  
for social and  
political change  
resulted from  
different stimuli,  
and were resolved  
very differently,  
the 1790s proved  
to be a defining  
period for each  
country. In Britain,  
the combination of  
a protracted period**

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of Tory  
Audience In The  
conservatism, and  
Eighteenth  
the strong spirit of  
Century  
patriotism which  
swept the nation,  
had a profound  
influence on the  
arts. There was an  
outpouring of  
concert and  
theatrical music  
dealing with the  
French Revolution  
and the

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Century

**subsequent war  
with France. While  
patriotic songs  
might be expected  
when a country is  
at war, the number  
of recreations on  
the London stages  
of events taking  
place on the  
Continent may  
surprise. Initially,  
such topical  
subjects were**

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Century

**restricted to the  
summer or “minor”  
theatres; however,  
government  
restrictions were  
relaxed after 1793,  
giving Londoners  
the opportunity to  
see topical theatre  
in the royal or  
“patent” theatres,  
as well. The  
resulting  
repertoire of plays**

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Century

**and recreations  
(often  
propagandist in  
nature) made  
considerable use of  
music, and those  
performed in the  
“minor” theatres  
were all-sung.  
Consequently,  
there exists a large  
repertoire of music  
which has been  
little studied.**

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Audience In The  
Eighteenth  
**British Music and  
the French  
Revolution**

**investigates this  
repertoire within a  
social and political  
context. Initial  
chapters examine  
the historical  
relationship  
between France  
and Britain from a  
musical  
perspective, the**

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**powerful symbols  
of national identity  
in both countries,  
and the complex  
laws that governed  
commercial  
theatres in London.  
Thereafter, the  
materials are  
presented in a  
chronological  
fashion, starting  
with the fall of the  
Bastille in 1789,**

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**and the Fête de la  
Fédération in 1790.**

**The period of the  
Century was one  
of growing tension  
and fear in both  
France and Britain  
as war became an  
ever-increasing  
threat between the  
two nations. Two  
subsequent  
chapters examine  
the war years of**

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Audience In The  
Eighteenth  
Century

**1793 until first  
half of 1795. The  
choice of a five-  
year period allows  
the reader to  
follow British  
musical reactions  
to the fall of the  
Bastille and  
subsequent events  
up to the rise of  
Napoléon.  
Understanding the  
theatre space on**

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Audience In The  
Eighteenth  
Century

**both the practical  
and theoretical  
level is becoming  
increasingly  
important to  
people working in  
drama, in whatever  
capacity. Theatre  
architecture is one  
of the most vital  
ingredients of the  
theatrical  
experience and one  
of the least**

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Theatres And  
discussed or  
Audience In The  
understood. In  
Eighteenth  
Architecture, Actor  
and Audience  
Mackintosh  
explores the  
contribution the  
design of a theatre  
can make to the  
theatrical  
experience, and  
examines the  
failings of many  
modern theatres

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Audience In The  
Eighteenth

**which despite  
vigorous defence  
from the  
architectural  
establishment  
remain unpopular  
with both  
audiences and  
theatre people. A  
fascinating and  
provocative book.  
'Actors always talk  
about what the  
audience does. I**

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Audience In The  
Eighteenth  
Century

**don't understand,  
we are just sitting  
here.' Audience as  
Performer**

**proposes that in  
the theatre, there  
are two troupes of  
performers: the  
actors and the  
audience. Although  
academics have  
scrutinised how  
audiences respond,  
make meaning and**

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Eighteenth  
Century

**co-create while  
watching a  
performance, little  
research has  
considered the  
behaviour of the  
theatre audience  
as a performance  
in and of itself.  
This insightful  
book describes how  
an audience  
performs through  
its myriad gestural,**

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Audience In The  
Eighteenth  
Century

**vocal and  
paralingual  
actions, and  
considers the  
following  
questions: If the  
audience are  
performers, who  
are their  
audiences? How  
have audiences'  
roles changed  
throughout  
history? How do**

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Century

**talkbacks and  
technology  
influence the  
audience's role as  
critics? What  
influence does the  
audience have on  
the creation of  
community in  
theatre? How can  
the audience  
function as both  
consumer and co-  
creator? Drawing**

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Century

**from over 140  
interviews with  
audience members,  
actors and ushers  
in the UK, USA and  
Australia, Heim  
reveals the lived  
experience of  
audience members  
at the theatrical  
event. It is a fresh  
reading of  
mainstream  
audiences'**

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**activities, bringing  
their voices to the  
fore and exploring  
their emerging new  
roles in the theatre  
of the Twenty-First  
Century.**

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**David Garrick**

**David Garrick and  
the Mediation of  
Celebrity**

**Six Decades of  
Commentary on**

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Music, Film, Arts  
Eighteenth  
and Letters  
The Plays of David  
Garrick, Volume 5  
Theatrical Method  
from Garrick to  
Griffith  
(Applause  
Books). For six  
decades, Harold  
Clurman  
illuminated our

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**artistic, social,  
and political  
awareness in  
thousands of  
reviews, essays,  
and lectures. His  
work appeared  
indefatigably in  
The Nation, The  
New Republic,  
The London  
Observer, The**

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**New York Times,  
Harper's,  
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