

# TEMPLES OF THESPIS

*Some Private Theatres and Theatricals in  
England and Wales, 1700-1820*

by

SYBIL ROSENFELD



*The Society for Theatre Research*

# Temples Of Thespis Some Private Theatres And Theatrical In England And Wales 1700 18

**Michael Cordner, Peter Holland**



## **Temples Of Thespis Some Private Theatres And Theatrical In England And Wales 1700 18:**

Temples of Thespis ; Some Private Theatres and Theatricals in England and Wales, 1700-1820 Sybil Marion Rosenfeld, Society for Theatre Research, 1978 This book tells the story of some of the private theatricals staged in the great country and town houses of England and Wales during their golden age when battalions of servants enabled their inhabitants to pursue lives of healthy activity in many occupations which often included an enthusiasm for amateur acting This is a story that has never been told in such detail before and it casts a fascinating light both on theatrical and on social life in the eighteenth and early nineteenth centuries It reveals the romantic and often eccentric origins from which the amateur theatre movement in Britain has sprung The author is a distinguished theatre historian who here adds an important chapter to our understanding of the place of the theatre in English society THE SOCIETY FOR THEATRE RESEARCH aims to bring together those interested in the history and the technique of the British theatre and to encourage further research into these subjects Monthly meetings are held in London during the winter for members and their guests Theatre Notebook an illustrated journal devoted to the history of the British theatre is sent to all members three times a year An Annual publication is sent without further charge to all members and additional publications are issued from time to time Publisher The Encyclopedia of British Literature, 3 Volume Set Gary Day, Jack Lynch, 2015-03-09 Provides a comprehensive overview of all aspects of the poetry drama fiction and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution Comprises over 340 entries arranged in A Z format across three fully indexed and cross referenced volumes Written by an international team of leading and emerging scholars Features an impressive scope and range of subjects from courtship and circulating libraries to the works of Samuel Johnson and Sarah Scott Includes coverage of both canonical and lesser known authors as well as entries addressing gender sexuality and other topics that have previously been underrepresented in traditional scholarship Represents the most comprehensive resource available on this period and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era 3 Volumes [www.literatureencyclopedia.com](http://www.literatureencyclopedia.com) The Routledge Companion to Twentieth Century British Theatre and Performance Claire Cochrane, Lynette Goddard, Catherine Hindson, Trish Reid, 2024-10-08 The Routledge Companion to Twentieth Century British Theatre and Performance provides a broad range of perspectives on the multiple models and examples of theatre artists enthusiasts enablers and audiences that emerged over this formative 100 year period This first volume covers the first half of the century constructing an equitable and inclusive history that is more representative of the nation's lived experience than the traditional narratives of British theatre Its approach is intra national weaving together the theatres and communities of England Scotland Wales and Northern Ireland The essays are organised thematically arranged into sections that address nation power and identity fixity and mobility bodies in performance the materiality of theatre and communities of theatre This approach highlights the synergies convergences and divergences of the theatre landscape in Britain during

this period giving a sense of the sheer variety of performance that was taking place at any given moment in time This is a fascinating and indispensable resource for undergraduate and graduate students postgraduate researchers and scholars across theatre and performance studies cultural studies and twentieth century history Music, Books and Theatre in Eighteenth-Century Exton Colin Timms, 2023-12-12 This book establishes the cultural background to the productions of Milton's *Comus* that were staged in the 1740s by Baptist Noel 4th Earl of Gainsborough at Exton Hall his country seat in the East Midlands of England The author reveals that Handel's visit in 1745 occurred in a richer and fuller context of cultural interests among the Noel family Most of the music at Exton was selected from existing works by Handel but the four movements of the finale were new written by the composer specifically for the occasion The study is based on receipted bills and other documents in an archival collection of Noel family papers that provide evidence of the Earl's purchase of books and music and of the musical and theatrical activities undertaken on his Exton estate The author discusses the Earl's interests in music books and theatre indicating a belief in performance as a valuable and enjoyable experience and as a vehicle for the education of the young In addition to creating a context for *Comus* this book sheds light on cultural life in a mid eighteenth century English country house and how the Earl's productions made a significant contribution to the cultural life of the East Midlands The book will be of great value to cultural musicologists historians and Handelians as the documentation sheds a huge amount of light on a variety of cultural practices in eighteenth century England 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 **Music and Theatre in Handel's World** Donald Burrows, Rosemary Dunhill, James Harris, 2002 Here for the first time it is now possible to enjoy in full the lively first hand descriptions of eighteenth century theater from the papers of philosopher and musician James Harris 1709-80 These contain many new anecdotes about Handel and his music exchanges of letters with famous performers including David Garrick and engaging reports of concerts plays and operas in London Salisbury Durham Madrid Berlin and St Petersburg all of which contribute to fascinating insights into contemporary eighteenth century musical life *The French Revolution and the London Stage*,

1789-1805 George Taylor, 2000 During the French Revolution most performances on the London stage were strictly censored but political attitudes found indirect expression New and popular genres like pantomime gothic drama history plays musical and spectacular entertainment and above all melodrama provided metaphors for the hopes and fears inspired by the conflict in France and subsequent European wars This 2001 book looks at how British drama and popular entertainment were affected by the ideas and events of the French Revolution and Napoleonic Wars He argues that melodrama had its origins in this period with certain gothic villains displaying qualities attributed to Robespierre and Napoleon and that recurrent images of incarceration and dispossession reflected fears of arbitrary persecution from the tyranny of the Bastille to the Jacobin s Reign of Terror By a cultural analysis of the popular entertainment and theatre performances of the eighteenth and nineteenth centuries Taylor reveals issues of ideological conflict and psychological stress **Everyone's Theater** Michael Meeuwis, 2019-07-01 Nearly all residents of England and its colonies between 1860 and 1914 were active theatergoers and many participated in the amateur theatricals that defined late Victorian life The Victorian theater was not an abstract figuration of the world as a stage but a media system enmeshed in mass lived experience that fulfilled in actuality the concept of a theatergoing nation Everyone s Theater turns to local history the words of everyday Victorians found in their diaries and production records to recover this lost chapter of theater history in which amateur drama domesticates the stage Professional actors and playwrights struggled to make their productions compatible with ideas and techniques that could be safely reproduced in the home and in amateur performances from Canada to India This became the first true English national theater a society whose myriad classes found common ground in theatrical display Everyone s Theater provides new ways to extend Victorian literature into the dimension of voice sound and embodiment and to appreciate the pleasures of Victorian theatricality *Women in British Romantic Theatre* Catherine Burroughs, 2000-11-16 First published in 2000 this collection of essays focuses on women theatre artists in the romantic period **Theatric Revolution** David Worrall, 2006-05-18 The theatre and drama of the late Georgian period have been the focus of a number of recent studies but such work has tended to ignore its social and political contexts Theatric Revolution redresses the balance by considering the role of stage censorship during the Romantic period an era otherwise associated with the freedom of expression Looking beyond the Royal theatres at Covent Garden and Drury Lane which have dominated most recent accounts of the period this book examines the day to day workings of the Lord Chamberlain s Examiner of Plays and shows that radicalized groups of individuals continuously sought ways to evade the suppression of both playhouses and dramatic texts Incorporating a wealth of new research David Worrall reveals the centrality of theatre within busy networks of print culture politics of all casts elite and popular cultures and metropolitan and provincial audiences Ranging from the drawing room of Queen Caroline s private theatrical to the song and supper dens of Soho and radical free and easies Theatric Revolution deals with the complex vitality of Romantic theatrical culture and its intense politicization at all levels This fascinating new study will be of great value to cultural historians as well

as to literary and theatre scholars      **Entertaining Crisis in the Atlantic Imperium, 1770-1790** Daniel O'Quinn, 2011-05-15 Honorable Mention 2012 Joe A Callaway Prize in Drama and Theater First Place Large Not for Profit Publisher Typographic Cover 2011 Washington Book Publishers Design and Effectiveness Awards Less than twenty years after asserting global dominance in the Seven Years War Britain suffered a devastating defeat when it lost the American colonies Daniel O Quinn explores how the theaters and the newspapers worked in concert to mediate the events of the American war for British audiences and how these convergent media attempted to articulate a post American future for British imperial society Building on the methodological innovations of his 2005 publication *Staging Governance Theatrical Imperialism in London 1770 1800* O Quinn demonstrates how the reconstitution of British imperial subjectivities involved an almost nightly engagement with a rich entertainment culture that necessarily incorporated information circulated in the daily press Each chapter investigates different moments in the American crisis through the analysis of scenes of social and theatrical performance and through careful readings of works by figures such as Richard Brinsley Sheridan William Cowper Hannah More Arthur Murphy Hannah Cowley George Colman and Georg Friedrich Handel Through a close engagement with this diverse entertainment archive O Quinn traces the hollowing out of elite British masculinity during the 1770s and examines the resulting strategies for reconfiguring ideas of gender sexuality and sociability that would stabilize national and imperial relations in the 1780s Together O Quinn s two books offer a dramatic account of the global shifts in British imperial culture that will be of interest to scholars in theater and performance studies eighteenth century studies Romanticism and trans Atlantic studies      *The British Country House in the Eighteenth Century* Christopher Christie, 2000 This work explores the British country house between 1700 1830 and looks at the lives of the noblemen and the servants who inhabited them Reference is made to the whole of the British Isles and there is a discussion of their political significance      Victorian touring actresses Janice Norwood, 2020-05-09 Victorian touring actresses brings new attention to women s experience of working in nineteenth century theatre by focusing on a diverse group of largely forgotten mid tier performers rather than the usual celebrity figures It examines how actresses responded to changing political economic and social circumstances and how the women were themselves agents of change Their histories reveal dynamic patterns of activity within the theatrical industry and expose its relationship to wider Victorian culture With an innovative organisation mimicking the stages of an actress s life and career the volume draws on new archival research and plentiful illustrations to examine the challenges and opportunities facing the women as they toured both within the UK and further afield in North America and Australasia It will appeal to students and researchers in theatre and performance history Victorian studies gender studies and transatlantic studies      *What Jane Austen's Characters Read (and Why)* Susan Allen Ford, 2024-07-11 The first detailed account of Austen s characters reading experience to date this book explores both what her characters read and what their literary choices would have meant to Austen s own readership both during her life and today Jane Austen was a voracious and extensive

reader so it is perhaps no surprise that many of her characters are also readers from Mr Collins in *Pride and Prejudice* to Fanny Price in *Mansfield Park*. Beginning by looking at Austen's own reading as well as her interest in readers' responses to her work, the book then focuses on each of her novels, looking at the particulars of her characters' reading and unpacking the multiple and often surprising ways in which what they read informs our reading. What Jane Austen's Characters Read and Why uses Austen's own love of reading to invite us to rethink the ways in which she imagined her characters and their lives beyond the novels.

**Staging the Mysterious Mother** Cynthia E. Roman, Jill Campbell, Jonathan Kramnick, 2023-01-01 The first book-length study of Horace Walpole's scandalous *The Mysterious Mother* including critical essays, an abridged script, and a facsimile edition. Horace Walpole's five-act tragedy *The Mysterious Mother* (1768), a sensational tale of incest and intrigue, was initially circulated only among the author's friends. Walpole never permitted it to be performed during his lifetime, except as a private theatrical. He described his play as a delicious entertainment for the closet and claimed that he did not think it would do for the stage. Yet the essays in this volume trace a history of private readings, amateur theatricals, and even early public performances, demonstrating that the play was read and performed more than Walpole's protests suggest. Exploring a wide variety of topics, including the play's crypto-Catholicism, its treatments of incest, guilt, motherhood, orphans, and scientific spectacle, and the complex relations between print and performance, the essays demonstrate the rich relevance of *The Mysterious Mother* to current critical discussions. The volume includes the proceedings of a mini-conference hosted at Yale University in 2018 on the occasion of a staged reading of the play. Also included are the director's reflections, an abridged script, a facsimile of Walpole's own copy of the full-length play, and reproductions of the illustrations he commissioned from Lady Diana Beauclerk.

**Neoclassical Theatre** Ronald W. Vince, 1988 Like Vince's two previous volumes in this series, *Ancient and Medieval Theatre* (1984) and *Renaissance Theatre*, *Neoclassical Theatre* provides a valuable resource for theoreticians and practitioners. Choice This book provides an introduction to the information sources available to the neoclassical theatre historian and to some of the methods that have been used in the interpretation of those sources. Differences in the cultural context of the theatres in England, France, and Italy, as well as in the historiography governing their interpretations, are explored in depth. Unlike other books devoted to the history of eighteenth-century theatre, this work examines the materials and the processes of theatre history itself and is international in scope. Among the elements discussed are dramatic texts and promptbooks, public and legal records, playbills, and account books, stage plans, and scene designs, contemporary history, and dramatic theory, biography, and memoirs, and stage iconography and theatrical portraiture. The book also provides an evaluative sketch of some valuable reference works, and where possible, the reader is directed to a source where the original evidence is reproduced. The author concludes by examining some of the evidence for and implications of the internationalization of eighteenth-century theatre, with suggestions for future study regarding the international geocultural dimension of the discipline.

**Players, Playwrights, Playhouses** Michael Corder, Peter

Holland,2007-10-24 This book brings together theatre historians to identify and exemplify a variety of productive new approaches to the investigation of plays players playwrights playhouses and other aspects of theatre in the long eighteenth century Their inquiries range from stage censorship and anti theatricalism to the political resonances of adultery comedy

**Gender in Eighteenth-Century England** Hannah Barker,Elaine Chalus,2014-06-17 A new collection of essays which challenges many existing assumptions particularly the conventional models of separate spheres and economic change All the essays are specifically written for a student market making detailed research accessible to a wide readership and the opening chapter provides a comprehensive overview of the subject describing the development of gender history as a whole and the study of eighteenth century England This is an exciting collection which is a major revision of the subject *Spectacular Flirtations* Gillian Perry,2007 During the Georgian period there was a remarkable proliferation of seductive visual imagery and written accounts of female performers Focusing on the close relationship between the dramatic and visual arts at this time this beautiful and stimulating book explores popular ideas of the actress as coquette whore celebrity muse and creative agent charting her important symbolic role in contemporary attempts to professionalize both the theatre and the practice of fine art Gill Perry shows how artists such as Gainsborough Reynolds Hoppner or Lawrence produced complex images of female performers as fashion icons coquettes dignified queens or creative artists The result is a rich interdisciplinary study of the Georgian actress Published for the Paul Mellon Centre for Studies in British Art **Historical Reenactment** Iain McCalman,2010-01-20 Since the late 1700s new forms of visual entertainment have tried to simulate the details of nature reenactment has now become the most widely consumed form of popular history This book engages with the quest for definition and appropriate delimitation of reenactment as well as questions about the relationship between realism and affect



The book delves into Temples Of Thespis Some Private Theatres And Theatrical In England And Wales 1700 18. Temples Of Thespis Some Private Theatres And Theatrical In England And Wales 1700 18 is a crucial topic that must be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Temples Of Thespis Some Private Theatres And Theatrical In England And Wales 1700 18, encompassing both the fundamentals and more intricate discussions.

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- Chapter 5: Conclusion

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