



Restoration Promptbooks

Langhans, Edward A.

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Restoration Promptbooks

Deborah C. Payne



Restoration Promptbooks:

Restoration Promptbooks Edward A. Langhans, 1981 A major new reference tool that gathers for the first time all discovered Restoration promptbooks with full facsimiles of the richest ones and transcriptions of the prompt notes in the remainder This book is the product of 25 years of searching in libraries and private collections in England and America by the distinguished coauthor of *A Biographical Dictionary* Among the best sources of information about Restoration staging acting and theatre architecture these promptbooks have been so difficult of access that most of them have never been studied in detail and a number of them are presented here by Langhans for the first time As many of the promptbooks contain cuts and changes they reveal how the players respected or ignored the playwright's wishes In an introduction Langhans discusses the identifying features of promptbooks their preparation and their disposition the audiences for which productions were prepared the layout of a typical Restoration playhouse the duties of the prompter and his backstage colleagues acting conventions of the time and the probability of further promptbook discoveries Among the most valuable promptbooks are *The Change of Crownes* by Edward Howard *Aglaure* and *Brennoralt* by Sir John Suckling *The Loyal Subject* by John Fletcher *The Sisters* *The Ball* *The Wittie Faire* *One* and *The Maides Revenge* by James Shirley *The Lady Errant* and *The Ordinary* by William Cartwright *The Vow Breaker* by William Sampson *The Wise Woman of Hogsdon* by Thomas Heywood *Tyrannick Love* by John Dryden and *The Albion Queens* by John Banks Appendixes provide brief examinations of some pre and post Restoration prompt books a facsimile of a manuscript prompt book from Restoration Dublin and a study of the only known actor's part from Restoration London More than seventy prompt books or related documents are examined in part or in detail by Langhans **The Business of English Restoration Theatre, 1660-1700** Deborah C.

Payne, 2024-06-13 Deborah C Payne explores how the duopoly of 1660 impacted company practices stagecraft the box office and actors and writers *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 Early Modern Playhouse Manuscripts and the Editing of Shakespeare Paul Werstine, 2013 This book argues for editing Shakespeare's plays in a new way without pretending to distinguish authorial from theatrical versions *Restoration Staging, 1660-74* Tim Keenan, 2016-10-04 Restoration Staging 1660-74 cuts through prevalent ideas of Restoration theatre and drama to read early plays in their original theatrical contexts Tim Keenan argues that Restoration play texts contain far more information about their own performance than

previously imagined Focusing on specific productions and physical staging at the three theatres operating in the first years of the Restoration Vere Street Bridges Street and Lincoln s Inn Fields Keenan analyses stage directions scene headings and other performance clues embedded in the play texts themselves These close readings shed new light on staging practices of the period building a radical new model of early Restoration staging Restoration Staging 1660-74 takes account of all extant new plays written for or premiered at three of London s early theatres presenting a much needed reassessment of early Restoration drama *The Ashgate Research Companion to Henry Purcell* Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader s familiarity with Purcell s music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell s sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century *A Princely Brave Woman* Stephen Clucas, 2018-12-20 This title was first published in 2003 This collection of essays presents a variety of new approaches to the oeuvre of Margaret Cavendish Duchess of Newcastle one of the most influential and controversial women writers of the seventeenth century Reflecting the full range of Cavendish s output which included poetry drama prose fictions orations and natural philosophy these essays re-assess Cavendish s place in seventeenth century literature and philosophy Whilst approaching Cavendish s work from a range of critical and disciplinary perspectives the authors of these essays are united in their commitment to recovering her writings from their frequent characterisation as eccentric or idiosyncratic and aim to present her work as historically legible within the cultural contexts in which they were written The Mad Madge of literary legend and tradition is re-written as a bold innovative and experimental creator of a female authorial voice and as a thinker vitally in contact with the intellectual currents of her age **Richard II Playtexts, Promptbooks and History** Margarida Gandara Rauen, 1998 **Aphra Behn's Afterlife** Jane Spencer, Senior Lecturer in English Literature Jane Spencer, 2000 Aphra Behn is significant as an early example of a successful professional woman writer This analysis of her influence on literature argues the need for a feminist revision of the writer who had literary sons as well as daughters **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

British Theatre and the Other Arts, 1660-1800 Shirley Strum Kenny, 1984 Fifteen outstanding scholars of theater music art and literature explore the interrelations of eighteenth century British theater and the various art forms that it incorporated into itself The essays examine the theater's increasing reliance on set designers costumers musicians and composers poets dramatists and librettists focusing on the ways in which this dependence fundamentally changed the theater Illustrated

Shakespeare in Parts Simon Palfrey, Tiffany Stern, 2007-09-27 A truly groundbreaking collaboration of original theatre history with exciting literary criticism Shakespeare in Parts is the first book fully to explore the original form in which Shakespeare's drama overwhelmingly circulated This was not the full play text it was not the public performance It was the actor's part consisting of the bare cues and speeches of each individual role With group rehearsals rare or non-existent the cued part alone had to furnish the actor with his character But each such part text was riddled with gaps and uncertainties The actor knew what he was going to say but not necessarily when or why or to whom he may have known next to nothing of any other part It demanded the most sensitive attention to the opportunities inscribed in the script and to the ongoing dramatic moment Here is where the young actor Shakespeare learnt his trade here is where his imagination verbal and technical learnt to roam This is the story of Shakespeare in Parts As Shakespeare developed his playwriting the apparent limitations of the medium get transformed into expressive opportunities Both cue and speech become promise crammed repositories of meaning and movement and of individually discoverable space and time Writing always for the same core group of players Shakespeare could take and insist upon unprecedented risks The result is onstage drama of astonishing immediacy Starting with a comprehensive history of the part in early modern theatre Simon Palfrey and Tiffany Stern's mould altering work of historical and imaginative recovery provides a unique keyhole onto hitherto forgotten practices and techniques It not only discovers a newly active choice ridden actor but a new Shakespeare

Sir William Davenant, the Court Masque, and the English Seventeenth-century Scenic Stage, C. 1605-c. 1700 Dawn Lewcock, 2008 This book examines why when how and where the scenic stage began in England Little has been written about the development of theatrical scenery and how it was used in England in the seventeenth century and what is known about the response to this innovation is fragmentary and uncertain Unlike in Italy and France where scenery had been in use since the sixteenth century the general public in England did not see plays presented against a painted location until Sir William Davenant presented The Siege of Rhodes at Lincoln's Inn Fields in 1661 Painted landscapes or seascapes perspective views of cities or palaces lighting effects gods or goddesses flying down on to the stage in a chariot all these had only been seen before on the

masque stage at court or in the occasional private play performance This study argues that Sir William Davenant 1606 1668 was involved almost from the beginning of the process and that his influence continued after his death that although painted scenery as such would undoubtedly have appeared on the public stage after 1660 it would not have been in the same way for Davenant made particular positive contributions which brought about certain changes in both the presentation and reception of plays which would not have happened as they did without his work and influence This is new work which uses dramaturgical and scenographical analysis of selected plays and masques against known theatrical history to discover how the staging of painted settings was organised from c1605 to c1700 This kind of investigation into the links between masque staging and the staging of plays has not been done in quite this way before The study begins with Davenant's involvement with Inigo Jones and John Webb It analyses the staging of the court masques and discusses what Davenant took from this and how he used the information It suggests that the move towards verisimilitude in the drama on the scenic stage was due in part to Davenant's imaginative use of certain of the physical components of masque staging in presentations by the Duke's Company It argues that he encouraged dramatists to integrate the scenery into their plots particularly to provide for disclosures and discoveries in ways not possible before How in so doing he implicitly changed the stage conventions of time and place which audiences had accepted from the platform stage It also argues that the parallel development of operatic spectacle derived mainly from the use by Killgrew and the King's Company of the techniques for engineering the spectacular effects of the transformation scenes of the masque stage to embellish the heroic drama by Dryden and others It suggests that the two staging methods combined in the later seventeenth century to give more sophisticated ways of using the scenery and thus involved the scenic stage with the dialogue and the action in all genres but that such experimentation ended when financial and commercial considerations made it no longer viable Nevertheless it concludes that by the eighteenth century theatre practitioners had learnt to use the stage craft and mechanical techniques of the masque stage to integrate the visual with the aural aspects of a production and that dramatists once concerned solely with the aural expression of their theme had become playwrights who allowed for the visual elements in their texts Over fifty illustrations exemplify the discussion This is an important book in the history of theatre essential background for the staging of the court masque and for the scenography of the Restoration theatre

Rethinking Theatrical Documents in Shakespeare's England Tiffany Stern, 2019-11-14 This book is open access and available on www.bloomsburycollections.com It is funded by Knowledge Unlatched Rethinking Theatrical Documents brings together fifteen major scholars to analyse and theorise the documents lost and found that produced a play in Shakespeare's England Showing how the playhouse frantically generated paratexts it explores a rich variety of entangled documents some known and some unknown from before the play drafts casting lists actors parts during the play prologues epilogues title boards and after the play playbooks commonplace snippets ballads though before during and after intertwine in fascinating ways By using collective intervention to rethink both theatre history and book history it

provides new ways of understanding plays critically interpretatively editorially practically and textually *Pre-restoration Stage Studies* William John Lawrence, 1927 *English Dramatick Opera, 1661-1706* Andrew R. Walkling, 2019-03-19 English Dramatick Opera 1661 1706 is the first comprehensive examination of the distinctively English form known as dramatick opera which appeared on the London stage in the mid 1670s and lasted until its displacement by Italian through composed opera in the first decade of the eighteenth century Andrew Walkling argues that while the musical elements of this form are crucial to its definition and history the origins of the genre lie principally in a tradition of spectacular stagecraft that first manifested itself in England in the mid 1660s as part of a hitherto unidentified dramatic sub genre to which Walkling gives the name spectacle tragedy Armed with this new understanding the book explores a number of historical and interpretive issues including the physical and rhetorical configurations of performative spectacle the administrative maneuverings of the two patent theatre companies the construction and deployment of the technologically advanced Dorset Garden Theatre in 1670 71 the critical response to generic technical and ideological developments in Restoration drama and the shifting balance between machine spectacle and song and dance entertainment throughout the later decades of the seventeenth century including in the dramatick operas of Henry Purcell This study combines the materials and methodologies of music history theatre history literary studies and bibliography to fashion an entirely new approach to the history of spectacular and musical drama on the English Restoration stage This book serves as a companion to the Routledge publication *Masque and Opera in England 1656 1688* 2017 *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 *The Cambridge History of British Theatre* Jane Milling, Peter Thomson, Joseph Walter Donohue (Jr.), 2004 Publisher Description *The Book in History, the Book as History* Heidi Brayman, Heidi Brayman Hackel, Jesse M. Lander, Zachary Lesser, 2016-01-01 The essays in this collection reach beyond book history to address fundamental questions about historicism with a broad range of issues such as gender and sexuality religion political theory economic history adaptation and appropriation and quantitative analysis and digital humanities *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

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Table of Contents Restoration Promptbooks

1. Understanding the eBook Restoration Promptbooks
 - The Rise of Digital Reading Restoration Promptbooks
 - Advantages of eBooks Over Traditional Books
2. Identifying Restoration Promptbooks
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Restoration Promptbooks
 - User-Friendly Interface
4. Exploring eBook Recommendations from Restoration Promptbooks
 - Personalized Recommendations

- Restoration Promptbooks User Reviews and Ratings
- Restoration Promptbooks and Bestseller Lists
- 5. Accessing Restoration Promptbooks Free and Paid eBooks
 - Restoration Promptbooks Public Domain eBooks
 - Restoration Promptbooks eBook Subscription Services
 - Restoration Promptbooks Budget-Friendly Options
- 6. Navigating Restoration Promptbooks eBook Formats
 - ePub, PDF, MOBI, and More
 - Restoration Promptbooks Compatibility with Devices
 - Restoration Promptbooks Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Restoration Promptbooks
 - Highlighting and Note-Taking Restoration Promptbooks
 - Interactive Elements Restoration Promptbooks
- 8. Staying Engaged with Restoration Promptbooks
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Restoration Promptbooks
- 9. Balancing eBooks and Physical Books Restoration Promptbooks
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Restoration Promptbooks
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Restoration Promptbooks
 - Setting Reading Goals Restoration Promptbooks
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Restoration Promptbooks
 - Fact-Checking eBook Content of Restoration Promptbooks

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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