



WOMEN SOCIABILITY AND THEATRE IN GEORGIAN LONDON

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WOMEN, SOCIABILITY AND THEATRE IN GEORGIAN LONDON Mid-eighteenth-century London witnessed a major expansion in public culture as a result of a rapidly commercializing society.

WOMEN, SOCIABILITY AND THEATRE IN GEORGIAN LONDON

Gillian Russell's brilliant and innovative book *Women, Sociability and Theatre in Georgian London* combines several focuses into a clever and insightful analysis of women, culture, and late Georgian theatre, replete with substantial illustrations.

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Cambridge University Press 9780521867320 - *Women, Sociability and Theatre in Georgian London* - by Gillian Russell Index. Index. Abel, Karl Friedrich 34, 54, 124

Women, Sociability and Theatre in Georgian London

The analogy to paratexts is apt: readers looking for the "theatre" of the title must attend to 125 pages of prologue on theatrical forms of sociability before arriving at Russell's insightful analyses of the female sociability invested in such conventional sites of theatre as *The Clandestine Marriage*, by Garrick and Colman, and Frances Abington's performance in *The Maid of the Oaks*. However ...

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Russell, *Women, Sociability and the Theatre*, 11 and 17–37. 57 Travel journals of Dorothy Richardson, III, diary of visit to London, 1775, John Rylands Library, University of Manchester, GB 133 Eng. MSS 1124.

“All Together and All Distinct”: Public Sociability and

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She is author of *The Theatres of War: Performance, Politics and Society, 1793–1815* (1995) and *Women, Sociability and Theatre in Georgian London* (2007). She is currently completing a project on printed ephemera, sociability, and the cultures of collecting in Britain and Ireland.

Sarah Sophia Banks's Private Theatricals: Ephemera

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Blackmail, Scandal and Revolution: London's French by

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A New Perspective of Theatre Going in England A Comprehensive Study Based on trends over 2012 & 2013 Gender in Theatre Based on trends 2012 - 2015. Gender and Theatre A study by Purple Seven reveals the gender gap in theatre is wide, but closing. Key Findings Female customers account for 65% of ticket revenue, but only 39% of actors, 36% of directors and 28% of writers of plays performed are ...