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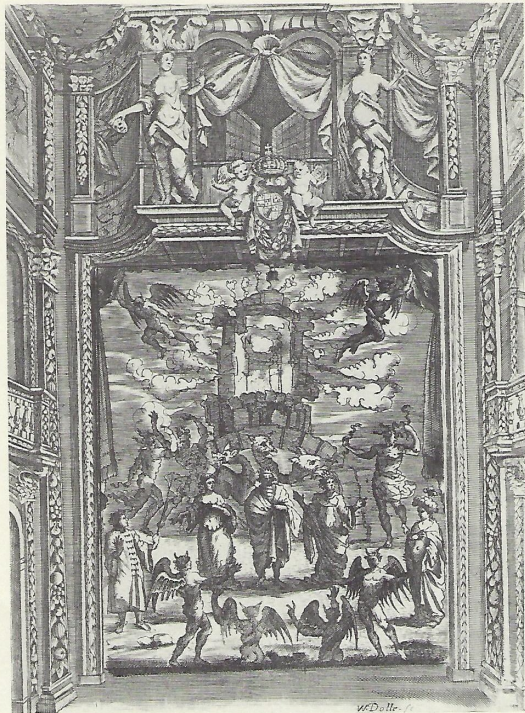
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British Theatre and the Other Arts, 1660–1800



Edited by
SHIRLEY STRUM KENNY



"The Scene open'd; is presented a Hell, in which Pluto, Proserpine, and other Women-Spirits appeared seated, attended by Furies; the Stage being fill'd on each side with Crimalhaz, Hamet, Q. Mother, and all the Court in Masquerade. After soft Musick Enter Orpheus." (From Elkanah Settle's *The Emperor of Morocco*. London: William Cademan, 1673.)

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Preface

Scholarship on Restoration and eighteenth-century British theatre has flourished in the last two decades. The pioneering work in *The London Stage, 1660–1800* and the *Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660–1800* has made accessible primary materials never before available in easily usable form. Excellent new editions have provided both texts and information about individual plays, enriching research possibilities. Important new critical works have developed from the expanded awareness of scholars thinking about drama in terms of the theatre.

The opening of research possibilities in the drama of the period has revealed a closeness between theatrical dynamics and other aspects of British culture by no means fully explored in times past. We have long discussed the connections between politics and the theatre and the social implications of theatrical trends, and we have at least hinted at the relationships between the theatre and the novel; we have recognized dramatic poets as the darlings of the Restoration court and the scapegoats of Augustan poets; we have known that plays were important to the reading public as well as to theatregoers. We have considered pit, box, and gallery as the site of social interaction and intrigue, as the essayists, novelists, and poets reiterated throughout the period. With the new tools of research now available, we are beginning to be able to trace and evaluate the impact of the theatre on the culture with considerable precision, and we can now recognize how many research possibilities lie ahead.

The present volume deals with one of the most interesting aspects of the relationship of theatre to other facets of London life—the interconnections between theatre and other arts, specifically the musical, visual, and fictive arts. No attempt has been made either to provide comprehensiveness (an impossible task in the scope of the volume) or to narrow the focus. Taken together, the essays included here are intended to provide important new information and also to suggest some of the kinds of research and some of the directions that are now possible.

The volume evolved from a conference on English Theatre and the

Sister Arts, 1660–1800, sponsored by the Folger Institute of Renaissance and Eighteenth-Century Studies, with the aid of a grant from the National Endowment for the Humanities. Seven of the essayists were speakers at the conference (Professors Scouten, Milhous, Lincoln, Hook, Knapp, Burnim, and Halsband); the other eight essays have been written especially for this volume.

A note of thanks is due to Professor Philip H. Highfill, with whom I planned and co-chaired the conference. Eileen Moye typed the manuscript with incredible efficiency, accuracy, and editorial skill. Sara Friedlander helped with the typing, Grace Depp and James May helped check footnotes, and Joan Wood helped all of us.

—SHIRLEY STRUM KENNY

British Theatre and the Other Arts, 1660–1800