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## **Dramaturgy: A Revolution in Theatre**

*Dramaturgy: A Revolution in Theatre* is the first substantial history of the origins of dramaturgs and literary managers. It frames the recent explosion of professional appointments in England within a wider continental map reaching back to the Enlightenment and eighteenth-century Germany, examining the work of the major theorists and practitioners of dramaturgy, from Granville Barker and Gotthold Lessing to Brecht and Tynan. This study is the first to position Brecht's model of dramaturgy as central to the world-wide revolution in theatre-making practices, and is also the first work to make a substantial argument for Granville Barker's and Tynan's contributions to the development of literary management today. With the territories of play- and performance-making being increasingly hotly contested, and the public's appetite for new plays showing no sign of diminishing, Mary Luckhurst investigates the dramaturg as a cultural and political phenomenon.

MARY LUCKHURST is Senior Lecturer in Drama at the University of York. Her publications include *On Directing*, *On Acting* and *The Drama Handbook* (with John Lennard), and she has co-edited *Theatre and Celebrity in Britain 1660–2000*. Her current projects include editing *Blackwell's Companion to Modern British and Irish Drama* and *Blackwell's Companion to Contemporary Drama*, and writing a book on Caryl Churchill. She has written numerous articles on contemporary theatre for journals such as *Contemporary Theatre Review*. In addition to her academic research, Mary Luckhurst is also a playwright, dramaturg and director, and has most recently directed Caryl Churchill's *Far Away* at the York Theatre Royal.

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For John Lennard

## Dramaturgy: A Revolution in Theatre

### C H A P. XX.

*A manager's difficulty arising from the offer of new plays and farces---Reasons assigned for refusing them----Colley Cibber's behaviour to authors----Mr. Garrick puts a negative on Douglas----Cleone and the Orphan of China----Agrees to refer the merit of the latter to the arbitration of Mr. Whitehead---Manœuvres of the author and manager---Obliged to act it.*

THE most difficult and irksome task which a manager of a theatre can, perhaps, undergo, arises from his connection with authors. To accept, or refuse a play, is a matter of more consequence than the world in general imagines.

Thomas Davies, *Memoirs of the Life of David Garrick* (2 vols., London: [n.p.] 1780), 1, 207. By permission of the Syndics of Cambridge University Library.

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## Acknowledgements

This book was born of my curiosity as a playwright, dramaturg and theatre historian. All playwrights wonder about the readers of their plays, and in England dramaturgs encounter mystified questions about their work. I simply began with the question of why so little appeared to be known about the history and practice of literary management in England.

I could not have undertaken this research without funding. The Harold Hyam Wingate Foundation and the AHRB were my principal backers. The Society for Theatre Research financed my survey work, the F. R. Leavis Fund paid for illustrations, and Corpus Christi College provided further support. To all I am deeply grateful.

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## Abbreviations

|            |  |
|------------|--|
| AD         | Artistic Director                              |
| BBA        | Bertolt Brecht Archive                         |
| BBC        | British Broadcasting Corporation               |
| BL, UTM    | British Library, unbound Tynan manuscripts     |
| CA         | Churchill Archive                              |
| <i>DNB</i> | <i>Dictionary of National Biography</i>        |
| GDR        | German Democratic Republic                     |
| HWA        | Helene Weigel Archive                          |
| NPT        | New Playwrights Trust (Writernet)              |
| NT         | National Theatre                               |
| NTA        | National Theatre Archive                       |
| <i>OED</i> | <i>Oxford English Dictionary</i> (2nd edition) |
| PA         | personal assistant                             |
| RNT        | Royal National Theatre                         |
| RSC        | Royal Shakespeare Company                      |
| RST        | Royal Shakespeare Theatre                      |
| SED        | Sozialistische Einheitspartei Deutschlands     |
| SJT        | Stephen Joseph Theatre                         |
| ZK         | Zentralkomitee                                 |