

Chapter 1 : Great Shakespeare performances: David Garrick's Richard III | The Shakespeare blog

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Hey, welcome to the podcast. Colonial Virginians loved the theater. It was a fondness they carried over from their home country of England where playwrights like Shakespeare and his contemporaries ruled the stage and the common imagination. Supervisor of Performing Arts, Kevin Ernest, is our guest today. Kevin, thank you for being here today. Thanks for having me. So we had a listener who asked us to talk a little bit more about David Garrick and his influence on the theater and his influence on Virginia Theater. Kevin, who is David Garrick? David Garrick, to the 18th century person, was considered probably the most important contemporary figure in the theater. In England he first rose to fame in the 1740s, and he was known for his acting style. Later, he became a contracted actor to the Drury Lane Theater. Eventually he became so wealthy and famous, he was a co-owner of Drury Lane Theater, the prime actor, the lead actor. In fact, of the afterpiece plays of that time Garrick wrote the top three plays that were staged in London as well as in America during that time. The three most popular ones were all Garrick-written. Garrick was also, as I say, well known for his naturalistic acting style. Up until then there had been more of an artificial sort of bombastic style. An actor was almost a costumed orator who was reciting the lines of a poet. What Garrick did is, he brought a very natural, very authentic approach to acting. When his character was supposed to look terrified Garrick looked as though he was absolutely terrified. Whatever the passion was, Garrick went to great pains to recreate that authentic passion in his acting style. This may seem less than surprising to modern audiences. Naturalism, you might say, is the sort of style that we expect today. In the 18th century, that had been quite different until Garrick rose to fame. You find with Garrick that, as I say, he was well known as an actor, a playwright, a theater manager. He also brought a lot of innovations to the theaters of his time. There were, for example, great advances in lighting techniques. He actually traveled to the mainland of Europe and brought back a lot of new lighting techniques to the theaters of London. For example, he innovated a technology that actually allowed for lights to be dimmed on the stage; a greater degree of light to be thrown on the painted canvases. These were beautifully painted canvases painted by some of the best artists of the time and you can imagine how much more extravagant they would look if they were well lit so that audiences could actually see them. Something we take for granted now. Now, some of the other things he did is, that he changed theater customs. There were certain prerogatives that audiences expected to have. For example, a gentleman who would sit in the box seats, these are often minor nobles and such, they expected privileges like being able to walk about back stage both before, after, sometimes even during the play itself. Garrick was well known for removing that privilege so gentlemen were no longer allowed back stage. He also created a bit of a theater riot on one occasion where he tried to end the custom of allowing for half price admission during the second act of the first play and you can imagine that some people were not very happy about this. He actually caused a riot, which greatly damaged his theater, Drury Lane Theater. These are the sort of things that people expected during that time. And what about his plays? Were his plays known to be well-received by critics? How was he as a writer? In his time he was extremely well regarded in most every way. Perhaps as a playwright that might have been his weakest point. That said, he was still very successful as one. He was writing comedies, usually lighter comic pieces that were very successful. His greatest innovation may be as a play writer and the realm of playwrights was in the adaptations that were being performed of older plays. Perhaps being an actor, he had great insight into what would play well with modern audiences, so he was considered masterful at both adapting plays himself as well collaborating with other playwrights who would adapt plays. This would include the works of Shakespeare even. Even Shakespeare, who was considered the great playwright of England, even at that time, saw his plays adapted constantly. Those plays are so sacred now. They are still performed here at Colonial Williamsburg. Very often, as part of our 18th century play series, we choose an afterpiece play. An afterpiece is the second play that came at the end of an evening of theater. You actually had two plays: They usually last about an hour to an hour and a half. They tend to be very well written. They

have very complete stories and well drawn out characters and such, and they play well with modern audiences. It really says a lot about the man, that these plays, you can still enjoy them today. If nothing else, we know that Virginians were very much aware of Garrick, his greatness as an actor in London. I think that speaks volumes about how well they were both aware of Garrick and basically saying that their own great speaker, if they were going to compare him to one person or two people in this case, it would be Shakespeare and Garrick. It says a lot for all three men. Is it an exaggeration to say that Garrick is still with us today when we go to the movies or when we go to a play? No question at all. Certainly you see that. Anyone who has been involved in theater as a performer or working backstage you know some of the golden rules of the theater. For example, no guests backstage during a performance. This was an innovation that ties directly to Garrick. And of course with acting style, as well, really we thank Garrick in many ways for making naturalism the standard of his time and of course that filters down to later times. And also the other thing which I spoke of a little bit earlier, his being in a sense one of the first directors of the stage. For example, actors often decided themselves what they would wear for costumes during the performance, the manner in which they would deliver their lines. Some actors were notorious in rehearsal for muttering their lines on the stage and walking through the movements -- some loosely agreed to blocking between the actors -- but then when they actually performed their performance often was as much surprising to the other actors on stage as it was to the audience. Garrick, in his performance, at his theater, he insisted on a much more standardized approach, and he heavily influenced the actors who worked in his theater. Some found this a bit challenging, and you find many who criticized his approach, for it seemed to not allow for innovation among the actors themselves. If it was an imperfect system, perhaps it was because it was so very new. So Kevin, thank you for being here today.

Chapter 2 : BBC - Shakespeare On Tour - Who can we thank for Shakespeare's popularity?

David Garrick (19 February - 20 January) was an English actor, playwright, theatre manager and producer who influenced nearly all aspects of theatrical practice throughout the 18th century, and was a pupil and friend of Dr Samuel Johnson.

Share via Email David Garrick, as painted by Gainsborough David Garrick has a street, a theatre, a club and - in Lichfield, where he was born - a tea room named after him. The first modern actor, Garrick became in the patent holder and manager of the Theatre Royal, Drury Lane, one of only two theatres in London. His prodigious responsibilities combined roles that today we know as leading actor, director, producer, marketing manager, literary manager, head of PR and head of fundraising. He was a contemporary phenomenon: I have always found it curious that no new plays survive from his year period in office. Were the plays simply no good, or should Garrick take some responsibility for failing to encourage new writers? Oliver Goldsmith, whose play *She Stoops to Conquer* was rejected by Garrick, certainly thought so. Must our own times pass away unnoticed by posterity? But what kind of theatre did Garrick inherit? American college students doing a semester in London tend to believe that English Theatre is an ever-present national institution: On the contrary, the conditions that lead to theatre where both writing and performance can prosper have been intermittent. Clearly, the Restoration was a golden period. But those days were long over when Garrick arrived at the Theatre Royal, and a pervasive sense of loss characterises the 18th-century view of theatre. An early print by Hogarth shows the ghost of Ben Jonson rising through the trap door of Drury Lane, his hand unmistakably reaching beneath his nightshirt so he can piss on the vulgar new stage machinery being viewed on stage by the theatre managers. Spectacle had replaced satire on the English stage. The caption beneath the print reads: Note there are no conjurors concerned. The theatre had become exiled from its natural heartland of sex and politics. It was a blanket condemnation of "the misbehaviour of the stage with respect to morality Most dangerous of all, Collier advocates the course managers should adopt: It was said it made Gay rich and John Rich, the theatre manager, gay. Henry Fielding, whose political play *A Journal of the Year* provoked Walpole, became a novelist, unable any longer to write for the stage with freedom. The English novel was founded on the grave of English theatre, which remained censored for years. In addition, theatres had become too big. Successive restructuring had expanded audience capacity, cut off the forestage and pushed the actors behind the proscenium. All acting is a response to architecture. Market forces created large theatres and large theatres made it harder to take risks with new work. But it also induced a bombastic and declamatory style that we would find incomprehensible. James Quin, the leading actor of the generation that preceded Garrick, was likened to a great boat heaving from side to side with the ballast rolling under him. Three years before Garrick took over Drury Lane, Goethe wrote: The prologue is a clear declaration of intent, as fascinating for its omissions as for its ambitions. Garrick and Johnson clearly want the theatre to play a role in establishing English culture. After the shock of the second Jacobite Rebellion in , when a Catholic-Scottish-French army got as far as Derby, anti-establishment feeling was seen as indulgent. Hogarth and Reynolds in painting, Richardson and Fielding in fiction, Johnson with his dictionary and Garrick at Drury Lane were consciously at the heart of a movement to create a new order. In her biography of Hogarth, Jenny Uglow writes: He scrapped the baggage of inherited parts, where the costume, gestures and business of a particular role were handed down intact from generation to generation. He called proper rehearsals and, to the wrath and incomprehension of his leading players, introduced fines for those who declined to attend. Nor were his reforms solely directed at the actors. He banished spectators from the stage and provoked riots by attempting to abolish the practice of patrons coming in for half price after the interval. Audiences had been put in their place. His extraordinary range of emotion and the attention he gave to other actors when they were speaking were new. He was master of the theatrical "start", when a particular emotion was depicted. His jaw is dropped, his eyes are wide open and his body slews at an angle across a daybed while his right hand is raised palm up to stave off the terrifying vision. Garrick famously championed Shakespeare. Garrick himself wrote a new ending to *Macbeth*, in which the hero expressed remorse as the gates of hell gape open. But it was an age of improvements. These had

involved changing the course of the River Liffey. On the whole, Lady Kildare was approving. There was also a darker side to the Garrick experience that resonated beyond the theatre. This was a time when outward expression of sentiment was demanded. The expression of emotion was at the centre of life. Was he really experiencing the emotions he was depicting? If he could act, then might not the Duchess of Bedford also be acting? These were disturbing questions. He had put it at the heart of English culture. He had established the centrality of Shakespeare and, above all, he had made the theatre fashionable. At a funeral appropriate for a head of state, dukes and earls competed to carry his coffin. There is a price to pay. My great predecessor at the Royal Court, Bill Gaskill, suggests: Actors tend by their very nature to be conservative and reactionary. You have to challenge taste if you are to move theatre forwards. Theatre that sets out just to please our taste Often turns out to be a waste of space. To do its job the theatre has to risk displeasure It must provoke, instruct and entertain in equal measure. Contrary to what was stated above, Goethe did not write "English plays, Atrocious in content Garrick went to Drury Lane in and Goethe was born two years later.

Chapter 3 : David Garrick | LibraryThing

David Garrick, A Theatrical Life, part of the Exhibitions at the Folger ran from April 22 through August 28, , and included the Folger Shakespeare Library's extraordinary wealth of Garrick-related printed texts, playbills, manuscripts, images, and objects that capture the story of.

Portrait of Garrick by Thomas Gainsborough David Garrick 19 February – 20 January was an English actor, playwright, theatre manager and producer who influenced nearly all aspects of theatrical practice throughout the 18th century, and was a pupil and friend of Dr Samuel Johnson. He remained with the Drury Lane company for the next five years and purchased a share of the theatre with James Lacy. As an actor, Garrick promoted realistic acting that departed from the bombastic style that was entrenched when he first came to prominence. His acting delighted many audiences and his direction of many of the top actors of the English stage influenced their styles as well. During his tenure as manager of Drury Lane, Garrick also sought to reform audience behaviour. While this led to some discontent among the theatre-going public, many of his reforms eventually did take hold. Garrick also sought reform in production matters, bringing an overarching consistency to productions that included set design , costumes and even special effects. Critics are almost unanimous in saying he was not a good playwright, but his work in bringing Shakespeare to contemporary audiences is notable. In addition, he adapted many older plays in the repertoire that might have been forgotten. These included many plays of the Restoration era. Indeed, while influencing the theatre towards a better standard he also gained a better reputation for theatre folk. This accomplishment led Samuel Johnson to remark that "his profession made him rich and he made his profession respectable. His grandfather, David Garric, was in Bordeaux in when the Edict of Nantes was abolished, revoking the rights of Protestants in France. Garric fled to London and his son, Peter, who was an infant at the time, was later smuggled out by a nurse when he was deemed old enough to make the journey. David Garric became a British subject upon his arrival in Britain, and Anglicised the name to Garrick. Garrick was the third of seven children and his younger brother, George – , would be an aide to David for the remainder of his life. Interspersed with Reflections on Virtue and Morality Edinburgh I did but dream. O coward conscience, how dost thou afflict me! David Garrick in as Richard III just before the battle of Bosworth Field , his sleep having been haunted by the ghosts of those he has murdered, wakes to the realisation that he is alone in the world and death is imminent. Painting by the English painter William Hogarth. Upon his arrival in , Garrick and his brother became partners in a wine business with operations in both London and Lichfield with David taking the London operation. Playwright Samuel Foote remarked that he had known Garrick to have only three quarts of vinegar in his cellar and still calling himself a wine merchant. Giffard had helped Garrick win the business of the Bedford Coffee-house, an establishment patronised by many theatrical and literary people and a location Garrick frequented. He appeared under the stage name Lyddal to avoid the consternation of his family. He had been coached in the role by the actor and playwright Charles Macklin and his natural performance, which rejected the declamatory acting style so prevalent in the period, soon was the talk of London. His success led Alexander Pope , who saw him perform three times during this period, to surmise, "that young man never had his equal as an actor, and he will never have a rival". While in Dublin, Garrick added two new roles to his repertoire: His writings led Garrick to exclaim that it must have been the reason he was "more caressed" in Dublin. After his return to London, he spent some time acting at Covent Garden under John Rich while a farce of his, Miss in Her Teens , was also produced there. The theatre had been in a decline for some years, but the partnership of Garrick and Lacy led to success and accolades. From the Royal Collection , Windsor Castle. After the Woffington affair there were a number of botched love affairs, including possibly fathering a son with Jane Green. The pair wed on 22 June and were preserved together in several portraits, including one by William Hogarth. Hogarth also made several drawings and paintings of them separately. The union was childless but happy, Garrick calling her "the best of women and wives",^[10] and they were famously inseparable throughout their nearly 30 years of marriage. The Pageant was first staged a month later at Drury Lane Theatre under the title The Jubilee and proved successful enjoying 90 performances. Garrick would

manage the Theatre Royal, Drury Lane, until his retirement from management in 1776. In his last years he continued to add roles to his repertoire; Posthumus in *Cymbeline* was among his last famous roles. Death Shortly before his death he worked on the production of *The Camp* with Sheridan at Drury Lane and caught a very bad cold. The Camp was based around the British response to a threatened invasion by France , leading some to jokingly claim that Garrick was the only casualty of the ultimately abandoned invasion. Garrick survived her husband by 43 years. From his first performance, Garrick departed from the bombastic style that had been popular, choosing instead a more relaxed, naturalistic style that his biographer Alan Kendall states "would probably seem quite normal to us today, but it was new and strange for his day. Alexander Pope stated, "he was afraid the young man would be spoiled, for he would have no competitor. I am disappointed by that stroke of death that has eclipsed the gaiety of nations, and impoverished the public stock of harmless pleasure. Later Henry Irving , the first actor to be knighted, was buried beside him on the same spot. Laurence Olivier was the third to be given that honour, in *The Film Stars* Brian Aherne as Garrick.

Chapter 4 : David Garrick | Revolv

Yet as a playwright, a part of the elegant combination of talents that was David Garrick, he has never achieved the critical reputation he richly deserves, in main because of the unavailability of texts and the lack of proper assessment of the historic importance of his plays in the English theatre.

His grandfather, David Garric, was in Bordeaux in when the Edict of Nantes was abolished, revoking the rights of Protestants in France. Garric fled to London and his son, Peter, who was an infant at the time, was later smuggled out by a nurse when he was deemed old enough to make the journey. David Garric became a British subject upon his arrival in Britain, and Anglicised the name to Garrick. Garrick was the third of seven children and his younger brother, George "the Younger", would be an aide to David for the remainder of his life. Interspersed with Reflections on Virtue and Morality Edinburgh I did but dream. O coward conscience, how dost thou afflict me! David Garrick in as Richard III just before the battle of Bosworth Field, his sleep having been haunted by the ghosts of those he has murdered, wakes to the realisation that he is alone in the world and death is imminent. Painting by the English painter William Hogarth. Upon his arrival in London, Garrick and his brother became partners in a wine business with operations in both London and Lichfield with David taking the London operation. Playwright Samuel Foote remarked that he had known Garrick to have only three quarts of vinegar in his cellar and still calling himself a wine merchant. Giffard had helped Garrick win the business of the Bedford Coffee-house, an establishment patronised by many theatrical and literary people and a location Garrick frequented. He appeared under the stage name Lyddal to avoid the consternation of his family. He had been coached in the role by the actor and playwright Charles Macklin and his natural performance, which rejected the declamatory acting style so prevalent in the period, soon was the talk of London. His success led Alexander Pope, who saw him perform three times during this period, to surmise, "that young man never had his equal as an actor, and he will never have a rival". While in Dublin, Garrick added two new roles to his repertoire: His writings led Garrick to exclaim that it must have been the reason he was "more caressed" in Dublin. After his return to London, he spent some time acting at Covent Garden under John Rich while a farce of his, Miss in Her Teens, was also produced there. The theatre had been in a decline for some years, but the partnership of Garrick and Lacy led to success and accolades. From the Royal Collection, Windsor Castle. After the Woffington affair there were a number of botched love affairs, including possibly fathering a son with Jane Green. The pair wed on 22 June and were preserved together in several portraits, including one by William Hogarth. Hogarth also made several drawings and paintings of them separately. The union was childless but happy, Garrick calling her "the best of women and wives", [10] and they were famously inseparable throughout their nearly 30 years of marriage. The Pageant was first staged a month later at Drury Lane Theatre under the title The Jubilee and proved successful enjoying 90 performances. Garrick would manage the Theatre Royal, Drury Lane, until his retirement from management in 1750. In his last years he continued to add roles to his repertoire; Posthumus in Cymbeline was among his last famous roles. Death[edit] Shortly before his death he worked on the production of The Camp with Sheridan at Drury Lane and caught a very bad cold. The Camp was based around the British response to a threatened invasion by France, leading some to jokingly claim that Garrick was the only casualty of the ultimately abandoned invasion. Garrick survived her husband by 43 years. Family[edit] His great-grand-niece was the famous soprano Malvina Garrigues [23] and her first cousin, the Danish-American doctor Henry Jacques Garrigues. From his first performance, Garrick departed from the bombastic style that had been popular, choosing instead a more relaxed, naturalistic style that his biographer Alan Kendall states "would probably seem quite normal to us today, but it was new and strange for his day. Alexander Pope stated, "he was afraid the young man would be spoiled, for he would have no competitor. I am disappointed by that stroke of death that has eclipsed the gaiety of nations, and impoverished the public stock of harmless pleasure. Later Henry Irving, the first actor to be knighted, was buried beside him on the same spot. Laurence Olivier was the third to be given that honour, in The film stars Brian Aherne as Garrick.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Early years Garrick was of French and Irish descent, the son of Peter Garrick, a captain in the English army, and Arabella Clough, the daughter of a vicar at Lichfield cathedral who was of Irish extraction. David was born at Hereford, where his father was on recruiting duty. In the family home at Lichfield, the seven children were reared on the highest moral principles in conditions of strict economy. To obtain full pay, after several years on half pay, Captain Garrick joined an infantry regiment at Gibraltar, and David, then 14, as eldest son at home, reported family progress in lively letters that, on the whole, did credit to the Lichfield grammar school. This venture lasted only a few months, and on March 2, , Johnson and Garrick set out for London; according to Johnson, he had two-pence-halfpenny in his pocket and David three halfpence. Beginning of career as an actor Garrick entered the acting profession anonymously, in a mask. He was thereafter well received in several parts, but when he applied at Drury Lane and Covent Garden, neither Fleetwood nor old John Rich, manager of Covent Garden, wanted him. His mother had died in , but he still dared not tell his family that he had entered a profession then generally held in low esteem. Not until the night after his astounding first appearance as Richard III in did he break the news to Peter. Mary Evans Picture Library The instant success of a young, unknown actor in a major tragic Shakespearean part remains one of the romances of theatrical history. The Garrick legend was founded in a single night. Audiences, weary of the pompous recitative and stately attitudinizing imposed by French tradition, were ready for the naturalistic new style, and they soon perceived that this bright young man could do anything. He wrote to Peter: So much adulation, so easily won, might have demoralized a less stable character, but Garrick, though highly strung and sensitive, had a strong vein of common sense and remarkable staying power. Fleetwood was now eager to secure him for Drury Lane and offered a salary larger than ever proposed to any performer. Before the season of 1743 Garrick went over to Dublin, where he played at the theatre in Smock Alley with the captivating Peg Woffington, with whom he was already in love, and whom he hoped to marry. In the winter of 1746 Garrick was in Dublin, sharing with Thomas Sheridan, the playwright and actor-manager, in the direction of the Theatre Royal. During this time negotiations began for Garrick to become part owner and manager of Drury Lane Theatre. In the season of 1747 Garrick made his only appearances at Covent Garden. John Rich had also secured James Quin, the outstanding exponent of the old style of acting, and the season became a duel between them. Garrick was unwell, however. He had endured many minor ailments, indicative of overstrain, in the past months, during which he had never acted more poignantly. The infidelities and extravagance of Peg Woffington had convinced him that they had better not marry. He had announced to his brilliant new troupe that they would find his rule stricter than any to which they were accustomed. Among his stars were Macklin, Woffington, and Kitty Clive, the only actress of whom he was said to be afraid, but one who was to become a dear friend. He had made plans for reforming audiences as well as actors. He tried refusing admittance behind the scenes and on the stage and attempted to discontinue the practice of reduced entry fees for those who left early or came late, but these changes resulted in riots. He planned to bring down the orchestra from the gallery and to enlarge the auditorium. The apron—a forestage in front of the curtain onto which players marched, struck a pose, and took up their stances for lengthy soliloquies—became less prominent with the new, natural style of acting. Garrick hoped to introduce new lighting, but not until did he get his footlights and sidelights, which were oil lamps with reflectors. Most important was to be his choice of plays and manner of production. He was going to produce much more Shakespeare, purged of the coarse language and effects of Restoration drama: He would add a death scene between Romeo and Juliet but restore much of the original text lost in adaptations by the Restoration playwrights, Thomas Otway and Colley Cibber. The two then speak dialogue not written by Shakespeare. Under the stage name of La Violette, she had enchanted audiences at the Opera House in the Haymarket in , and, although she had refused to dance for Garrick at Drury Lane in , the

following year she consented to retire. Successes and setbacks At Drury Lane, Garrick went from strength to strength. He had already appeared in most of the parts in which he was best liked, and he realized with good humour that, as he was slightly below middle height and had put on weight, he had better give up youthful characters and add to his fame in the more mature rolesâ€”Abel Drugger, King Lear , Macbeth, Richard III. His mobile features, dark complexion, and eyesâ€”widely praised for their lustre, expressiveness, and piercing brillianceâ€”were famous on and off stage. Critics disagreed as to whether he excelled in tragedy or comedy. He himself once told a young aspirant that comedy called for the greater skill. He burdened his players with some deadly historical and classical tragedies. He could turn disaster to success, however. When his theatre was wrecked by hooligans in November , he faced a hostile house with courage. When in preternaturally wet weather washed out his cherished Shakespeare Jubilee at Stratford-on-Avon, he refurbished both costumes and script for London, played The Jubilee to packed houses, and emerged with a profit. He was accused of avariceâ€”though his inconspicuous charities were manyâ€”and was laughed at for his vanity and love of staying at great houses. His rivalry with Rich, at Covent Garden, was sometimes acrimonious; sometimes it led to new success. His letters, however, have lasting interest. All of his life a prolific letter writer, he wrote as he acted, with ease, spontaneity, and versatility. His letters are a valuable source for the details of his busy life, the tangled theatrical history of his time, and his character and outlook. Last years In the Garricks departed for a continental tour. They enjoyed sightseeing in Italy in aristocratic company, but Mrs. Garrick suffered agonies from what was, apparently, a slipped disk , and Garrick contracted typhoid in Venice and nearly died in Munich. They wintered in Paris, where Garrick enlarged his acquaintance with French literary and theatrical celebrities, Shakespearean enthusiasts, and the philosophes. After returning spring , he appeared in no new parts, but 10 years passed before he prepared to sell his share of the Drury Lane patent. A Woman Keeps a Secret. At Hampton he had his duties as squire, his library and garden, his dogs, and his nieces and nephews. All of his life a sufferer from kidney trouble, he was taken ill while staying with his old friends Lord and Lady Spencer at Althorp Park, Northamptonshire, for the New Year, , and died at his house in Adelphi Terrace shortly thereafter.

Chapter 6 : The battle of respectability in English theatre | Stage | The Guardian

David Garrick Between Tragedy and Comedy is a painting by the English painter Joshua Reynolds, depicting the actor and playwright David Garrick caught between the Muses of Tragedy and Comedy.

Chapter 7 : Holdings : The plays of David Garrick : | York University Libraries

Portrait of Garrick by Thomas Gainsborough David Garrick (19 February - 20 January) was an English actor, playwright, theatre manager and producer who influenced nearly all aspects of theatrical practice throughout the 18th century, and was a pupil and friend of Dr Samuel Johnson.

Chapter 8 : David Garrick | Open Library

David Garrick: David Garrick, English actor, producer, dramatist, poet, and comanager of the Drury Lane Theatre. Garrick was of French and Irish descent, the son of Peter Garrick, a captain in the English army, and Arabella Clough, the daughter of a vicar at Lichfield cathedral who was of Irish extraction.

Chapter 9 : David Garrick | English actor, poet, and producer | calendrierdelascience.com

In three decades at the Drury Lane Theatre, Garrick offered an abundance of Shakespeare's plays, relieved of the stilted acting and wholesale reworking of the past. While he strove for a "purer" Shakespeare, Garrick nevertheless had no qualms about reworking the plays himselfâ€”adding the death scene of Romeo and Juliet illustrated above.