By around 1800 there were about 1 million theatre seats on sale annually in London. In other words, the number of seats on sale closely mirrored the city’s contemporary population. This paper argues that built theatrical spaces are places of social emergence, spaces of capacity, linked to several types of social network. In the British Georgian period they occurred on a massive scale within discrete and quantifiable markets. Assemblage theory, as principally developed by Manuel DeLanda, is increasingly used by architects, human geographers, IT designers and consumer researchers but has not yet been much adopted in the humanities. The paper is a novel transposition of assemblage theory into theatre history. It proposes a robust and predictable theoretical methodology able to conceptualize for analysis the vast scale of Georgian theatre and to look at some of its profoundly emergent characteristics, particularly those connected to women in the eighteenth century creative workplace.

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