

Resistible Theatres:

John Stokes
enterprise and experiment in the late
nineteenth century.

Disfranchisement and Repertory - An Archaeological Theatre - A Wagner Theatre - A Library Theatre



Resistible Theatres Enterprise And Experiment In The Late Nineteenth Century

John Stokes



Resistible Theatres Enterprise And Experiment In The Late Nineteenth Century:

Resistible Theatres: Enterprise and Experiment in the Late Nineteenth Century John Stokes, 1972 A discussion of the history and theatre movements in Great Britain *Resistible theatres: enterprise and experiment in the late nineteenth century* John Stokes, **The Repertory Movement** George Rowell, Tony Jackson, Anthony Jackson, 1984-10-18 This is an account of the origins development and current state of the repertory theatre movement in Britain The movement had its roots in ideas experiments and traditions stretching back into the nineteenth century and first found its voice in 1907 with Miss Horniman's company in Manchester Since then it has played a vital often a dominant role in British twentieth century theatre As a method of theatre organisation repertory refers to those theatres based primarily in the regions housing a resident acting company and seeking to maintain each season a programme of plays catering for the tastes of the whole community But the theory has never been dogmatic and the movement has evolved from a gamut of complex factors not least the visions of particular personalities Major landmarks in the history include the effects of the two World Wars the advent of substantial state funding for the Arts the growth of cinema and television and the renewal of theatre's link with the community in the form of such initiatives as Theatre in Education The history concludes with a detailed study of six representative regional theatres The Nottingham Playhouse The Citizens Theatre Glasgow The Salisbury Playhouse The Victoria Theatre Stoke The Everyman Liverpool and The Royal Exchange Manchester Appendixes include a Chronology sample repertory programmes from the period audience attendance figures and some comparative statistics about funding Interspersed through the text are photographs of selected theatre exteriors auditoria stages and productions **The Cambridge Companion to Victorian and Edwardian Theatre** Kerry Powell, 2004-02-19 This Companion is designed for readers interested in the creation production and interpretation of Victorian and Edwardian theatre in its own time and on the contemporary stage The volume opens with an introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the culture as a whole Succeeding chapters examine performance production and theatre including the music the actors stagecraft and the audience plays and playwriting and issues of class and gender Chapters also deal with comedy farce melodrama and the economics of the theatre **Reading Modern Drama** Alan Ackerman, 2012-04-25 Exploring the relationship between dramatic language and its theatrical aspects Reading Modern Drama provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives Reading Modern Drama offers provocative close readings of both canonical and lesser known plays from Hedda Gabler to e e cummings Him Taken together these essays enter into an ongoing fruitful debate about the terms modern and drama and build a much needed bridge between literary studies and performance studies **Lives of Shakespearian Actors, Part V, Volume 1** Tetsuo Kishi, Anjna

Chouhan, Katharine Cockin, 2024-05-17 Extracts from diaries memoirs private letters obituaries and other rare ephemera are drawn together to build a contemporary account of the acting achievements and personal lives of three inspiring figures from the late nineteenth century theatre Herbert Beerbohm Tree Henry Irving and Ellen Terry *Archaeology* Barry W. Cunliffe, Wendy Davies, Colin Renfrew, 2002 Twenty six leading scholars from around the world have come together to celebrate the strengths the energies and the sheer intellectual excitement of their discipline They unashamedly proclaim that over the last hundred years archaeology has transformed itself from a genteel antiquarian pursuit deeply rooted in the classical tradition to a rigorous and demanding discipline spanning the humanities and the sciences yet at the same time one widely accessible to the public at large The contributors show how our understanding of the past has changed reveal the exciting ideas under current debate and offer their visions of the future The result is a remarkable overview of world archaeology focusing on new and unexpected themes at the cutting edge of the discipline *Russomania* Rebecca Beasley, 2020-03-31 *Russomania* Russian Culture and the Creation of British Modernism provides a new account of modernist literature s emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia *Russomania* argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future *The Oxford Handbook of Victorian Literary Culture* Juliet John, 2016-07-14 *The Oxford Handbook of Victorian Literary Culture* is a major contribution to the dynamic field of Victorian studies This collection of 37 original chapters by leading international Victorian scholars offers new approaches to familiar themes including science religion and gender and gives space to newer and emerging topics including old age fair play and

economics Structured around three broad sections Ways of Being Identity and Ideology Ways of Understanding Knowledge and Belief and Ways of Communicating Print and Other Cultures the volume is sub divided into nine sub sections each with its own lead essay on subjectivity politics gender and sexuality place and race religion science material and mass culture aesthetics and visual culture and theatrical culture The collection like today s Victorian studies is thoroughly interdisciplinary and yet its substantial Introduction explores a concern which is evident both implicitly and explicitly in the volume s essays that is the nature and status of literary culture and the literary from the Victorian period to the present The diverse and wide ranging essays present original scholarship framed accessibly for a mixed readership of advanced undergraduates graduate students and established scholars **Theatrical Costume, Masks, Make-Up and Wigs** Sidney Jackson Jowers, 2013-10-15

This is the first bibliography in its field based on first hand collations of the actual articles International in scope it includes publications found in public theatre libraries and archives of Barcelona Berlin Brussels Budapest Florence London Milan New York and Paris amongst others Over 3500 detailed entries on separately published sources such as books sales and exhibition catalogues and pamphlets provide an indispensable guide for theatre students practitioners and historians Indices cover designers productions actors and performers The iconography provides an indexed record of over 6000 printed plates of performers in role illustrating performance costume from the 18th to 20th century The Plays of W. B. Yeats S.

Ellis, 2016-07-27 This book investigates Yeats s experiments with the media of language and dance in his plays He was allied to other artists of the 1890s in his fascination with the biblical dancer Salome and in his preoccupation with things Japanese particularly Noh Theatre with its central dance The impact of Diaghliev s Ballets Russes also played its part in influencing Yeats s drama and his interest in the dance as meaning debate places him firmly not only in his time but also in our own

Women's Theatre Writing in Victorian Britain K. Newey, 2005-11-01 Women s Theatre Writing in Victorian Britain is the first book to make a comprehensive study of women playwrights in the British theatre from 1820 to 1918 It looks at how women playwrights negotiated their personal and professional identities as writers and examines the female tradition of playwriting which dramatises the central experience of women s lives around the themes of home the nation and the position of women in marriage and the family The book also includes an extensive Appendix of authors and plays which will be a useful reference tool for students and scholars in nineteenth century studies and theatre historians **Aubrey Beardsley**

and British Wagnerism in the 1890s Emma Sutton, 2002 Aubrey Beardsley and British Wagnerism in the 1890s is an interdisciplinary study of the influence of the operas writing and personality of Richard Wagner 1813 1883 on the work of Aubrey Beardsley 1872 1898 Examining Beardsley s drawings and prose of the 1890s the study considers the ways in which Wagner s works were appropriated by this seminal figure of the British decadent movement Despite recent critical interest in Beardsley and the fin de siècle and considerable research on Wagnerism Aubrey Beardsley and British Wagnerism in the 1890s is the first study in English to consider at length Wagner s presence in Beardsley s work Beardsley combined allusions

to the German composer with many of the touchstones of decadent art the exotic the morbid the erotic and the mannered In exploring Beardsley's often iconoclastic versions or perversions of Wagner's work Aubrey Beardsley and British Wagnerism in the 1890s aims to investigate the role of Wagnerism with fin de siècle British culture in particular the relations between Wagnerism and contemporary decadence *Rethinking Debussy* Elliott Antokoletz, Marianne Wheeldon, 2011-04-15

Composer pianist and critic Claude Debussy's musical aesthetic represents the single most powerful influence on international musical developments during the long fin de siècle period The development of Debussy's musical language and style was affected by the international political pressures of his time beginning with the Franco Prussian War of 1871 and the rise of the new Republic in France and was also related to the contemporary philosophical conceptualization of what constituted art The Debussy idiom exemplifies the ways in which various disciplines musical literary artistic philosophical and psychological can be incorporated into a single highly integrated artistic conception *Rethinking Debussy* draws together separate areas of Debussy research into a lucid perspective that reveals the full significance of the composer's music and thought in relation to the broader cultural intellectual and artistic issues of the twentieth century Ranging from new biographical information to detailed interpretations of Debussy's music the volume offers significant multidisciplinary insight into Debussy's music and musical life as well as the composer's influence on the artistic developments that followed Chapters include Russian Imprints in Debussy's Piano Music Music as Encoder of the Unconscious in Pell as et Mlisande An Artist High and Low or Debussy and Money Debussy's Ideal Pell as and the Limits of Authorial Intent Debussy in Daleville Toward Early Modernist Hearing in the United States and more *Rethinking Debussy* will appeal to students and scholars of French music opera and modernism and literary and French studies scholars particularly concerned with Symbolism and theatre General readers will be drawn to the book as well particularly to chapters focusing on Debussy's finances dramatic works and reception *English Theatre in Transition 1881-1914* James Woodfield, 2015-07-16 Originally published in 1984 The turn of the nineteenth and twentieth centuries was a time of considerable change in the English theatre Victorian attitudes were shocked or shattered by the new drama of Ibsen the major figure of George Bernard Shaw dominated the period theatre censorship was the subject of a long and furious contest and staging conventions changed from the spectacular stylings of Irving and Beerbohm Tree to the masking and statuesque styles of Isadora Duncan and the inner realism of Stanislavsky This book traces the activities of the leading figures in the English theatre notably William Archer who introduced Ibsen to this country and who became one of the main promoters of the idea of a National Theatre Other personalities discussed include Harley Granville Barker particularly his association with Shaw at the Court Theatre and his part in campaigns against censorship and for changes in the staging of Shakespeare and Edward Gordon Craig whose rebellion against the Victorian theatre took an anti realist direction This is a stimulating account of the background to the modern English theatre which can only increase appreciation of its standard and variety **Naturalism and Symbolism in European Theatre**

1850-1918 Claude Schumacher,1996-09-26 This fourth volume in the series Theatre in Europe charts the development of theatrical presentation at a time of great cultural and political upheaval Women's Playwriting and the Women's Movement, 1890-1918 Anna Farkas,2019-05-13 The influence of the women s movement has long been a scholarly priority in the study of British women s drama of the late nineteenth and early twentieth centuries but previous scholarship has largely clustered around two events the New Woman in the 1890s and the suffrage campaign in the years before the First World War Women s Playwriting and the Women s Movement 1890 1918 is the first designated study of British women s drama from a period of exceptional productivity and innovation for female playwrights Both the British theatre and women s position within British society underwent fundamental changes in this period and this book shows how female dramatists carefully negotiated their position in the heated debates about women s rights that occurred at this time while staking out a place for themselves in an evolving theatrical landscape Farkas also identifies the women s movement as a key influence on the development of female authored drama between 1890 and 1918 but argues that scholarly prioritizing of the radicalism of work associated with the New Woman and the suffrage campaign has had a distorting effect in the past Ideal for scholars of British and Victorian theatre Women s Playwriting and the Women s Movement 1890 1918 offers a new perspective which emphasizes the complexity of women playwrights engagement with first wave feminism and links it to the diversification of the British theatre in this period Nineteenth Century Theatre Research ,1973 **Pictorial Illusionism** J. A. Sokalski,2007-04-16 Drawing together a wealth of primary sources J A Sokalski examines the aims inventions and methods of the pictorial style that defined MacKaye s art Sokalski shows how MacKaye s famous Madison Square Theatre which featured a double stage reminiscent of an elevator created whirling pictorial illusions for fashionable New York He argues that MacKaye s infamous failure the colossal Spectatorium theatre for the 1893 Chicago World s Fair was the most complete realization of this illusionary aesthetic Sokalski also explores MacKaye s influence on Buffalo Bill Cody and how civil war cycloramas expanded his concept of pictorial space Church and Stage in Victorian England Richard Foulkes,1997-06-28 During the reign of Queen Victoria herself an ardent theatregoer as well as Supreme Governor of the Church of England a remarkable rapprochement was effected between the Church and the stage This 1997 book explores the implications for the theatre of the great religious movements of the period Tractarianism Christian Socialism and Latitudinarianism This central relationship is seen in the context of other important themes in Victorian cultural history such as censorship urbanization transport leisure self improvement and women s emancipation The volume contains portraits of significant churchmen dramatists actors and actresses including Newman and Keble Bulwer Lytton and Shaw Irving Fanny Kemble and Ellen Terry They were amongst the influential figures who participated in the search for a common culture which preoccupied the nineteenth century To the Victorians the Church and the theatre were important parts of everyday life in this study the two institutions are explored in relation not only to each other but also to the social economic and intellectual movements of the

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