English Drama 1900 1930 2 Part Set The Beginnings Of The Modern Period | 455ac8c158df54160833dbedc8c40a3

Shakespeare and the American Musical

The Smiling Muse
die englische Faule im frühen 20. Jahrhundert

Renaissanceismatic um Fin de siècle

Edinburgh Companion to the First World War and the Arts

Die Londoner Music Hall und ihre Songs 1850–1920

20th Century Drama

Clemence Dane

Writers, and Reputations

A History of British, Irish and American Literature

The Oxford Handbook of the British

Musical English Theatre in Transition

1881–1914

The London Stage 1950–1995

Realexikon der deutschen Literaturwissenschaft

Lustig für die Londoner Feminnism in Modern English Drama (1892–1914)

The London Stage 1930–1939A Reference Guide for English Studies

Brecht

The Dramatis

The London Stage 1920–1929A Woman of Passion

Beiträge zur Rezeption der britischen und irischen Literatur des 19. Jahrhunderts

im deutschsprachigen Raum

British Theatre Between the Wars, 1918–1939

Wievon finde ich anglistische Literatur

Verse Drama in England, 1900–2015

The British Library General Catalogue of Printed Books to

1975

The London Stage 1910–1919

Gattungsoeuvre des Domestic Drama im literaturhistorischen Kontext des achttzehnten Jahrhunderts

British Literature of World War I, Volume 5

A History of English Drama

1660–1900

Social History of British Performance Cultures

1900–1939

The London Stage

1900–1909

Die "absurde Farce" bei Beckett, Pinter und Ionesco

History of English Drama, 1660–1900

Githa Sowerby:

Three Plays

Reader's Guide to Literature in English

1900–1930

British Theatre in the Great War

The London Stage 1940–1949

The London Stage 1890–1899

This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1940 to December 31, 1949. Covering dozens of west-end theatres and including production details of thousands of plays, operas, and ballets, this revised edition provides expanded or new information about authors, actors, plots, reviews, and more.

Githa Sowerby’s Rutherford and Son took the London theatre by storm in 1912. Following its triumphant run, the play toured to New York, was produced throughout England and was translated and staged in multiple European locations. Yet Sowerby’s initial theatrical success would not be repeated. With historical hindsight, we can see Sowerby’s experience as comparable to that of many other women writers who struggled to achieve lasting recognition, especially when their work was perceived as critiquing the forces restricting women’s lives. These vivid domestic dramas explore timely questions of capitalism, feminism, and personal freedom. With the acclaimed revival of Rutherford at the National Theatre in 1994, and with the efforts by feminist scholars and theatre artists to rediscover the work of such forgotten women writers, Sowerby and her dramas have secured renewed interest. This edition gathers Rutherford and Son, its companion piece A Man and Some Women, and the postwar play The Stepmother. The edition will provide teachers, students, and artists with important historical contexts for Sowerby’s plays and will demonstrate the ongoing cogency of these dynamic, insightful, and engaging plays.

Reader’s Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study. The third revised and enlarged edition contains discussions of British, Irish and American literary works up to 2020. Focussing on outstanding writings in prose, poetry, drama and non-fiction, the book covers the time from the Anglo-Saxon period to the 21st century. The feature that makes this literary history unique among its rivals is the coverage of television/web series as a particular form of postmodern drama. The chapters on recent drama now contain detailed analyses of the development of TV and web series from Britain, Ireland and America, with extensive discussions of those series now considered classics.

In addition, there are several major innovative features. To begin with, each century is introduced by a survey of the socio-political and cultural backgrounds in which the literary works are embedded. Furthermore, extensive visual material (more than 160 engravings, cartoons and paintings) has been integrated. This visual aspect as well as the introductory sections on art for each century give the reader an excellent idea of the symbiosis between visual and literary representations. Further, travel writing, historiography, and the social sciences - analyses of such popular genres as crime fiction, science fiction, fantasy, the Western, horror fiction, and children's literature - footnotes explaining technical and historical terms and events - a detailed glossary of literary terms - chronological tables for British/Anglo-Irish and American literatures an updated (cut-off date 2020), extensive bibliography containing suggestions for further reading

This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1950 to December 31, 1959. Covering dozens of west-end theatres and including production details of thousands of plays, operas, and ballets, this revised edition provides expanded or new information about authors, actors, plots, reviews, and more.

This volume initiates a long-overdue reassessment of mid-twentieth-century British theatre cultures. This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1900 to December 31, 1909. Covering dozens of west-end theatres and including production details of thousands of plays, operas, and ballets, this revised edition provides expanded or new information about authors, actors, plots, reviews, and more.


Readers, Writers, and Reputations explores the literary world in which the modern best-seller first emerged. Writers were promoted as celebrities, advertising both products and themselves. Philip Waller's detailed and entertaining study is a collective biography of literary figures, some forgotten, some enduring, over half a century. This feminist investigation of the works of Clemence Dane joins the growing body of research into the relationship of female-authored texts to the ideology and cultural hegemony of the Edwardian and inter-war period. An amalgam of single-author study and thematic period analysis, through sustained cultural engagement, this book explores Dane's journalism, drama and fiction to interrogate a range of issues: inter-war women's writing, the Middlebrow, feminism, (homo)sexuality, liberal politics, domesticity, and concepts of the spinster. It examines form and a range of fictional genres: drama, bildungsroman, detective fiction, historical saga and gothic fiction. It relates back to the genre writing of comparable authors. These include Rosamond Lehmann, Vita Sackville-West, Ivy Compton-Burnett, Dorothy Strachey, Dodie Smith, Rachel Ferguson, May Sinclair, Githa Sowerby, Dorothy L. Sayers, Agatha Christie, Marjorie Allingham and Ngaio Marsh. Offering a picture of an era, focussed through Dane and contextualised through her journalism and the work of her female peers, it argues that Dane is often markedly more radically feminist than Strachey, Dodie Smith, Rachel Ferguson, May Sinclair, Sylvia Townsend Warner, Daphne Du Maurier, G.B.Stern, and detective writers: Dorothy L. Sayers, Agatha Christie, Gladys Mitchell, Marjorie Allingham and Ngaio Marsh. Offering a picture of an era, focussed through Dane and contextualised through her journalism and the work of her female peers, it argues that Dane is often markedly more radically feminist than Strachey, Dodie Smith, Rachel Ferguson, May Sinclair, Sylvia Townsend Warner, Daphne Du Maurier, G.B.Stern, and detective writers: Dorothy L. Sayers, Agatha Christie, Gladys Mitchell, Marjorie Allingham and Ngaio Marsh. Offering a picture of an era, focussed through Dane and contextualised through her journalism and the work of her female peers, it argues that Dane is often markedly more radically feminist than Strachey, Dodie Smith, Rachel Ferguson, May Sinclair, Sylvia Townsend Warner, Daphne Du Maurier, G.B.Stern, and detective writers: Dorothy L. Sayers, Agatha Christie, Gladys Mitchell, Marjorie Allingham and Ngaio Marsh.
Increasingly challenge oppressive normative forms of domesticity, traversing physical thresholds to create alternative domesticities in self-defining living and working spaces.

In A Woman of Passion, Julia Briggs chronicles the life of author Edith Nesbit who is credited with being the first modern writer for children and the creator of the children's adventure story. Nesbit recorded her life with varying degrees of honesty in verse and prose, and while she seldom wrote entirely openly of her own experiences, she seldom wrote convincingly of anything else. In this fascinating read, Julia Briggs attempts to fill in the gaps of Nesbit's autobiographical material, painting an intriguing portrait of the famous author.

Feminism In Modern English Drama explores The Emergence Of The New Woman In The Plays Of Bernard Shaw, Galsworthy And Granville Barker And How Their Dominating Role The Modern Drama. The Emphasis Shifted From The Male Protagonist To The Unwomanly Character. The Transformation Of The Modern Drama.

Economic and Political Interactions Than Individual Creation. The Focus Is On The Early And Middle Plays Of Bernard Shaw And The Influence Of Ibsen'S Plays Has Been Given Their Rightful Place. Most Of Shaw'S Major Plays From Widowers Houses To Pygmalion, Come Under The Purview Of The Book, While The Plays Of Contemporaries Like Pinner, Jones And Oscar Wilde Have Been Discussed To Highlight The Contrast.

More interesting are the unknown alertive heroines of Galsworthy’S Middle And Late Plays From The Eldest Son And The Fugitive To The Skin Game. His women characters remain in oblivion because hardly any scholar has bothered to study them. Though Granville Barker Is Well-Known As A Critic And Director Of Shakespeare’S Plays, His own plays With The New Woman As heroine Still remain little known in the academic circle.

In The conclusion the bearing of this early feminism is shown on the feminist playwrights like, Caryl Churchill, Pam Gems et al. of the 1980’S. It is hoped that the present book will prove an asset to those who have keen interest in English drama. In addition, the students, researchers and teachers of English literature will find it an ideal reference book.

An original approach to the subject is taken. The book explores the negotiation of these dramatists with the changing position of verse drama in relation to constructions of national and communal audience, aesthetic challenge, and dramatic heritage. Key to the study is the self-conscious positioning of many of these dramatists in relation to an assumed mainstream tradition— and the various critical responses that this positioning has provoked. The study advocates for a scholarly revaluation of what must be identified as an influential and overlooked tradition of aesthetic challenge and creativity.

Nicoll’s history, which tells the story of English drama from the reopening of the theatres at the time of the Restoration right through to the end of the Victorian period, was viewed by notes and Queries (1952) as ‘a great work of exploration, a detailed guide to the untrodde acres of our dramatic history, hitherto largely ignored as barren and devoid of interest’. Verste stock plots and song forms of the 1930s musical comedy to the more organic “integrated musical,” where songs and dance sequences were woven into the narrative text.

The Present Book Will Prove An Asset To Those Who Have Keen Interest In English Drama. In addition, the students, researchers and teachers of English literature will find it an ideal reference book.
rebellion against the Victorian theatre took and 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. A new exploration of literary and artistic responses to WW1 from 1914 to the present. This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres, from poetry to pamphlets, sculpture to television documentary, and requires to war reporting. Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter-war period, the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and, where appropriate, pursue their inquiry into the present day. In 6 sections, covering Literature, the Visual Arts, Music, Periodicals and Journalism, Film and Broadcasting, and Publishing and Material Culture, a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time, and how far later works of art are responses not only to the war itself, but to earlier cultural production. Key Features: Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present. This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1920 to December 31, 1929. Covering dozens of west-end theatres and including production details of thousands of plays, operas, and ballets, this revised edition provides expanded or new information about authors, actors, plots, reviews, and more. The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals, which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's The Beggar's Opera (1728) created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan; it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from The Boy Friend (1953) to Oliver! (1960). One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as Jesus Christ Superstar (1970) and Les Misérables (1980). There is a consideration of "jukebox" musicals such as Mamma Mia! (1999), while essays on overtly political shows such as Billy Elliot (2005) are complemented by those on experimental musicals like Jerry Springer: the Opera (2003) and London Road (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today. A compendium of information on all the main events, individuals, political groupings and issues of the 20th century. It provides a guide to current thinking on important historical topics and personalities within the period, and offers a guide to further reading. This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1910 to December 31, 1919. Covering dozens of west-end theatres and including production details of thousands of plays, operas, and ballets, this revised edition provides expanded or new information about authors, actors, plots, reviews, and more. British Theatre in the Great War deals with a theatrical phase customarily dismissed by those charting twentieth-century developments. What becomes clear is that assessment by unsuitable literary criteria has masked the importance of the war years in British theatrical history. In avoiding a texts bias, the book reveals a period of unsurpassed prosperity in which the stage's substantial contribution to the war effort is only one notable feature. That it also saw the commercial theater's absorption of Continental avant-gardeism by way of revue, the last great epoch of music hall, the rise of the Old Vic with a project in opera and Shakespeare, and the unprecedented popularity of opera everywhere--this was surely the most fruitful period of Thomas Beecham's theatrical career--is compelling argument for reevaluation. In his reassessment of this period, Dr. Williams extensively examines scripts and press coverage, providing a comprehensive overview from popular pantomime to the specialist work of the private stage as well as discussion of such issues as working conditions and censorship.