

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

When E. M. Forster described Lawrence as the greatest imaginative novelist of his generation, his comment was a challenge to a world where Lawrence had notoriety but there was no agreement as to his literary standing. Now, sixty years after Lawrence's death, the nature of his achievement is still being debated. Although D. H. Lawrence thought of himself as an English writer, his broad vision has aroused passionate interest in many countries beyond his own. It is in two aspects--as a writer of the twentieth century, and as one with international standing--that this collection of essays presents Lawrence "in the modern world". Lawrence is seen from the perspective of the textual editor, the psychologist and the social historian. He is placed in the wide contexts of the puritan imagination, British society drama and the regional novel. The authors cover such stylistic issues as his characteristic narrative voices, and touch on philosophical matters in an exploration of his concept of dualism. The essays, although the work of Lawrence enthusiasts, are not uniformly reverential in tone. All the authors are aware of the fundamentally exploratory nature of Lawrence's imagination, and his consequent failures as well as triumphs in both conception and achievement. Regardless of whether the works delight or anger, they seem now as alive and pertinent, as open to engagement, acceptance or disagreement as at any time in the seventy-five years since they first began to appear.

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.

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. Irene G. Dash explores the influence of Shakespeare on American musical theater through analyses of five important productions from 1938 through 1971 -- The Boys from Syracuse (The Comedy of Errors), Kiss Me, Kate (Taming of the Shrew), West Side Story (Romeo and Juliet), Your Own Thing (Twelfth Night), and Two Gentlemen of Verona. Dash argues that adaptations of Shakespeare were instrumental in the alteration of the musical theater formula from the stock plots and song forms of the 1930s musical comedy to the more organic "integrated musical," where songs and dance sequences were used to advance the plot rather than break the action. In bringing together these well-known works, Dash offers a fresh look at the development of American musical theater and a new understanding of Shakespeare in the modern American context.

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.

More than fifty specialists have contributed to this new edition of volume 4 of The Cambridge Bibliography of English Literature.

The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis,

articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries.

This book examines the flight of young Australian writers to London in the decades before and after Federation in 1901. Peter Morton studies how their careers were shaped by shifting their country of residence, the expatriate experience, and how the loss of these expatriates affected the evolving literary culture of Australia.

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 Revolutionized The Modern Drama. The Emphasis Shifted From The Male Protagonist To The Unwomanly Woman Who Is Shown More As A Product Of Social, 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 Pinero, Jones And Oscar Wilde Have Been Discussed To Highlight The Contrast. More Interesting Are The Unknown Assertive 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 1980S. 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.

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 untrodden acres of our dramatic history, hitherto largely ignored as barren and devoid of interest'.

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.

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.

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 is a day-by-day calendar of plays produced at the major London theatres from January 1, 1930 to December 31, 1939. 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.

Verse Drama in England, 1900-2015 provides a critical and historical exploration of a tradition of modern dramatic creativity that has received very little scholarly attention. Exploring the emergence of a distinctly modern verse drama at the turn of the century and its development into the twenty-first, it counters common assumptions that the form is a marginal, fundamentally outdated curiosity. Through an examination of the extensive and diverse engagement of literary and theatrical writers, directors and musicians, Irene Morra identifies in modern verse drama a consistent and often prominent attempt to expand upon, revitalize, and redefine the contemporary English stage. Dramatists discussed include Stephen Phillips, Gordon Bottomley, John Masefield, James Elroy Flecker, T. S. Eliot, W. H. Auden, Ronald Duncan, Christopher Fry, John Arden, Anne Ridler, Tony Harrison, Steven Berkoff, Caryl Churchill, and Mike Bartlett. 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 that positioning has provoked. The study advocates for a scholarly reevaluation of what must be identified as an influential and overlooked tradition of aesthetic challenge and creativity.

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 dramas and will demonstrate the ongoing cogency of these dynamic, insightful, and engaging plays.

This volume initiates a long-overdue reassessment of mid-twentieth-century British theatre cultures.

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.

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.

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 requiems 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

British Theatre and the Great War examines how theatre in its various forms adapted itself to the new conditions of 1914-1918. Contributors discuss the roles played by the theatre industry. They draw on a range of source materials to show the different kinds of theatrical provision and performance cultures in operation not only in London but across parts of Britain and also in Australia and at the Front. As well as recovering lost works and highlighting new areas for investigation (regional theatre, prison camp theatre, troop entertainment, the threat from film, suburban theatre) the book offers revisionist analysis of how the conflict and its challenges were represented on stage at the time and the controversies it provoked. The volume offers new models for exploring the topic in an accessible, jargon-free way, and it shows how theatrical entertainment of the time can be seen as the 'missing link' in the study of First World War writing.

Reissuing works originally published between 1971 and 1981, this compact set offers an outstanding collection of scholarship devoted to 19th Century, Victorian, theatre. A small set of performance history and criticism, this set includes a biography of Henry Irving, a look at the rise of the status of a career as actor, and a consideration of the advent of dramatic criticism. These volumes present together a lively picture of the development of the contemporary theatre.

Ronald Gray explores the dramatist's interacting roles as a committed Marxist and an innovative craftsman.

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.

Volume 1 of this first thorough biography of Ira Aldridge, African American actor, covering the first 26 years of his life and career.

Given the popular and scholarly interest in the First World War it is surprising how little contemporary literary work is available. This five-volume reset edition aims to redress this balance, making available an extensive collection of newly-edited short stories, novels and plays from 1914-19.

Modern Drama by Women 1880s-1930s offers the first direct evidence that women playwrights helped create the movement known as Modern Drama. It contains twelve plays by women from the Americas, Europe and Asia, spanning a national and stylistic range from Swedish realism to Russian symbolism. Six of these plays are appearing in their first English-language translation. Playwrights include: * Anne-Charlotte Leffler Edgren (Sweden) * Amelai Pincherle Rosselli (Italy) * Elsa Berstein (Germany) * Elizabeth Robins (Britain) * Marie Leneru (France) * Alfonsina Storni (Argentina) * Hella Wuolijoki (Finland) * Hasegawa Shigure (Japan) * Rachilde (France) * Zinaida Gippius (Russia) * Djuna Barnes (USA) * Marita Bonner (USA) This groundbreaking anthology explodes the traditional canon. In these plays, the New Woman

represents herself and her crises in all of the styles and genres available to the modern dramatist. Unprecedented in diversity and scope, it is a collection which no scholar, student or lover of modern drama can afford to miss.

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, 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, focalised 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 these contemporaries. She engages with broad issues of social justice irrespective of gender and her humanity is demonstrated through her sympathetic representations of marginalised characters of both sexes. However, she most specifically evidences a gender politics consistent with the fragmented and multifarious essentialist feminism that emerged following the Great War, which esteemed 'womanly' qualities of care and mothering but simultaneously valued female autonomy, single status and professionalism. Adopting the critical paradigms of domestic modernism and women's liminality, the book will particularly focus on the trajectories of Dane's extraordinary modern heroines, who possess qualities of altruism, candour, integrity, imagination, intuition, resilience and rebelliousness. Over the course of her work, these fictional women increasingly challenge oppressive normative forms of domesticity, traversing physical thresholds to create alternative domesticities in self-defining living and working spaces.

This book provides a new social history of British performance cultures in the early decades of the twentieth century, where performance across stage and screen was generated by dynamic and transformational industries. Exploring an era book-ended by wars and troubled by social unrest and political uncertainty, *A Social History of British Performance Cultures 1900–1939* makes use of the popular material cultures produced by and for the industries – autobiographies, fan magazines and trade journals, as well as archival holdings, popular sketches, plays and performances. Maggie B. Gale looks at how the performance industries operated, circulated their products and self-regulated their professional activities, in a period where enfranchisement, democratization, technological development and legislation shaped the experience of citizenship. Through close examination of material evidence and a theoretical underpinning, this book shows how performance industries reflected and challenged this experience, and explored the ways in which we construct our 'performance' as participants in the public realm. Suited not only to scholars and students of British theatre and theatre history, but to general readers as well, *A Social History of British Performance Cultures 1900–1939* offers an original intervention into the construction of British theatre and performance histories, offering new readings of the relationship between the material cultures of performance, the social, professional and civic contexts from which they arise, and on which they reflect.

This is a day-by-day calendar of plays produced at the major London theatres from January 1, 1890 to December 31, 1899. 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.

