

PDF hosted at the Radboud Repository of the Radboud University Nijmegen

The following full text is a publisher's version.

For additional information about this publication click this link.

<http://hdl.handle.net/2066/79366>

Please be advised that this information was generated on 2019-06-25 and may be subject to change.

'Early Dramatists' and 'Popular Actresses'. Its long-time proprietor*, editor* and chief contributor was William Bestow, who wrote under the pen name 'Beta', and also published his own dramatic blank verse in the journal. He was later assisted by Benjamin William Watkins, who serialized* his biography of Bestow in the journal's pages in 1862-1863.

Like many of its competitors*, *Theatrical Journal* aimed to counteract the widely perceived decline in standards of quality and – no less importantly – decency on the British stage, campaigning actively against 'filth and double-entendre, semi-nudity, and the like' (14 July 1869). Watkins's early death in 1871 and Bestow's increasing ill-health were probably the main causes behind the journal's closure. **OD**

Sources: Vann and VanArsdel 1994, *Waterloo*.

THEATRICAL TIMES (1846-1851) This wide-ranging illustrated* weekly* theatre periodical promised, in its first issue (13 June 1846), to provide 'fair and impartial notice of everything connected with the stage'. Its breadth of coverage is evident from the attention the journal paid to provincial* and continental theatre. In addition to original articles, it contained familiar gossip* and correspondence* columns. It also featured so-called Thespian biography, as well as portraits of contemporary actors. *Theatrical Times* was priced* at 1d and contained illustrations*. **OD**

Sources: Vann and VanArsdel 1994, *Waterloo*.

THEATRICAL 'WORLD' (1893-1897) *Theatrical 'World'* comprises a series of five annual* hard-cover volumes, each of which reprints William Archer's reviews* for the *World** for the year in question. Introductions to each volume were provided by noted playwrights such as Sidney Grundy, Arthur Wing Pinero and George Bernard Shaw*. In addition, each volume from 1894 onwards contained a synopsis of the year's playbills, compiled by Henry George Hibbert. **OD**

Sources: Vann and VanArsdel 1994, *Waterloo*.

THEOLOGICAL REVIEW (1864-1879) Liberal-minded, earnest and scholarly, the *Theological Review* (published four to six times a year) was conceived as a discursive mouthpiece for the most up-to-date and diverse Unitarian thinking. The *Review's* Prospectus, which preceded the first issue in March 1864, championed the 'freest of discussion of controverted topics in theology*', provided that such debate was 'at once scientific in its method and reverent in its tone'. Two main problems resulted. The first of these arose from the relentlessly progressive and open-minded policy of the journal's

editor* the Rev. Charles Beard; he encountered strident opposition from conservative Unitarians, suspicious of any system of religious thinking based on a 'scientific approach'. Unitarian traditionalists like Samuel Bache focused on such issues as maintaining the supernatural character of Christ and the acceptance of biblical miracles as a test of faith.

The *Review's* second predicament concerned its aims and ethos in an increasingly secularizing and heterogeneous marketplace. The first issue of the journal, priced* at 2s, contained just four very lengthy essays, each ranging from 24 to 36 pages, because Beard had professed himself not keen on 'frittering away strength and interest on short articles'. Yet such extended disquisitions, no matter how learned and reverent, could only ever find a limited interest and while Beard adjusted this initial style, by the early 1870s he was quietly predicting 'a slow death' for the journal. **LL**

Sources: McLachlan 1934, *Waterloo*, *Wellesley*.

THEORY AND JOURNALISM (1900-PRESENT)

In the USA the First Amendment to the Constitution and, in the UK, the concept of a press free from state interference as embedded in John Stuart Mill's* *On Liberty* (1859) dominated debates. The stress on the right of the citizen, in this case acting as a journalist, to publish without fear of state-initiated suppression or punishment was central to this view.

The practice of journalism in the press and broadcasting, including public service broadcasting was theorised in relation to the importance of impartiality, accuracy and objectivity as legitimising standards for journalism. Considerable thought was also expended on developing theories about how culture, organisational practice, economics and workplace routines influenced journalism and also on the applicability of Western models of press freedom to non-Western societies.

Jürgen Habermas's concept of the public sphere, a set of institutions, including the media, accessible to all citizens, in which rational debate about matters of public concern took place, added a theoretical norm against which journalism could be assessed. Robert Darnton's concept of the circuit of communications in which journalism is one part of the flow of information in society, complemented Habermas's by stimulating analysis of the production and circulation of information.

In the late twentieth century the revival of liberal economic thought influenced government's attitude to media markets*, and encouraged a greater degree of support for a view that the marketplace in