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number for 1883 will be my fourth anniversary as an editor, and I propose to start what is virtually a new series.' He set out to change the journal's style, publisher (now David Bogue), printer and management. Of the new series 30 volumes were published (Jan. 1883-Dec. 1897). These provide a valuable overview of late nineteenth-century English drama. The January 1896 issue opened with: 'The year 1895 will not be marked as an annus mirabilis in the history of the English stage. It has seen the production of a number of plays of average merit, acted with average talent' and commented on the failure of Henry James's\* *Guy Domville* and 'the sudden and shameful interruption' of Oscar Wilde's\* career. Mainly due to Scott's guidance, *Theatre* became an authoritative medium in theatrical journalism. Scott was a reactionary critic, who responded violently to Henrik Ibsen's realist drama in articles such as 'Why do we go to the play?' (March 1888).

Compared to its contemporaries *Era*\* and *London Entr'acte and Limelight*\*, *Theatre* is said to have given 'the most consistent, if conservative, evaluation of issues'. The journal also contributed to the coming of age of professional dramatists by giving them as much exposure as actors. UW

Sources: CBEL, Jenkins 1991, Roswell 1956, Sullivan.

**THEATRICAL INQUISITOR (1812-1820)** As even one of its editors\* admitted, the *Theatrical Inquisitor* had a 'chequered existence' ('Preface', vol. 15). Frequent changes of editor\*, title\* and focus indicate a journal that often lost its way.

The *Theatrical Inquisitor*, or *Literary Mirror* debuted in September 1812 under the proprietorship\* of 'Cerberus' (actor and printer William Oxberry). He dropped out after the first month, and several changes of editorship followed, from 'H' (vol. 4) to 'GS' (vols 5-6) to 'J' (vol. 8); internal evidence suggests a single editor for volumes 10-13 and 15-16 and the one volume of the new series (July-Nov. 1820). Shifts of focus were frequent too. In addition to its *raison d'être*, a 'Theatrical Inquisitions' section reviewing\* performers and productions, the journal published contributions on various theatrical issues. After 'Cerberus' departed, a new focus on topics of general interest provided 'entertainment with instruction' for 'scholar' and 'lounger' alike ('Preface', vol. 2). At this point the journal's content depended heavily on readers\*, and this new direction seems designed to accommodate 'miscellaneous communications' from 'several valuable correspondents'. But another shift of focus soon followed – towards a 'miscellany'\* of dramatic and literary\* criticism and biography, to inform the

man of letters and 'purify the taste of the student' ('Preface', vol. 3) – and this and subsequent editors also rejected submissions, on grounds of politics as well as taste. In short, the *Theatrical Inquisitor* displays a tension between openness to correspondents' interests and efforts to shape the periodical's identity.

A similar tension emerges in the journal's relation to the theatre. Each issue opened with a short, celebratory biography of a player and an engraving of her or him in costume; the journal's true opinions of performers, however, are to be found in the 'Theatrical Inquisitions' section ('Address to the Reader', vol. 5). Several later 'Prefaces' defend against charges of 'unjustifiable severity' (vol. 12) and reiterate the journal's duty to provide 'manly and impartial criticism' (vol. 16). By the final volume the defiant tone has disappeared, as have the engravings – due to financial difficulties, a further sign of the journal's unresolved conflicts.

Like the editors, many of the writers remain unidentified. While a few signed their contributions (M. G. Lewis, Andrew Becket, Andrew More), others used pseudonyms\* and many used initials ('ENB' and 'EH' were frequent correspondents). Women's contributions were sometimes identified by name (Mrs [Elizabeth] Hamilton's tale), sometimes not ([Anna Barbauld's] 'Washing Day'). One editor policed correspondents to spare 'the delicacy of our female readers' (Sept. 1814), and others actively encouraged women contributors. One such, M[argaret] H[arries], went on to edit several fashion\* periodicals during the 1830s and 1840s under her married name of Mrs Cornwall Baron Wilson\*.

For students of women's writing then, the *Theatrical Inquisitor* may yield information about women's contributions to nineteenth-century journalism. For students of theatre, of course, the notices of London and regional theatres contribute to performance history, while the engravings of players form an invaluable record of staging and costuming practices. JMS

Sources: Onslow 2000, *Waterloo*.

**THEATRICAL JOURNAL (1839-1873)** The main emphasis of this weekly\* stage periodical was on amateur dramatic clubs and performances, and it is therefore not surprising that the presence of Shakespeare loomed large in its pages. In fact, each issue was headed pictorially by a bust of the Bard, accompanied by some of his most popular creations. *Theatrical Journal* also published reviews\* of professional performances (often reprinted from other sources), and ran series on topics such as

'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