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# Simon Trussler

(Drama critic of *The Tribune*)

**Works**

Trussler, Simon. *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000.\*

\_\_\_\_\_\_. "1. Roman Britain and the Early Middle Ages 44-950." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 2-13. (Traces of the theatre of Roman Britain. Evidence for the survival of the mimes in the Dark Ages. The 'scops' and their recitals of epics for the ruling elite. The case of Caedmon and the impact of Christianization. Seasonal celebrations of the people).

\_\_\_\_\_\_. "2. The High Middle Ages 950-1300." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 14-31.\* (Hrostvitha's plays and 'Terence Stages'. Christian ceremony and the liturgical drama. Class and performance in a trilingual nation. The Anglo-Norman plays. The theatricalization of aristocratic behaviour: courtly love and the 'drama' of the tournament. Kinds of minstrelsy. The relevance of 'carnival').

\_\_\_\_\_\_. "3. The Later Middle Ages 1400-1485." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 32-49.\* (Famine, plague, politics, and faith. Midsummer 'tamed': the Feast of Corpus Christi. 'Official' and 'Unofficial' pagenatry: from 'entries' and tableaux to mystery plays. The cycles as gothic art, their locations, and forms of staging. Cornish rounds. Clerks' plays and saints' lives. Interludes, secular and moral. Fol drama for the elite: Mummings and disguisings).

\_\_\_\_\_\_. "4. The Shaping of a Professional Theatre 1485-1572." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 50-69.\* (Theatricality and the Tudor myth. Reformation, and 'mysteries' end'. Educational and academic drama. From royal servants to professionals: fools, boy choristers, adult players. Interludes: moral, political, and farcical. Romance, balladry, and the popular audience. Playing places. Evidence and its interpretation. Instruments of control: the licensing of plays, the patronage of players).

\_\_\_\_\_\_. "5. The Era of the Outdoor Playhouses 1572-1603." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 70-89.\* (The decline of provincial playing. London's 'theatre districts'. The first prominent playhouses. Techniques of staging. Organization and development of the major companies. Actors, repertoires, 'parts' and 'lines'. The university wits, and the triumph of blank verse. Comedies, histories, tragedies—and jigs. Playwriting as a profession: Shakespeare, Heywood, Jonson. Return of the children, and the 'war of the theatres'. Theatre at court. Death of a consummate actress. Reconstructing the theatres).

\_\_\_\_\_\_. "6. The Jacobean Theatre 1603-1625." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 90-105.\* (From Elizabethan to Jacobean. New patrons, and the 'move indoors'. Changing audiences and changing tastes. Acts and scenes. The nature of 'character': the malcontent and the revenger. Conventions, cross-dressing, and clowning. Tragedy, tragi-comeedy, and the 'triumvirate of wit'. Masques, and other entertainments. 'City Comedy', the puritans, and the politics of theatre).

\_\_\_\_\_\_. "7. The Caroline and Commonwealth Theatre 1625-1660." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 106-17.\* (Plague, patronage, and the players. The matter of audiences. The Queen, the court, and the triumph of spectacle in the masque. Playwrights, cavalier and professional. Political plays—and the play of politics. The closure of 1642, and the plight of the actors. The residual theatre of the interregnum: closet plays, drolls—and opera by default. Theories of a reformed stage).

\_\_\_\_\_. "The Caroline and Commonwealth Theatre." From *The Cambridge Illustrated History of British Theatre.* In García Landa, *Vanity Fea* 4 Dec. 2013.\*

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\_\_\_\_\_\_. "8. The Restoration Theatre 1660-1682." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 106-17.\* (The old pretenders and the new patentees. The rival companies, their players, and their playhouses. Wings and shutters. Foreign influences and native growth. Hobbes and the ideology of pleasure. The King, the court, and varieties of 'acting'. Amateurs and professionals. Society, sexuality, and new styles of comedy. Heroic drama, neoclassicism, and what happened to Shakespeare. The theatrical profession and the exclusionist crisis. 'City end' and 'town end'. Shakespeare refashioned).

\_\_\_\_\_\_. "9. The Birth of a Bourgeois Theatre 1682-1707." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 134-45.\* (The lean years of the United Company: plays, politics, audiences. Betterton defects to Lincoln's Inn. Attitudes to actresses, and the development of the benefit system. Formulating the 'rules' of acting. The rise of the younger generation, and the significance of Colley Cibber. The Collier controversy, the city, and the credit economy. George Farquhar, and 'hard' versus 'humane' comedy. The female wits. A new 'war of the theatres'. The companies reunited).

\_\_\_\_\_\_. "10. The Actors Ascendant 1707-1728." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 146-61.\* (Actos and the disappearing apron. Disputes at Drury Lane, and the era of actor-management. The beginnings of theatre criticism. Wils, Booth, and the 'ranting school'. Pathetic tragedy, reformed comedy. The multiple bill, and the popularity of farce. John Rich at Lincoln's Inn Fields, and the birth of English pantomime. Patterns of performance. Theatre in the suburbs, the fairs, and the provinces. Shakespeare—for stage and for study).

\_\_\_\_\_\_. "11. Opposition and Oppression 1728-1741." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 162-77.\* (The Whig ascendancy consolidated. The rise of Walpole—and of ballad opera. New audiences, new theatres. Fielding, Lillo, and the theatrical opposition. Power struggles at Drury Lane. The building of Covent Garden. 'The Great Mogul¡ at the Little theatre. Dramatic satire. The passing of the Licensing Act. The end of experiment. Actors and acting. Garrick at Goodman's Fields. The Acting Style of David Garrick).

\_\_\_\_\_\_. "12. The Garrick Years 1741-1776." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 178-93.\* (Imperialism emergent, respectability triumphant. Competition from the novel. Garrick goes to Drury Lane. The leading actors and their styles. Foote at the Little and Colman at Covent Garden. Comedy, tragedy—and sentimentality. The Shakespeare industry gathers pace. Spectacle and pantomime. De Loutherbourg and the scenographic revolution. The fairgrounds dispossessed, the provinces legitimized. Dawn of the industrial revolution—and of the movement for reform).

\_\_\_\_\_. "The Garrick Years." From *The Cambridge Illustrated History of British Theatre.* In García Landa, *Vanity Fea* Jan. 2015.\*

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\_\_\_\_\_\_. "13. From Manners to Melodrama 1776-1814." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 194-211.\* (The Sheridan phenomenon. From mannered comedy to political spectacle. Enlargement of the patent houses. Minor theatres and the origins of melodrama. Naval drama, topical and gothic spectacle. Underclass as audience. Tableaux vivants. The 'compilation bill'. Philip Astley and Joe Grimaldi. The 'Kemble religion'. The point of 'points'. Significance of the OP Riots. Kean: the Anarchy of the Passion).

\_\_\_\_\_\_. "14. The End of the Monopoly 1814-1843." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 212-26.\* (The theatre and political reform. Neighbourhood playhouses. Competition in the West End. The decline of the patent theatres. Innovations in theatre design. Style in comedy. Coming of the critics. Kinds of melodrama. Extravaganzas, burlesques, burlettas, and prehistory of the music hall. The Theatres Act—and the Riot Act. The Eminent Mr Macready).

\_\_\_\_\_\_. "15. Towards a Respectable Theatre 1843-1871." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 228-45.\* (Class, cash, and theatre. The growth of the music hall. From stock to touring. The railway age. Effects of the long run. The quest for respectability. Boucicault and Tom Tylor. Vintage years of farce. West End and neighbourhood theatre. Phelps at Sadler's Wells. The quest of 'archaeological' accuracy. Cups and Saucers Realism at the Prince of Wales).

\_\_\_\_\_\_. "16. The Speculative theatre 1871-1891." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 246-60.\* (Popular culture, the Victorian Christmas, and the new pantomime. Music hall as big business. Political reform and economic decline. A boom in theatre building. The coming of electricity. Irving, the fashionable tragedian. Management and influence of the Lyceum. Prosperity in the West End. New laws of copyright, and harbingers of a 'new drama'. Light opera, farce, and society drama: Gilbert, Pinero, Jones, and Wilde. Critical controversy: Scott, Archer, and Bernard Shaw. Influences from abroad—and intimations of Ibsenism).

\_\_\_\_\_. "The Speculative Theatre 1871-91." (From Simon Trussler's *Cambridge Illustrated History of British Theatre*). In García Landa, *Vanity Fea* 28 Dec. 2012.\*

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\_\_\_\_\_\_. "17. Romance and Realism 1891-1914." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 260-77.\* (From Victorian to Edwardian. The social and the intelelctual divide. The actor-managers and the vogue for romance. Actresses, the 'woman question', and the suffragette drama. The problem play and the nature of naturalism. The play-producing societies and the Vedrenne-Baker partnership. Playwrights and popularity. The self-fashioning of Bernard Shaw. Censorship, training, and organization. The repertory movement and the Irish renaissance. Approaches to Shakespeare: Tree, Benson, Poel, Barker—and Craig. Musical comedy and revue. Music hall and the arrival of cinema. From Burlesque to Revue).

\_\_\_\_\_. "Romance and Realism 1871-1914." From Simon Trussler's *The Cambridge Illustrated History of British Theatre.* In García Landa, *Vanity Fea* 31 Dec. 2012.\*

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\_\_\_\_\_\_. "18. The War and the Long Weekend 1914-1939." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 278-99.\* (The First World War—and after. Expansion on Shaftesbury Avenue. Old dramatists, new dramatists—and directors. A scenographic renaissance. The 'other theatre'. Stratford and the Old Vic. Actors and vehicles. The cinema, the provinces, and the declining music hall. The coming of broadcasting. The autodidactic 'thirties. Amateur theatre and the one-act play. The Workers' Theatre Movement. Intimations of war and the theatrical response).

\_\_\_\_\_\_. "19. The Utility Theatre 1939-1956." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 300-19.\* (Paradoxes of a people's war. The theatre and the blitz. ABCA, ENSA, and CEMA. The Old Vic in exile. The return of 'true repertoire'. The Arts Council, the provinces, and 'the Group' Escapism in the West End. Acting style in an age of austerity. The false dawn of poetic drama. The Festival of Britain. Radio comedy and drama, from the Archers to the Third Programme. Theatre Workshop. The little theatres in decline, Godot in waiting. New ideas in Stratford. Influences from the universities—and from abroad).

\_\_\_\_\_\_. "20. Anger and Affluence 1956-1968." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 320-37.\* (A political and theatrical watershed. New drama at the Royal Court. Theatre Workshop: crippled by success. The ensemble ideal, and the creation of the Royal Shakespeare Company. A National Theatre at last. Television drama. The satire boom, the 'second wave', and experimental stirrings. Civic theatres come on stream. A minister for the arts. Expectations and intimations).

\_\_\_\_\_\_. "21. Alternative Theatres 1968-1979." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 338-61.\* (Theatre and the 'events' of 1968. Stirrings on the fringe. The permissive society and the abolition of censorship. The Arts Lab, new spaces, and the legacy of 'cruelty'. Collective creation and environmental theatre. Into the 'seventies: agitational and political theatre. Community groups, the arts centre movement, and theatre-in-education. New writing moves into the mainstream. Joint Stock and the Royal Court. Changes at the National and the RSC. Feminist, gay, and ethnic theatre. The Arts Council in a changing climate).

\_\_\_\_\_\_. "22. Theatre and the Marketplace 1979-1990." In Trussler, *The Cambridge Illustrated History of British Theatre.* Cambridge: Cambridge UP, 1994. pbk 2000. 362-77. (Politics and economics of Thatcherism. Sponsorship and the theatre. The Arts Council in the 'eighties—and some clients. Institutional and West End theatre. The decade of the musical. The international dimension. The fringe: from counter-culture to chamber theatre. Alternative comedy. Female and male: directors, actors, dramatists. Plays for changing times. Heritage as theatre, the taste for spectacle, and the curious case of karaoke. The theatre of the streets, and a cautionary tale).

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