

| | |
|-------------------------|---|
| 1. Record Nr. | UNINA9910811278903321 |
| Autore | Faulk Barry J |
| Titolo | Music hall & modernity : the late-Victorian discovery of popular culture // Barry J. Faulk |
| Pubbl/distr/stampa | Athens, : Ohio University Press, c2004 |
| ISBN | 0-8214-4139-6 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (257 p.) |
| Classificazione | 820.9357 FAU |
| Disciplina | 820.9/357 |
| Soggetti | English literature - 19th century - History and criticism Music-halls (Variety-theaters, cabarets, etc.) in literature Music-halls (Variety-theaters, cabarets, etc.) - England - London - History - 19th century English literature - England - London - History and criticism Performing arts - England - London - History - 19th century Popular culture - England - London - History - 19th century Performing arts in literature Popular culture in literature London (England) Intellectual life 19th century London (England) In literature |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references (p. 229-236) and index. |
| Nota di contenuto | Introduction : the popular not the public -- Music hall : the middle class makes a subculture -- Camp expertise : Arthur Symons, music hall, and the defense of theory -- Spies and experts : Laura Ormiston Chant among late-Victorian professionals -- Tales of the culture industry : professional women, mimic men, and Victorian music hall -- "Spectacular" bodies : tableaux vivants at the Palace Theatre -- Conclusion : Cyrene at the Alhambra. |
| Sommario/riassunto | The late-Victorian discovery of the music hall by English intellectuals marks a crucial moment in the history of popular culture. Music Hall and Modernity demonstrates how such pioneering cultural critics as Arthur Symons and Elizabeth Robins Pennell used the music hall to secure and promote their professional identity as guardians of taste and national welfare. These social arbiters were, at the same time, |

devotees of the spontaneous culture of "the people." In examining fiction from Walter Besant, Hall Caine, and Henry Nevinson, performance criticism from William Arche
