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The Portable Theater Alan Louis Ackerman, 2002 In *The Portable Theater* Alan Ackerman investigates the crucial importance of theater in the works of Walt Whitman Herman Melville William Dean Howells Louisa May Alcott and Henry James Whether as drama critics playwrights amateur actors or simply as avid theatergoers each of these authors thought deeply about the theater and represented it in literature *The Portable Theatre*, 2002 **Women in Medicine in**

Nineteenth-Century American Literature Sara L. Crosby, 2018-09-14 This book investigates how popular American literature and film transformed the poisonous woman from a misogynist figure used to exclude women and minorities from political power into a feminist hero used to justify the expansion of their public roles Sara Crosby locates the origins of this metamorphosis in *Uncle Tom's Cabin* where Harriet Beecher Stowe applied an alternative medical discourse to revise the poisonous Cassy into a doctor The newly medicalized poisoner then served as a focal point for two competing narratives that envisioned the American nation as a multi racial egalitarian democracy or as a white and male supremacist ethno state Crosby tracks this battle from the heroic healers created by Stowe Mary Webb Oscar Micheaux and Louisa May Alcott to the even more monstrous poisoners or vampires imagined by E D E N Southworth Oliver Wendell Holmes Theda Bara Thomas Dixon Jr and D W Griffith *Staging Haiti in Nineteenth-Century America* Peter Reed, 2022-12-01 American culture

maintained a complicated relationship with Haiti from its revolutionary beginnings onward In this study Peter P Reed reveals how Americans embodied and re enacted their connections to Haiti through a wide array of performance forms In the wake of Haiti's slave revolts in the 1790s generations of actors theatre professionals spectators and commentators looked to Haiti as a source of both inspiring freedom and vexing disorder French colonial refugees university students Black theatre stars blackface minstrels abolitionists and even writers such as Herman Melville all reinvented and restaged Haiti in distinctive ways Reed demonstrates how Haiti's example of Black freedom and national independence helped redefine American popular culture as actors and audiences repeatedly invoked and suppressed Haiti's revolutionary narratives characters and themes Ultimately Haiti shaped generations of performances transforming America's understandings of race power freedom and violence in ways that still reverberate today **Plays in American Periodicals, 1890-1918** Susan Harris

Smith, 2007-07-09 This book examines over 125 American English Irish and Anglo Indian plays by 70 dramatists which were published in 14 American general interest periodicals aimed at the middle class reader and consumer

Shakespeare/adaptation/modern Drama Randall Martin, Katherine West Scheil, 2011-01-01 The relationship between modern drama and Shakespeare remains intense and fruitful as Shakespearian themes continue to permeate contemporary plays films and other art forms *Shakespeare Adaptation Modern Drama* is the first book length international study to examine the critical and theatrical connections among these fields including the motivations methods and limits of adaptation in modern performance media Top scholars including Peter Holland Alexander Leggatt Brian Parker and Stanley Wells examine

such topics as the relationship between Shakespeare and modern drama in the context of current literary theories and historical accounts of adaptive and appropriative practices Among the diverse and intriguing examples studied are the authorial self adaptations of Tom Stoppard and Tennessee Williams and the generic and political appropriations of Shakespeare's texts in television musical theatre and memoir This illuminating and theoretically astute tribute to Renaissance and modern drama scholar Jill Levenson will stimulate further research on the evolving adaptive and intertextual relationships between influential literary works and periods

Historical Dictionary of American Theater James Fisher, 2015-04-16 Historical Dictionary of American Theater Beginnings covers the history of theater as well as the literature of America from 1538 to 1880 The years covered by this volume features the rise of the popular stage in American during the colonial era and the first century of the United States of America with an emphasis on its practitioners including such figures as Lewis Hallam David Douglass Mercy Otis Warren Edwin Forrest Charlotte Cushman Joseph Jefferson Ida Aldridge Dion Boucicault Edwin Booth and many others The Historical Dictionary of American Theater Beginnings covers the history of early American Theatre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 1000 cross referenced entries on actors and actresses directors playwrights producers genres notable plays and theatres This book is an excellent access point for students researchers and anyone wanting to know more about the early American Theater

Uncloseting Drama Nick Salvato, 2010-10-26 In this work modernism is illuminated through little known but striking works by Ezra Pound Gertrude Stein and others who revived the closet drama plays written largely for private reading as a means of exploring forbidden sexualities

The Routledge Companion to Theatre-Fiction Graham Wolfe, 2023-11-14 Novelists have long been attracted to theatre Some have pursued success on the stage but many have sought to combine these worlds entering theatre through their fiction setting stages on their novels pages and casting actors directors and playwrights as their protagonists The Routledge Companion to Theatre Fiction has convened an international community of scholars to explore the remarkable array of novelists from many eras and parts of the world who have created fiction from the stuff of theatre asking what happens to theatre on the pages of novels and what happens to novels when they collaborate with theatre From J W Goethe to Louisa May Alcott Mikhail Bulgakov Virginia Woolf and Margaret Atwood some of history's most influential novelists have written theatre fiction and this Companion discusses many of these figures from new angles But it also spotlights writers who have received less critical attention such as Dorothy Leighton Agust n de Rojas Villandrando Ronald Firbank Syed Mustafa Siraj Li Yu and Vicente Blasco Iba ez bringing their work into conversation with a vital field A valuable resource for students scholars and admirers of both theatre and novels The Routledge Companion to Theatre Fiction offers a wealth of new perspectives on topics of increasing critical concern including intermediality theatricality antitheatricality mimesis diegesis and performativity

Adaptation in Contemporary Theatre Frances Babbage, 2017-11-16 Why are so many theatre productions adaptations of one kind or another Why do contemporary

practitioners turn so frequently to non dramatic texts for inspiration This study explores the fascination of novels short stories children s books and autobiographies for theatre makers and examines what becomes of literary texts when these are filtered into contemporary practice that includes physical theatre multimedia performance puppetry immersive and site specific performance and live art In *Adaptation in Contemporary Theatre* Frances Babbage offers a series of fresh critical perspectives on the theory of adaptation in theatre making focusing on meditations of prose literature within contemporary performance Individual chapters explore the significance and impact of books as physical objects within productions the relationship between the dramatic adaptation and literary edition storytelling on the page and in performance literary space and theatrical space and prose fiction reframed as found text in contemporary theatre and live art Case studies are drawn from internationally acclaimed companies including Complicite Elevator Repair Service Kneehigh Forced Entertainment Gob Squad Teatro Kismet and Stan s Cafe *Adaptation in Contemporary Theatre* is a compelling and provocative resource for anyone interested in the potential and the challenges of using prose literature as material for new theatrical performance

Theatricality Tracy C. Davis, Thomas Postlewait, 2003 This collection of specially commissioned accessible essays explores that element of performance theory known as theatricality Six case studies use historically specific circumstances to illustrate how and why the concept of theatricality was and is used Topics discussed include early use of the term employment of theatricality by a number of other disciplines to describe events non Western interpretation of theatricality and its use when discussing and analyzing political and cultural events and philosophies The book provides a first step guide for those discovering the complex yet rewarding world of performance theory

Reclaiming Authorship Susan S. Williams, 2013-06-15 There was in the nineteenth century a distinction made between writers and authors Susan S Williams notes the former defined as those who composed primarily from mere experience or observation rather than from the unique genius or imagination of the latter If women were more often cast as writers than authors by the literary establishment there also emerged in magazines advice books fictional accounts and letters a specific model of female authorship one that valorized natural feminine traits such as observation and emphasis on detail while also representing the distance between amateur writing and professional authorship Attending to biographical and cultural contexts and offering fresh readings of literary works *Reclaiming Authorship* focuses on the complex ways writers such as Maria S Cummins Louisa May Alcott Elizabeth Keckley Mary Abigail Dodge Elizabeth Stuart Phelps and Constance Fenimore Woolson put this model of female authorship into practice Williams shows how it sometimes intersected with prevailing notions of male authorship and sometimes diverged from them and how it is often precisely those moments of divergence when authorship was reclaimed by women The current trend to examine women writers rather than authors marks a full rotation of the circle and writers can indeed be the more capacious term embracing producers of everything from letters and diaries to published books Yet certain nineteenth century women made particular efforts to claim the title author Williams demonstrates and we miss

something of significance by ignoring their efforts Democracy's Spectacle Jennifer Greiman, 2011-01-03 What is the hangman but a servant of law And what is that law but an expression of public opinion And if public opinion be brutal and thou a component part thereof art thou not the hangman's accomplice Writing in 1842 Lydia Maria Child articulates a crisis in the relationship of democracy to sovereign power that continues to occupy political theory today Is sovereignty with its reliance on singular and exceptional power fundamentally inimical to democracy Or might a more fully realized democracy distribute share and popularize sovereignty thus blunting its exceptional character and its basic violence In *Democracy's Spectacle* Jennifer Greiman looks to an earlier moment in the history of American democracy's vexed interpretation of sovereignty to argue that such questions about the popularization of sovereign power shaped debates about political belonging and public life in the antebellum United States In an emergent democracy that was also an expansionist slave society Greiman argues the problems that sovereignty posed were less concerned with a singular and exceptional power lodged in the state than with a power over life and death that involved all Americans intimately Drawing on Alexis de Tocqueville's analysis of the sovereignty of the people in *Democracy in America* along with work by Gustave de Beaumont Lydia Maria Child Nathaniel Hawthorne and Herman Melville Greiman tracks the crises of sovereign power as it migrates out of the state to become a constitutive feature of the public sphere Greiman brings together literature and political theory as well as materials on antebellum performance culture antislavery activism and penitentiary reform to argue that the antebellum public sphere transformed by its empowerment emerges as a spectacle with investments in both punishment and entertainment **Henry James, Oscar Wilde and Aesthetic Culture** Michele Mendelssohn, 2014-10-27 This book the first fully sustained reading of Henry James's and Oscar Wilde's relationship reveals why the antagonisms between both authors are symptomatic of the cultural oppositions within Aestheticism itself

Spectators in the Field of Politics Sandey Fitzgerald, 2016-04-30 The book uses the long standing theatre metaphor to bring political spectators out into the open finding that they can be politically powerful Filling out the metaphor with theatre theory the book also finds that the metaphor can produce a viable model of democratic politics that incorporates spectators in a positive meaningful way

Staged Readings Michael D'Alessandro, 2022-09-26 *Staged Readings* studies the social consequences of 19th century America's two most prevalent leisure forms theater and popular literature In the midst of watershed historical developments including numerous waves of immigration two financial Panics increasing wealth disparities and the Civil War American theater and literature were developing at unprecedented rates Playhouses became crowded with new spectators best selling novels flew off the shelves and all the while distinct social classes began to emerge While the middle and upper classes were espousing conservative literary tastes and attending family matinees and operas laborers were reading dime novels and watching downtown spectacle melodramas like *Nymphs of the Red Sea* and *The Pirate's Signal* or *The Bridge of Death* As audiences traveled from the reading parlor to the playhouse and back again they accumulated a vital sense of social place in

the new nation In other words culture made class in 19th century America Based in the historical archive Staged Readings presents a panoramic display of mid century leisure and entertainment It examines best selling novels such as Harriet Beecher Stowe s Uncle Tom s Cabin and George Lippard s The Quaker City But it also analyzes a series of sensational melodramas parlor theatricals doomsday speeches tableaux vivant displays curiosity museum exhibits and fake volcano explosions These oft overlooked spectacles capitalized on consumers previous cultural encounters and directed their social identifications The book will be particularly appealing to those interested in histories of popular theater literature and reading social class and mass culture

The Cult of Kean Jeffrey Kahan,2017-11-30 A Shakespearean actor who made his career on the public stage whose sex life was known and discussed in Britain America and France Edmund Kean has inspired numerous writings many biographies among them But until now no work has tackled the complicated and fascinating story of his literary appropriation both in his own day and after his death Dealing with the way a variety of canonical authors including Byron Coleridge Keats Dumas Twain and Sartre appropriated Kean through the centuries The Cult of Kean traces a remarkable literary legacy In each chapter Jeffrey Kahan discusses how many of history s greatest figures viewed Kean and how these figures examined and discussed themselves in relation to or projected themselves onto a variety of constructions of the great actor Kahan first explores the rise of Kean in light of rising democratic sympathies then in light of Kean s equally autocratic dealings with playwrights among them John Keats He looks at Kean s sexual shenanigans at Drury Lane exploring them in the wider social context of infidelity and explores perceptions of Kean in America during his 1820 1 and 1825 6 tours The Cult of Kean cites many letters from Kean s mother and still others from his wife none of which have been published previously The study also features rare and interesting paintings of Kean as well as depictions of how writers actors and film makers continue to add to his remarkable literary legacy

The A to Z of American Theater James Fisher,Felicia Hardison Londré,2009 The period of 1880 to 1929 is the richest theater era in American history certainly in the number of plays produced and significant artists as well as in the centrality of theater in the lives of Americans As the impact of European modernism gradually seeped into American theater during the 1880s and 1890s more traditional forms of theater gave way to futurism symbolism surrealism and expressionism Such playwrights as Eugene O Neill George Kelly Elmer Rice Philip Barry and George S Kaufman ushered in the golden age of American drama The A to Z of American Theater Modernism focuses on legitimate drama both as influenced by modernism in Europe and by the popular entertainment that also enlivened the era This is accomplished through a chronology an introductory essay a bibliography and hundreds of cross referenced entries on plays music playwrights performers producers critics architects designers and costumes Book Jacket

Provocative Eloquence Laura L. Mielke,2019-02-26 In the mid 19th century rhetoric surrounding slavery was permeated by violence Slavery s defenders often used brute force to suppress opponents and even those abolitionists dedicated to pacifism drew upon visions of widespread destruction Provocative Eloquence recounts how the theater long an arena for

heightened eloquence and physical contest proved terribly relevant in the lead up to the Civil War As antislavery speech and open conflict intertwined the nation became a stage The book brings together notions of intertextuality and interperformativity to understand how the confluence of oratorical and theatrical practices in the antebellum period reflected the conflict over slavery and deeply influenced the language that barely contained that conflict The book draws on a wide range of work in performance studies theater history black performance theory oratorical studies and literature and law to provide a new narrative of the interaction of oratorical theatrical and literary histories of the nineteenth century U S

Thy Truth Then Be Thy Dowry Stéphanie Durrans, 2014-03-26 This collection of essays provides new insights into the theme of inheritance in American women's writing ranging from Emily Dickinson's appropriation of Shakespeare's legacy to Meredith Sue Willis's exploration of the tension between material inheritance and spiritual heritage in the Appalachian context Using diverse critical and theoretical models the twelve contributors examine women's problematic relationship to inheritance in a variety of historical geographical and personal contexts bringing to the fore a number of strategies of resistance and empowerment that have helped women cope with the burden or the lack of any inheritance through the centuries Grouped into four sections these essays successively investigate women's attempts to grapple with the curse of personal or national inheritance the troubled relationship with the father figure the classic trope of the haunted Gothic house and the plight of more contemporary women writers who have been relegated to the dead zone of American literary inheritance Of crucial importance for all of these writers is the tension between the home and the land as well as a questioning of intertextuality as the starting point for a reconfiguration of the self in its relationship with the past

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