

THE
AMERICAN
THEATRE

AS SEEN BY ITS CRITICS

1752-1934

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The American Theatre As Seen By Its Critics 1752 1934

Alison Piepmeier



The American Theatre As Seen By Its Critics 1752 1934:

The American Theatre as Seen by Its Critics, 1752-1934 Montrose J. Moses, John Mason Brown, 1967 *American Theater as Seen by Its Critics, 1752-1934* Montrose Jonas Moses, 1993-03-01 Bonded Leather binding THE AMERICAN THEATRE AS SEEN BY ITS CRITICS, 1752-1934. ED. BY MONTROSE J. MOSES AND JOHN MASON BROWN. ,1967 **The American Theatre, as Seen by Its Critics, 1752-1934. Edited by M. J. Moses and J. M. Brown. (Second Edition.).** Montrose Jonas MOSES (and BROWN (John Mason) Writer on Dramatic Art.), John Mason BROWN (Writer on Dramatic Art.), 1934 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 *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

Clyde Fitch and the American Theatre Kevin Lane Dearing, 2016-07-29 Clyde Fitch 1865 1909 was the most successful and prolific dramatist of his time producing nearly sixty plays in a twenty year career He wrote witty comedies chaotic farces homespun dramas star vehicles historical works stark melodramas and adaptations of European successes but he was best known for his society plays mirroring themes found in the novels of Henry James and Edith Wharton In fact Fitch collaborated with Wharton on a stage adaptation of her *House of Mirth* He was also a gay man although that gentler adjective was not the term of his time He was bullied in school and baited by critics throughout his career for what they supposed of his private life He responded with impressive strength and integrity He was at least for a short time Oscar Wilde's lover and

Wilde influenced his early plays but Fitch's study of Ibsen and other European dramatists inspired him to pursue the course of naturalism. As he became more successful, he took greater control of the staging and design of his plays. He was a complete man of the theatre and among the first names enrolled in New York's theatrical hall of fame. **Early American Women Dramatists, 1775-1860** Zoe Detsi-Diamanti, 1998

Noting that the variation between the playwrights can be as great as between men and women and acknowledging that her subjects are limited to a narrow class and race population, Detsi-Diamanti examines the cultural and historical specificity of women playwrights of the period and the interrelationship between their dramatic efforts and the formation of an American national and literary identity. Her major themes are metaphors of freedom, industrial capitalism, and gender perspective and ideology. **The Man who was Rip Van Winkle** Benjamin

McArthur, 2007-01-01 The most beloved American comedic actor of the nineteenth century, Joseph Jefferson made his name as Washington Irving's Rip Van Winkle. In this book, a compelling blend of biography and theatrical and cultural history, Benjamin McArthur chronicles Jefferson's remarkable career and offers a lively and original account of the heroic age of the American theatre. Joe Jefferson's entire life was spent on the stage, from the age of Jackson to the dawn of motion pictures. He extensively toured the United States as well as Australia and Great Britain. An ever-successful career, including acclaim as painter and memoirist, put him in the company of the great actors, artists, and writers of the day, including Edwin Forrest, Edwin Booth, John Singer Sargent, and William Dean Howells. This book rescues a brilliant figure and places him appropriately enough on center stage of a pivotal time for American theatre. McArthur explores the personalities of the period, the changing theatrical styles, and their audiences; the touring life; and the wide and varied culture of theatre. Through the life of Jefferson, McArthur is able to illuminate an era. *Ballplayers on Stage* Travis Stern, 2024-06-11 Since before the turn of the twentieth century, baseball greats have captivated audiences both on the diamond and the stage. Gracing the world of melodrama with their theatrical presence during the off-season, their forays into professional theater opened a portal between two distinct worlds of performance and entertainment that would shape the future of both. In *Ballplayers on Stage*, Travis Stern explores the relationship between professional baseball and professional theater in the late nineteenth and early twentieth centuries. In particular, he argues that examining theater from this era helps us better understand baseball's development and its transformation from a strictly working-class attraction to an entertainment that attracted interest from America's emerging middle class. Baseball players' theatrical productions drew audiences from the baseball world, and in turn, their performances on the diamond began to attract middle-class crowds. But how did the on-field persona of those players as heroes or villains contribute to their image in the theater, and vice versa? To explore these questions, Stern examines case studies of five representative players from baseball's pre-Babe Ruth deadball era: Cap Anson, Mike King Kelly, Christy Mathewson, Ty Cobb, and Rube Waddell, with a concluding study of Babe Ruth himself. While one draw of theatrical performance was the additional profit it promised the players, during the off-season, the stage also offered these men an opportunity to take a more active role

in shaping their public image Thus *Ballplayers on Stage* not only offers a historical study of baseball theater and the relationship between the two it also shares insight into the creation of celebrity in early twentieth century America This unique book will interest American history scholars baseball fans and theater enthusiasts alike [Making America / Making American Literature](#) ,2021-11-01 If 1776 heralds America's Birth of the Nation so too it witnesses the rise of a matching and overlapping American Literature For between the 1770s and the 1820s American writing moves on from the ancestral Puritanism of New England and Virginia though not as yet into the American Renaissance so strikingly called for by Ralph Waldo Emerson Even so the concourse of voices which arise in this period that is between and including Benjamin Franklin and James Fenimore Cooper mark both a key transitional literary generation and yet one all too easily passed over in its own imaginative right This collection of fifteen specially commissioned essays seeks to establish new bearings a revision of one of the key political and literary eras in American culture Not only are Franklin and Cooper themselves carefully re evaluated in the making of America's new literary republic but figures like Charles Brockden Brown Washington Irving Philip Freneau William Cullen Bryant the other Alexander Hamilton and the playwrights Royall Tyler and William Dunlop Other essays take a more inclusive perspective whether American epistolary fiction a first generation of American women authored fiction the public discourse of *The Federalist Papers* the rise of the American periodical or the founding African American generation of Phillis Wheatley What unites all the essays is the common assumption that the making of America was as much a matter of creating its national literature as the making of American literature was a matter of shaping a national identity [Annual Bibliography of English Language and Literature](#) , **Out in Public** Alison Piepmeier,2004 Images of the corseted domestic white middle class female and the black woman as slave mammy or jezebel loom large in studies of nineteenth century womanhood despite recent critical work exploring alternatives to those images In *Out in Public* [Staging the Slums, Slumming the Stage](#) J. Westgate,2014-10-15 Drawing on traditional archival research reception theory cultural histories of slumming and recent work in critical theory on literary representations of poverty Westgate argues that the productions of slum plays served as enactments of the emergent definitions of the slum and the corresponding ethical obligations involved therein [Early American Women Dramatists, 1780-1860](#) Zoe Desti-Demanti,2018-10-24 First published in 1999 Although contemporary feminist criticism has mainly focused upon American women playwrights of the twentieth century women there is evidence that a feminist tradition rooted deep in the nationalistic and democratic impulses of the American nation existed more than a hundred years before these women started writing It may come as a surprise to some readers that a significant but overlooked number of women playwrights vitally contributed to the development of early American drama This study covers the period between 1775 and 1860 a time when American men and women struggled to define themselves and their place in response to the radical economic and institutional transformations which characterized that period Based on the assumption that women's experience of the world differs from men's the author tries to show that the plays of my

study are sites of gender inscriptions as well as collective evidence that late eighteenth and nineteenth century men and women were affected differently by the economic political and social changes that were taking place in America at that time

Catalog of Copyright Entries. New Series Library of Congress. Copyright Office,1935 Includes Part 1 Books Group 1 Nos 1 155 March December 1934 Earth Matters on Stage Theresa J. May,2020-08-09 Earth Matters on Stage Ecology and Environment in American Theater tells the story of how American theater has shaped popular understandings of the environment throughout the twentieth century as it argues for theater's potential power in the age of climate change Using cultural and environmental history seven chapters interrogate key moments in American theater and American environmentalism over the course of the twentieth century in the United States It focuses in particular on how drama has represented environmental injustice and how inequality has become part of the American environmental landscape As the first book length ecocritical study of American theater Earth Matters examines both familiar dramas and lesser known grassroots plays in an effort to show that theater can be a powerful force for social change from frontier drama of the late nineteenth century to the eco theater movement This book argues that theater has always and already been part of the history of environmental ideas and action in the United States Earth Matters also maps the rise of an ecocritical thought and eco theater practice what the author calls ecodramaturgy showing how theater has informed environmental perceptions and policies Through key plays and productions it identifies strategies for artists who want their work to contribute to cultural transformation in the face of climate change **Catalogue of Copyright Entries** Library of Congress. Copyright

Office,1934 Are All the Actors on Board? Ann Taylor Reeves,2016-04-22 When the Civil War ended the railroad companies almost immediately began to lay new tracks This was especially true in the northeast corner of Texas for these lines branched west toward Dallas south to the Gulf of Mexico and southeast to the Deep South states From there the railroads traversed the East Coast back to New York and other cities that were the homes for touring theatrical companies There were quite a few towns that were happy to welcome the railroads and the businesses that soon followed Five Texan towns whose newspapers recorded this business growth were Texarkana Pittsburg Jefferson Longview and Marshall These five towns also had citizens who appreciated theater and were eager to be entertained by traveling acting companies The playhouses in some cases were makeshift but this did not deter the audiences from patronizing shows that ran the gamut from a family of bell ringers to the great artistry of Shakespeare There is not a complete listing of the performances in the aforementioned towns but there are enough newspaper critiques to inform us that several hundred varied entertainments were performed in this area It is interesting to read between the lines of these and realize the erudition of the newspaper reviewers As a result of their knowledge the audiences were made aware of whether the acting companies were good bad or a total waste of ones time and money **Journalism 1908** Betty Houchin Winfield,2008-09-03 The year 1908 was not remarkable by most accounts but it was an auspicious year for journalism As newspapers sought to recover from big city

yellow journalism and circulation wars that reached their boiling point a few years earlier during the Spanish American War press clubs began to champion higher education And schools dedicated to journalism education led by the University of Missouri began to emerge Now sanctioned by universities journalism could teach acceptable behavior and establish credentials It was nothing less than the birth of a profession Journalism 1908 opens a window on mass communication a century ago It tells how the news media in the United States were fundamentally changed by the creation of academic departments and schools of journalism by the founding of the National Press Club and by exciting advances that included early newsreels the introduction of halftones to print and even changes in newspaper design Journalism educator Betty Houchin Winfield has gathered a team of well known media scholars all specialists in particular areas of journalism history to examine the status of their profession in 1908 news organizations business practices media law advertising forms of coverage from sports to arts and more Various facets of journalism are explored and situated within the country s history and the movement toward reform and professionalism not only formalized standards and ethics but also labor issues concerning pay hours and job differentiation that came with the emergence of new technologies This overview of a watershed year is national in scope examining early journalism education programs not only at Missouri but also at such schools as Colgate Washington and Lee Wisconsin and Columbia It also reviews the status of women in the profession and looks beyond big city papers to Progressive Era magazines the immigrant press and African American publications Journalism 1908 commemorates a century of progress in the media and given the place of Missouri s School of Journalism in that history is an appropriate celebration of that school s centennial It is a lode of information about journalism education history that will surprise even many of those in the field and marks a seminal year with lasting significance for the profession

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