



CRADLE OF CULTURE

THE PHILADELPHIA STAGE
1800-181

by Reese Davis James

Cradle Of Culture The Philadelphia Stage

Philip S. Klein, Ari Arthur Hoogenboom

Cradle Of Culture The Philadelphia Stage:

Adventures in Theater History: Philadelphia Peter Schmitz, 2024-11-30 A collection of stories and fascinating facets of theater history in Philadelphia From the founding of The Walnut Street Theatre and the beginning of the American circus to the world premiere performance of Arthur Miller's play *Death of a Salesman* and from censorship and opposition to riots and deadly fires this engaging collection of short focused narratives introduces the reader to the often overlooked and frequently underappreciated topic of the history of theater in Philadelphia and offer a new way of approaching the wider history of this unique and important American city The stories are populated by some of the many notable visitors to the city's theaters including Oscar Wilde Edmund Kean John Wilkes Booth Sarah Bernhardt Ayn Rand Tennessee Williams Zsa Zsa Gabor Muhammad Ali Paul Robeson and Joseph Papp and the stories of heroes of local theater including Edwin Forrest Pearl Bailey Molly Picon and Charles Fuller and Kevin Bacon Also putting in appearances are the mostly forgotten but no less fascinating Annie Kemp Bowler the Original Stalacta May Manning Lillie the Quaker Cowgirl and tennis champion William Big Bill Tilden All together these lively and vivid stories many of them little known or unexplored serve to form a larger narrative of the role that theater has played and continues to play in shaping and reflecting the texture of life in an American city

Slavery and Sentiment on the American Stage, 1787-1861 Heather S. Nathans, 2009-03-19 For almost a hundred years before Uncle Tom's Cabin burst on to the scene in 1852 the American theatre struggled to represent the evils of slavery *Slavery and Sentiment* examines how both black and white Americans used the theatre to fight negative stereotypes of African Americans in the United States

The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998-02-28 The Cambridge History of American Theatre is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to play writing directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the History recognizes changing styles of presentation and performance and addresses the economic context that conditions the drama presented The History approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative Volume One deals with the colonial inception of American theatre through the post Civil War period the European antecedents the New World influences of the French and Spanish colonists and the development of uniquely American traditions in tandem with the emergence of national identity

America's Longest Run Andrew Davis, 2010-01-01 America's Longest Run A History of the Walnut Street Theatre traces the history of America's oldest theater The Philadelphia landmark has been at or near the center of theatrical activity since it opened as a circus on February 2 1809 This book documents the players and productions that appeared at this venerable house and the challenges the Walnut has faced from economic crises changing tastes technological advances and competition from new media The Walnut's history is a classic American success story Built in the early years of the

nineteenth century the Walnut responded to the ever changing tastes and desires of the theatergoing public Originally operated as a stock company the Walnut has offered up every conceivable form of entertainment pageantry and spectacle opera melodrama musical theater and Shakespeare It escaped the wrecking ball during the Depression by operating as a burlesque house a combination film and vaudeville house and a Yiddish theater before becoming the Philadelphia headquarters for the Federal Theatre Project Because Philadelphia is located so close to New York City the Walnut has served as a tryout house for many Broadway bound shows including *A Streetcar Named Desire* *The Diary of Anne Frank* and *A Raisin in the Sun* Today the Walnut operates as a nonprofit performing arts center It is one of the most successful producing theaters in the country with more than 350 000 attending performances each year

The Theatre of Empire Douglas S Harvey, 2015-10-06 Focusing on the years between 1750 and 1860 this study follows the creation and perpetuation of an imperial culture from the London metropole to the Great Plains

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Cradle of Culture, 1800-1810 Reese Davis James, 2017-01-31 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

Rethinking Popular Culture Chandra Mukerji, Michael Schudson, 1991-07-09 *Rethinking Popular Culture* presents some of the most important current scholarship analyzing popular culture Drawing upon recent developments in cultural theory and exciting new methods of critical analysis the essays in this volume break down disciplinary boundaries and offer fresh insight into popular culture

Popular Culture in American History Jim Cullen, 2013-04-01 The second edition of *Popular Culture in American History* updates the text for a contemporary readership and explores academic developments in this area of study over the last decade Fully revised second edition with over 50 percent new material Compact and classroom friendly format Includes the best writing on popular culture from the 1970s onwards Essays examine pivotal moments issues and genres in American popular culture from the penny press to the Internet

Melodrama Unveiled David Grimsted, 1968 David Grimsted s *Melodrama Unveiled* explores early American drama to try to understand why such severely limited plays were so popular for so long Concerned with both the plays and the dramatic settings that gave them life Grimsted offers us rich descriptions of the interaction of performers audiences critics managers and stage mechanics Because these plays had to appeal immediately and directly to diverse audiences they provide dramatic clues to the least common denominator of social values and concerns In considering both the context and content of popular culture Grimsted s book suggests how theater reflected the rapidly changing society of

antebellum America **Atlantic Worlds in the Long Eighteenth Century** T. Bowers, T. Chico, 2012-02-14 Innovative and multidisciplinary this collection of essays marks out the future of Atlantic Studies making visible the emphases and purposes now emerging within this vital comparative field The contributors model new ways to understand the unexpected roles that seduction stories and sentimental narratives played for readers struggling to negotiate previously unimagined differences between and among people institutions and ideas John Durang , Oxford Symposium on Food and Cookery 1991

Harlan Walker, 1992 The Oxford Handbook of Greek Drama in the Americas Kathryn Bosher, Fiona Macintosh, Justine McConnell, Patrice Rankine, 2015-11-05 The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but in the case of the Americas long colonial histories have often imposed such boundaries arbitrarily This volume tracks networks across continents and oceans and uncovers the ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries With contributions from classicists Latin American specialists theatre and performance theorists and historians the Handbook also includes interviews with key writers including Nobel Laureate Derek Walcott Charles Mee and Anne Carson and leading theatre directors such as Peter Sellars Carey Perloff Hector Daniel Levy and Heron Coelho This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas and to articulate how these different engagements at local national or trans continental levels as well as across borders have been distinct both from each other and from those of Europe and Asia

Byron, Sully, and the Power of Portraiture John Clubbe, 2017-11-28 Since the early nineteenth century Byron the man and his image have captured the hearts and minds of untold legions of people of all political and social stripes in Britain Europe America and around the world This book focuses on the history and cultural significance for Federal America of the only portrait of Byron known to have been painted by a major artist In private hands from 1826 until this day Thomas Sully's Byron has never before been the subject of scholarly study Beginning with his discovery of the portrait in 1999 and a 200 year narrative of the portrait's provenance and its relation to other well known Byron portraits the author discusses the work within the broad context of British and American portraiture of the late eighteenth and early nineteenth centuries Receiving most attention are Thomas Lawrence and Sully his American counterpart The author gives the fullest account to date of Sully's career and his relation to English influences and to figures prominent in the early nineteenth century American imagination among them Washington Fanny Kemble Lafayette Joseph Bonaparte and Nicholas Biddle Byron is discussed as an icon of the young American Republic whose Jubilee year coincided with Sully's initial work on the poet's portrait Later chapters offer a close reading of the portrait arguing that Sully has given a visual interpretation truly worthy of his celebrated controversial and famously handsome subject *Drieu La Rochelle and the Picture Gallery Novel* Rima Drell Reck, 1990-07-01 At the

beginning of the nineteenth century Philadelphia was the theatrical center of the United States owing largely to the elegant Chestnut Street Theatre and its excellent resident company of actors. The survival and success of the company can be greatly attributed to Anne Brunton Merry, Mrs. Merry, who made her first appearance on stage at the age of sixteen, experienced meteoric success in the English theatre and after only three years was being favorably compared with the famed Sarah Siddons. She came to the Chestnut Street company in 1796, two years after its formation, and through her portrayals of Shakespearean heroines as well as roles in sentimental comedy and in tragedy she soon became the most celebrated actress in the American theatre. She established new standards of excellence in her stage portrayals and during her tenure as manager of the Chestnut Street theatre she transferred her own high standards to the entire company, demanding a carefully executed theatre operation and advancing the acting profession to a new level of social acceptance. In this sympathetic portrait of an unusual woman, Professor Doty traces Mrs. Merry's career from its beginning at the Bristol theatre in England in 1785 to its tragically early end in 1808. From contemporary newspapers, periodicals, memoirs, and diaries, the author has fashioned a fascinating story of a great actress and her contribution to the development of American repertory theatre during this vital period.

Harlequin Empire David Worrall, 2015-09-30 Under the 1737 Licensing Act, Covent Garden, Dury Lane, and regional Theatres Royal held a monopoly on the dramatic canon. This work explores the presentation of foreign cultures and ethnicities on the popular British stage from 1750 to 1840. It argues that this illegitimate stage was the site for a plebeian Enlightenment.

Hail Columbia! Laura Lohman, 2020 Hail Columbia is the compelling story of patriotic songs such as Yankee Doodle and The Star Spangled Banner, used as fiery political propaganda between the Revolutionary and Civil Wars in America.

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