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Nota di contenuto	Introduction: around the world in eighty plays -- Imperial theatrics: spectacle and empire in the nineteenth century -- Pt. 1: Re-casting the castaway: the nineteenth-century theatrical robinsonade -- The novel is not enough: text and performance in the cataract of the ganges -- Adapting a nation to empire: the evolution of the Crusoe pantomime -- Crusoe's clothes: performing authority in the admirable Crichton -- Pt. 2: Theatrical nabobery: imperial wealth, masculinity, and metropolitan identities -- The stage nabob's eighteenth-century origins -- 'The yellow beams of his oriental countenance': the nabob as racial and cultural hybrid -- Australian gold rush plays and the Anglo-Indian nabob's antipodal antithesis -- Pt. 3: Staging the mutiny: ethnicity, masculinity, and imperial crisis -- India in the limelight: empire and the theatre of war -- The empire needs men: mutiny plays and the mobilization of masculinity -- Forging a greater Britain: the highland soldier and the renegotiation of ethnic alterities -- Conclusion: the Imperial encounter from stage to screen.

Sommario/riassunto

In this study, Gould argues that it was in the imperial capital's theatrical venues that the public was put into contact with the places and peoples of empire. Plays and similar forms of spectacle offered Victorian audiences the illusion of unmediated access to the imperial periphery; separated from the action by only the thin shadow of the proscenium arch, theatrical audiences observed cross-cultural contact in action. But without narrative direction of the sort found in novels and travelogues, theatregoers were left to their own interpretive devices, making imperial drama both a powerful
