

Contents ∞

<i>Acknowledgments</i>	viii
Introduction	1
1. “Sophie” and the “Theater”	15
2. Performance as Power: <i>The History of Lady von Sternheim</i>	49
3. The Performance of a Lifetime: Karoline Schulze-Kummerfeld	75
4. Antitheatricality and the Public Woman: Marianne Ehrmann’s <i>Amalie: A True Story in Letters</i>	111
5. The Eye of the Beholder: Elise Bürger’s “Aglaja” and F. H. Unger’s <i>Melanie, the Foundling</i>	145
6. Play’s the Thing: Sophie Mereau’s “Marie” and “Flight to the City”	187
Conclusion	207
<i>Notes</i>	223
<i>Bibliography</i>	239
<i>Index</i>	263