Sharon Aronofsky Weltman

Director of Comparative Literature

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**EDUCATION**: PhD, English, Rutgers, 1992; MA & MPhil, English, Rutgers, 1989; MAT, Humanities, UT-Dallas, 1984; BA, English & Anthropology, UT (Austin), 1979

**CO-EDITOR**: *Nineteenth-Century Theatre & Film*, North American Editor, 2015-present

**SELECTED PUBLICATIONS** (70+ in print, forthcoming, or under contract):

**Authored Books** (3):

* *Victorians on Broadway: Literature, Adaptation, and the Modern American Musical,* University of Virginia Press, forthcoming 2020
* *Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education*, Ohio State University Press, 2007
* *Ruskin's Mythic Queen: Gender Subversion in Victorian Culture*, Ohio University Press, 1999 (Outstanding Academic Book, *Choice* magazine, 1999)

**Editions** (2):

* *Sweeney Todd: The String of Pearls, or The Fiend of Fleet Street* by George Dibdin Pitt (first Sweeney Todd play, Britannia Theatre, 1847). Guest-Editor special issue of *Nineteenth-Century Theatre and Film* 38.1 (June 2011), appeared August 2012. Scholarly introduction (10,540 words); detailed explanatory notes (over 1,600 words). Afterward by Jim Davis.
* Guest Editor, special issue of *Nineteenth-Century Prose* 35.1 (Spring 2008). Introduction.

**Selected Recent Articles and Book Chapters** (in total, 29 + 1 reprint):

* “Melodrama, *Purimspiel*, and Jewish Emancipation: Elizabeth Polack’s *Esther, The Royal Jewess*.” *Victorian Literature and Culture* 47.2 (2019): 1-41.
* “Melodrama and the Modern Musical.” *Cambridge Companion to English Melodrama*. Editor, Carolyn Williams (Cambridge University Press, 2018): 262-276.
* “Adopting and Adapting Dickens since 1870: stage, film, radio, television.” *Oxford Handbook to Charles Dickens*. Eds. John Jordan, Bob Patten, and Cathy Waters (Oxford University Press, 2018): 738-755.
* “Theatricality.” *Victorian Literature and Culture* 46.3-4 (2018): 913-917.
* “Women Playwrights and the London Stage.” *The Palgrave History of British Women’s Writing, 1830-1880*, edited by Lucy Hartley (Palgrave, 2018): 196-211.
* “Editorial: Investigating Early Film and the Nineteenth-Century Theatre.” *Nineteenth Century Theatre and Film* 42.1 (2015, appeared 2016): 119–123.
* “Sex and Gender.” *Cambridge Companion to John Ruskin*. Editor, Francis O’Gorman (Cambridge University Press, 2015): 157-179.
* “John Ruskin.” *Blackwell Encyclopedia of Victorian Literature*. Editors, Dino Felluga, Linda Hughes, and Pamela Gilbert (Blackwell, 2015): 1483-1491.
* “Theater, Exhibition, and Spectacle in the Nineteenth Century,” *Blackwell Companion to British Literature*, ed. Robert DeMaria, Heesok Chang, & Samantha Zacher (Blackwell, 2014): 68-88.
* “1847: Sweeney Todd and Abolition.” BRANCH (Britain, Representation, and Nineteenth-Century History). Online timeline essays through NINES. 5,400 words. (2013).Web.
* “‘Can a Fellow Be a Villain All His Life?’: *Oliver!,* Fagin, and Performing Jewishness.” *Nineteenth-Century Contexts* 33.4 (September 2011): 371-388. Reprinted in *Dickens Adapted: Best Essays*, edited by John Glavin (Ashgate, 2012)

**Invited Book Reviews & Review Essays** in: *Victorian Studies*, *Journal of Victorian Culture*, *Victorian Review*, *Nineteenth-Century Studies*, *Nineteenth-Century Contexts*, *English Literature in Transition, Journal of Pre-Raphaelite Studies*, *Biography*, *Henry James Review*, *Victorian Institutes Journal*, *RaVoN*, *Neo-Victorian Studies*, etc.

**SELECTED INVITED KEYNOTES, LECTURES, AND PLENARY TALKS**:

* “‘Why These Victorian Views?’: How the Modern Meets the Middlebrow in Sculpture, Fiction, and Musical Theater.” The Victorians Institute conference. Keynote. Asheville, NC, November 9-10, 2018.
* “The Littleness of Little Dorrit.” The Dickens Universe. The Herb Furse Memorial Keynote Lecture. University of California-Santa Cruz, July 16, 2018.
* “Victorian Melodrama, East End Purimspiel, and Jewish Emancipation.” Lecture. University of Southern California, February 27, 2018.
* “Adapting and Performing Dickens.” Lecture. NEH Summer Seminar for High School Teachers. “Dickens: *Hard Times* and *A Tale of Two Cities*.” Directed by Marty Gould. University of California-Santa Cruz, July 28, 2016.
* “Victorians on Broadway: Inception, Development, and New Research.” Postgraduate Master Class. University of London-Royal Holloway. May 11, 2016.
* “Victorian Melodrama, Elizabeth Polack, and the East End Purimspiel.” Plenary Lecture. PAL-FHI Melodrama Symposium. Duke University, February 20, 2016.
* “Adapting Venus” “Adaptation and the Stage in the Nineteenth Century.” University of Warwick, UK. Plenary. March 28, 2015.
* “Performing *Drood*: Melodrama, Music Hall, and the Opium Dream Ballet.” Lecture. University of Mississippi, November 6, 2014.
* “Sweeney Todds: The Satirical Afterlife of a Victorian Bogeyman.” CUNY Victorian Conference: “Bad Victorians.” Plenary. New York, NY. May 2, 2014.
* “Performing *Drood*: Parlor Songs and the Opium Dream Ballet.” Berkeley Colloquium: “Victorian Performance.” Plenary. UC-Berkeley. April 10, 2014.
* “The Meta-Mystery of Edwin Drood: Broadway’s Victorian Music Hall and What It Means When You Decide.” The Dickens Universe. UC-Santa Cruz, August 8, 2013.
* “Abolition, Censorship, and Canine Superstars in the First *Sweeney Todd*.” Nineteenth-Century British Research Seminar. Lecture. University of Tennessee, October 29, 2012.
* “The Culture of Performance and *Sweeney Todd*: George Dibdin Pitt to Stephen Sondheim.” Philosophy and Performance conference. Keynote. University of Notre Dame. April 27, 2012.
* “‘Tis an Idle Prejudice I Grant’”: Representing Race in Dibdin Pitt’s *The String of Pearls*.” Plenary. University of Lancaster, UK. July 9, 2011.
* “Fagin-omics: *Oliver!* and Performing Jewishness on the Musical Stage.” The Herb Furse Memorial Keynote Lecture. The Dickens Universe. UC-Santa Cruz, August 6, 2010.
* “Arcadias of Pantomime: Ruskin, Theater, and Visual Culture.” Contemporary Issues in Theatre Historiography Conference. Plenary. University of Birmingham, UK, July 6, 2007.
* “Ruskin and Gender Performance.” Ruskin and Gender Symposium at Trinity College. Plenary. Oxford University, UK, September 22, 1999.

**CONFERENCES**: 51+ papers (MLA, NAVSA, INCS, RSVP, etc.).

* Director: Ruskin conference at Santa Fe Opera, Santa Fe, NM, July 29-30, 1995.
* Co-Director (selected, 4 total): “City, Space, and Spectacle in 19th-Century Performance.” Palazzo Pesaro-Papafava, Venice, Italy. June 8-10, 2018.

**SELECTED EXPERT INTERVIEW**: Special feature, Paramount DVD *Sweeney Todd* (2008)

**SELECTED HONORS AND GRANTS**: SEC Faculty Travel Grant, $1,000, 2019 & 2015; Seminar Director of NEH Summer Seminar for College and University Teachers, $118,000, 2013-2014. ATLAS Grant $50,000, 2012; Board of Regents Enhancement Grant, $13,402, 2009-2011; LSU Alumni Association Faculty Excellence Award, 2006; Outstanding Academic Book, *Choice*, 1999; Kurt Weill Foundation Award Finalist Best Essay on Musical Theater, 1999.

**SELECTED PROFESSIONAL SERVICE**: President, 19CTC, 2019 to present; Executive Committee, Dickens Project, 2016-2019; President, INCS, 2016 & 2017; Board of Directors, RSVP, 2013-15; MLA Program Committee, 2012-2015; Co-Moderator, ADE Summer Seminar Pre-Seminar Workshop for Directors of Graduate Studies, 2012.