

NINA AUERBACH

ELLEN TERRY

PLAYER IN HER TIME



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Nina Auerbach



Ellen Terry Player In Her Time:

Ellen Terry, Player in Her Time Nina Auerbach, 1997-01-29 Nina Auerbach brilliantly reveals the Ellen Terry whose roles on stage and off embodied everything that a rapidly changing world exhorted women to be **The Art of the Pose** Heather Marcovitch, 2010 This book revisits Oscar Wilde's major writings through the field of performance studies Wilde wrote about performance as a cultural dialectic as a form of serious and critical play and as the basis of a subversive poetics In his studies at Oxford University his famous lecture tour of the United States and Canada his friendships with famous actresses Sarah Bernhardt and Lillie Langtry the writing of his critical essays *The Picture of Dorian Gray* *Salome* and his society comedies and culminating in his post prison writings *De Profundis* and *The Ballad of Reading Gaol* Wilde develops a rich theory of performance that addresses aesthetics ethics identity and individualism This book also traces Wilde's often troubled relationship with late Victorian society in terms of its attempts to define his public performances by stereotyping him as both irrelevant and dangerous from the early newspaper caricatures to its later description of him as a sexual monster

Henry Irving Richard Foulkes, 2017-11-30 Henry Irving 1838 1905 the first actor to be knighted dominated the theatre in Britain and beyond for over a quarter of a century As an actor he was strikingly different with his idiosyncratic pronunciation his somewhat ungainly physique and his brilliant psychological portrayals of virtue and villainy As a director of spectacular and commercially driven entertainments Irving anticipated Hollywood directors from D W Griffith to Stephen Spielberg And as manager of the Lyceum Theatre where audiences included the leading public figures of the day he controlled every aspect of the performance This collection of essays by leading theatre scholars explores each element of Irving's art his acting his contribution to the plays he commissioned his flair for the stage picture and his ear for incidental music Like Wagner Irving was a proponent of a holistic approach to the stage that is blending together acting painting music and architecture to create harmonious balanced and artistic theatre Irving emerges not only as the peer of such eminent contemporaries as Tennyson Sullivan Shaw and Burne Jones but also as a powerful influence on the twentieth century theatre *Chloroformist* Christine Ball, 2021-08-03 Operating with bare hands dressed in his street clothes he had taken those first steps that every training surgeon must take gripping the handle of a scalpel and making the first irrevocable cut into live human flesh For the surgeon training in the early 1840s these first surgical milestones were performed on a person who would recoil in terror and horror flinch pull away shake and scream and scream and scream Until 1846 surgery was performed without anaesthesia extraordinary operations carried out on conscious terrified patients Surgeons of that era were bold and courageous and saved many lives but anaesthesia changed everything With an unconscious patient the surgeon could take his time Surgery became slower more careful and more delicate And as anaesthesia removed the pain of surgery the medical world gave more attention to surgical infection heralding in the use of antiseptics and eventually aseptic surgery By 1881 the operating theatre was unrecognisable Much has been written about surgery in the nineteenth century but little

has been said about the development of the relationship between surgeon and anaesthetist For anaesthesia to mature and allow further advances in surgery a professional relationship had to develop between surgeons and anaesthetists Joseph Clover arguably did more than any other anaesthetist to develop that relationship In *The Chloroformist* Christine Ball tells the captivating story of an innovative hard working and deeply humane pioneer of modern patient care [Shakespeare's Women and the Fin de Siècle](#) Sophie Duncan,2016-12-01 Shakespeare's Women and the Fin de Siècle illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them By bringing together fin de siècle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de siècle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses' movements between Shakespeare and fin de siècle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de siècle repertory Performances including Ellen Terry's Lady Macbeth Madge Kendal's Rosalind and Lillie Langtry's Cleopatra illuminate fin de siècle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings Aestheticism the suicide craze and the rise of metropolitan department stores If as previous studies have shown Shakespeare was everywhere in Victorian culture Sophie Duncan explores the surprising ways in which late Victorian culture from *Dracula* to pornography and from Ruskin to the suffragettes inflected Shakespeare Via a wealth of unpublished archival material Duncan reveals women's creative networks at the fin de siècle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de siècle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw Increasingly actresses' creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses From a Salomeesque Juliet to a feminist Paulina fin de siècle actresses created cultural legacies which Shakespeare in performance still negotiates today **Emma Lazarus in Her World** Bette Roth Young,1997-08-01 The biography and selected letters of this literary great includes over 60 newly discovered letters written to many other literary giants of the time including Robert Browning and William Morris **Shakespeare Survey: Volume 56, Shakespeare and Comedy** Peter Holland,2003-10-16 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works *Acting Naturally* Lynn M. Voskuil,2004 Voskuil argues that Victorian Britons saw themselves as authentically performative a paradoxical belief that focused their sense of vocation as individuals as a public and as a nation **Shakespeare in the Nineteenth Century** Gail Marshall,2012-02-16 An illustrated collection of new essays with valuable reference material on the performance and reception of Shakespeare's plays **Actresses on the Victorian Stage** Gail Marshall,1998-05-07 Gail Marshall argues that the professional and personal history of the Victorian actress was

largely defined by her negotiation with the sculptural metaphor and that this was authorized and determined by the Ovidian myth of Pygmalion and Galatea Drawing on evidence of theatrical fictions visual representations and popular culture s assimilation of the sculptural image as well as theatrical productions she examines some of the manifestations of the sculptural metaphor on the legitimate English stage and its implications for the actress in the later nineteenth century Within the legitimate theatre the Galatea aesthetic positioned actresses as predominantly visual and sexual commodities whose opportunities for interpretative engagement with their plays were minimal This dominant aesthetic was effectively challenged only at the end of the century with the advent of the New drama and the emergence of a body of autobiographical writings by actresses

Tragic Muse Rachel Brownstein, 2013-05-01 Rachel Felix 1821-58 the homely daughter of poor Jewish peddlers was the first stage actress to achieve international stardom and the last person one would have expected to resurrect the cultural patrimony of France Yet her passionate startling performances of the works of Racine and Corneille saved them from almost certain obsolescence after the fall of Napoleon who had relished classical French tragedy and the emergence of Romanticism Audiences in Paris London Boston and Moscow thrilled to her voice and devoured the rumors of her offstage promiscuity and extravagance Her fame equal parts popularity and notoriety was so great that she could nonchalantly dispose of her last name La grande Rachel virtually invented the role of the superstar while remaining a symbol of the highest art and most serious cultural pursuits Indeed her identity was fraught with such contradictions which intrigued the public all the more From the moment she was discovered playing the guitar on the streets of Lyons to her debut on the Parisian stage at the age of fifteen to her critical and commercial triumphs as Camille Phedre and other tormented women Rachel s career was exhaustively managed A series of theater gurus influential reviewers and impresarios including her brash and opportunistic father claimed the credit for her astonishing success What this abundance of male managers has always obscured is Rachel s own decisiveness and control over her time and money not only did she play her various champions and high profile lovers against one another she openly defied them Some called her stubborn even perverse in these pages we come to recognize her as a woman ahead of her time a charismatic individual very much in charge of her own destiny As her fascination with all things Napoleonic suggests Rachel liked power both personal and professional and had the talent to command it

Loaded Words Marjorie Garber, 2012-06-01 In Loaded Words the inimitable literary and cultural critic Marjorie Garber invites readers to join her in a rigorous and exuberant exploration of language What links the pieces included in this vibrant new collection is the author s contention that all words are inescapably loaded that is highly charged explosive substantial intoxicating fruitful and overbrimming and that such loading is what makes language matter Garber casts her keen eye on terms from knowledge belief madness interruption genius and celebrity to humanities general education and academia Included here are an array of stirring essays from the title piece with its demonstration of the importance of language to our thinking about the world to the superb Mad Lib on the concept of madness from Mad

magazine to debates between Foucault and Derrida to pieces on Shakespeare the most culturally loaded name of our time and the Renaissance With its wide range of cultural references and engaging style coupled with fresh intellectual inquiry Loaded Words will draw in and enchant scholars students and general readers alike [Shaw Fred D. Crawford,1995-06-21](#)

This is the annual edition of new studies of Shaw s life influence and work [The Oxford Companion to Shakespeare Michael Dobson,Stanley Wells,Will Sharpe,Erin Sullivan,2015-10-15](#) The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare s life times works and his 400 year global legacy In addition to the authoritative A Z entries it includes nearly 100 illustrations a chronology a guide to further reading a thematic contents list and special feature entries on each of Shakespeare s works Tying in with the 400th anniversary of Shakespeare s death this much loved Companion has been revised and updated reflecting developments and discoveries made in recent years and to cover the performance interpretation and the influence of Shakespeare s works up to the present day First published in 2001 the online edition was revised in 2011 with updates to over 200 entries plus 16 new entries These online updates appear in print for the first time in this second edition along with a further 35 000 new and revised words These include more than 80 new entries ranging from important performers directors and scholars such as Lucy Bailey Samuel West and Alfredo Michel Modenessi to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare s works to the interpretation of Shakespeare globally from Finland to Iraq To make information on Shakespeare s major works easier to find the feature entries have been grouped and placed in a centre section fully cross referenced from the A Z The thematic listing of entries described in the press as an invaluable panorama of the contents has been updated to include all of the new entries This edition contains a preface written by much lauded Shakespearian actor Simon Russell Beale Full of both entertaining trivia and scholarly detail this authoritative Companion will delight the browser and reward students academics as well as anyone wanting to know more about Shakespeare [Women, Modernism, and Performance Penny Farfan,2004-10-14](#)

Women Modernism and Performance is an interdisciplinary 2004 study that looks at a variety of texts and modes of performance in order to clarify the position of women within and in relation to modern theatre history Considering drama fiction and dance as well as a range of performance events such as suffrage demonstrations lectures and legal trials Penny Farfan expands on theatre historical narratives that note the centrality of female characters in male authored modern plays but that do not address the efforts of women artists to develop alternatives both to mainstream theatre practice and to the patriarchal avant garde Focusing on Henrik Ibsen Elizabeth Robins Ellen Terry Virginia Woolf Djuna Barnes Edith Craig Radclyffe Hall and Isadora Duncan Farfan identifies different objectives strategies possibilities and limitations of feminist modernist performance practice and suggests how the artists in question transformed the representation of gender in art and life [The Cambridge Companion to the Fin de Siècle Gail Marshall,2007-08-02](#) Situated between the Victorians and Modernism the fin de si cle is an exciting and rewarding period to study In the literature and art of the 1890s the processes

of literary and cultural change can be seen in action In this more than any previous decade literature was an active and controversial participant within debates over morality aesthetics politics and science as Victorian certainties began to break down Oscar Wilde Aubrey Beardsley H G Wells Bram Stoker and Olive Schreiner were among the most prominent occasionally even notorious writers and artists of the period challenging establishment values and producing a distinctive literature of their own This volume includes the main currents of radical and innovative thinking in the period as well as the attempts to resist them It will be of great interest to students of Victorian and twentieth century literature art and cultural history

The Routledge Handbook of Shakespeare and Memory Andrew Hiscock, Lina Perkins Wilder, 2017-08-09 The Routledge Handbook of Shakespeare and Memory introduces this vibrant field of study to students and scholars whilst defining and extending critical debates in the area The book begins with a series of Critical Introductions offering an overview of memory in particular areas of Shakespeare such as theatre print culture visual arts post colonial adaptation and new media These essays both introduce the topic but also explore specific areas such as the way in which Shakespeare's representation in the visual arts created a national and then a global poet The entries then develop into more specific studies of the genre of Shakespeare with sections on Tragedy History Comedy and Poetry which include insightful readings of specific key plays The book ends with a state of the art review of the area charting major contributions to the debate and illuminating areas for further study The international range of contributors explore the nature of memory in religious political emotional and economic terms which are not only relevant to Shakespearean times but to the way we think and read now

Shakespeare's Ghost Writers Marjorie Garber, 2010-07-05 The plays of Shakespeare are filled with ghosts and ghost writing Shakespeare's Ghost Writers is an examination of the authorship controversy surrounding Shakespeare the claim made repeatedly that the plays were ghost written Ghosts take the form of absences erasures even forgeries and signatures metaphors extended to include Shakespeare himself and his haunting of us and in particular theorists such as Derrida Marx Nietzsche and Freud the figure of Shakespeare constantly made and remade by contemporary culture Marjorie Garber one of the most eminent Shakespearean theorists writing today asks what is at stake in the imputation that Shakespeare did not write the plays and shows that the plays themselves both thematize and theorize that controversy This Routledge Classics edition contains a new preface and new chapter by the author

Theatre and Celebrity in Britain 1660-2000 Mary Luckhurst, Jane Moody, 2005-10-18 Theatre has always been a site for selling outrage and sensation a place where public reputations are made and destroyed in spectacular ways This is the first book to investigate the construction and production of celebrity in the British theatre These exciting essays explore aspects of fame notoriety and transgression in a wide range of performers and playwrights including David Garrick Oscar Wilde Ellen Terry Laurence Olivier and Sarah Kane This pioneering volume examines the ingenious ways in which these stars have negotiated their own fame The essays also analyze the complex relationships between discourses of celebrity and questions of gender spectatorship and the operation of

cultural markets *Cymbeline* William Shakespeare, 2005-03-10 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by Martin Butler this first New Cambridge Shakespeare edition of *Cymbeline* takes full account of the critical and historical scholarship produced in the late twentieth century It foregrounds the romance tragicomedy and Jacobean stagecraft that shape the play and offers a refreshingly unsentimental reading of the heroine Innogen Butler pays greater attention than his predecessors to the politics of 1610 especially to questions of British union and nationhood He also offers a lively account of *Cymbeline*'s stage history from 1610 to the present day The text has been edited from the 1623 Folio and features a detailed commentary on its linguistic and historical features

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