

Playing Sarah Bernhardt

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Playing Sarah Bernhardt:

Playing to the Gods Peter Rader, 2019-08-13 The riveting story of the rivalry between the two most renowned actresses of the nineteenth century legendary Sarah Bernhardt whose eccentricity on and off the stage made her the original diva and mystical Eleonora Duse who broke all the rules to popularize the natural style of acting we celebrate today Audiences across Europe and the Americas clamored to see the divine Sarah Bernhardt swoon and she gave them their money s worth The world s first superstar she traveled with a chimpanzee named Darwin and a pet alligator that drank champagne shamelessly supplementing her income by endorsing everything from aperitifs to beef bouillon and spreading rumors that she slept in a coffin to better understand the macabre heroines she played Eleonora Duse shied away from the spotlight Born to a penniless family of itinerant troubadours she disappeared into the characters she portrayed channeling their spirits she claimed Her new empathetic style of acting revolutionized the theater and earned her the ire of Sarah Bernhardt in what would become the most tumultuous theatrical showdown of the nineteenth century Bernhardt and Duse seduced each other s lovers stole one another s favorite playwrights and took to the world s stages to outperform their rival in her most iconic roles A scandalous enormously entertaining history full of high drama and low blows Playing to the Gods is the perfect book for all of us who binge watched Feud Daniel de Vis author of Andy Don The Making of a Friendship and a Classic American TV Show

Bernhardt/Hamlet Theresa Rebeck, 2019 Mark Twain wrote There are five kinds of actresses bad actresses fair actresses good actresses great actresses and then there is Sarah Bernhardt In 1899 the international stage celebrity set out to tackle her most ambitious role yet Hamlet Theresa Rebeck's new play rollicks with high comedy and human drama set against the lavish Shakespearean production that could make or break Bernhardt's career Seeing Sarah Bernhardt Victoria Duckett, 2015-10-15 The most famous stage actress of the nineteenth century Sarah Bernhardt enjoyed a surprising renaissance when the 1912 multi reel film Oueen Elizabeth vaulted her to international acclaim The triumph capped her already lengthy involvement with cinema while enabling the indefatigable actress to reinvent herself in an era of technological and generational change Placing Bernhardt at the center of the industry's first two decades Victoria Duckett challenges the perception of her as an anachronism unable to appreciate film's qualities Instead cinema's substitution of translated title cards for her melodic French deciphered Bernhardt for Anglo American audiences It also allowed the aging actress to appear in the kinds of longer dramas she could no longer physically sustain onstage As Duckett shows Bernhardt contributed far more than star quality Her theatrical practice on film influenced how the young medium changed the visual and performing arts Her promoting of experimentation meanwhile shaped the ways audiences looked at and understood early cinema A leading edge reappraisal of a watershed era Seeing Sarah Bernhardt tells the story of an icon who bridged two centuries and changed the very act of watching film **Sarah Bernhardt** Elizabeth Silverthorne, 2003 A biography of the Playing Sarah Bernhardt Joan Givner, 2004-09-01 Harriet's acting career suffers a French actress Sarah Bernhardt

catastrophic setback when memory loss forces her to guit her role as Sarah Bernhardt In turmoil she accepts the role of Mazo de la Roche in a production written by an amateur playwright and being performed in small town Saskatchewan Harriet soon discovers that she was chosen for this role because she holds the key to a secret from Mazo's past Meanwhile the play the role and the town draw Harriet into the vortex of her own past My Double Life Sarah Bernhardt, 2017-08-07 My Double Life is the autobiography of the French actress Sarah Bernhardt who was internationally famed during her lifetime and afterwards as one of the classical theater's all time greatest stars Bernhardt's memoirs are composed with a novelist s or actress s sense of artistry and suspense that leaves no doubt of the charisma for which she was famed in her double life both on and offstage Yet at the same time as this book very consciously contributes to the crafting of her image it also illuminates a whole era not only the world of theater but also the worlds of women politics society Europe and America and indeed of history making itself Sarah Bernhardt Austin Brereton, 1891 Playing Cleopatra Holly Grout, 2024-02-07 Questions about the meaning of womanhood and femininity loomed large in late nineteenth and early twentieth century French culture In Playing Cleopatra Holly Grout uses the theater specifically Parisian stage performances of the Egyptian queen Cleopatra by Sarah Bernhardt Colette and Josephine Baker to explore these cultural and political debates How and why did portrayals of Cleopatra influence French attitudes regarding race sexuality and gender To what extent did Bernhardt Colette and Baker manipulate the image of Cleopatra to challenge social norms and to generate new models of womanhood Why was Cleopatra an ancient mythologized queen the chosen vehicle for these spectacular expressions of modern womanhood In the context of late nineteenth century Egyptomania Cleopatra's eroticized image as well as her controversial legacy of female empowerment resonated in new ways with a French public engaged in reassessing feminine sexuality racialized beauty and national identity By playing Cleopatra Bernhardt Colette and Baker did more than personify a character they embodied the myriad ways in which celebrity was racialized gendered and commoditized and they generated a model of female stardom that set the stage for twentieth century celebrity long before the Hollywood machine s mass manufacture of stars At the same time these women engaged with broader debates regarding the meaning of womanhood celebrity and Frenchness in the tumultuous decades before World War II Drawing on plays periodicals autobiographies personal letters memoirs novels works of art and legislation Playing Cleopatra contributes to a growing body of literature that examines how individuals subverted the prevailing gender norms that governed relations between the sexes in liberal democratic regimes By offering employment visibility and notoriety the theater provided an especially empowering world for women in which the roles they played both reflected and challenged contemporary cultural currents Through the various iterations in which Bernhardt Colette and Baker played Cleopatra they not only resurrected an ancient queen but also appropriated her mystique to construct new narratives of womanhood Playing Sick Meredith Conti, 2018-07-27 Few life occurrences shaped individual and collective identities within Victorian era society as critically as witnessing or suffering

from illness The prevalence of illness narratives within late nineteenth century popular culture was made manifest on the period's British and American stages where theatrical embodiments of illness were indisputable staples of actors repertoires Playing Sick Performances of Illness in the Age of Victorian Medicine reconstructs how actors embodied three of the era's most provocative illnesses tuberculosis drug addiction and mental illness In placing performances of illness within wider medicocultural contexts Meredith Conti analyzes how such depictions confirmed or resisted salient constructions of diseases and the diseased Conti s case studies which range from Eleonora Duse s portrayal of the consumptive courtesan Marguerite Gautier to Henry Irving's performance of senile dementia in King Lear help to illuminate the interdependence of medical science and theatre in constructing nineteenth century illness narratives Through reconstructing these performances Conti isolates from the period's acting practices a lexicon of embodied illness a flexible set of physical and vocal techniques that performers employed to theatricalize the sick body In an age when medical science encouraged a gradual decentering of the patient from their own diagnosis and treatment late nineteenth century performances of illness symbolically restored the sick to positions of visibility and consequence Sarah Bernhardt's First American Theatrical Tour, 1880-1881 Patricia Marks, 2003-03-27 On October 15 1880 with great excitement and fanfare two Sarah Bernhardts set sail for New York from Le Havre for a theatrical tour of the United States One wanted to introduce French culture to a backward country and the other wanted to make money As an actress she behaved in a fashion that amused and scandalized her audiences and as a woman she was an unwed mother and a shrewd businessperson Bernhardt's multiple personas and otherness were what fascinated the American public her name her eccentricities and her genius had already made her world famous Sarah Bernhardt's first American theatrical tour from her arrival in 1880 to her return to Europe in May 1881 is chronicled here She traveled as far west as Kansas City and as far south as New Orleans all the while sparking cultural commentary about her performances her artwork and her lifestyle This book provides an overview of the contemporary reviews caricatures and satires considers Bernhardt's reception by the American press and American audiences and discusses the way in which the Bernhardt iconography was created and the assumptions that underlie it Women as Hamlet Tony Howard, 2007-02-22 A study of actresses playing the role of Hamlet on stage and screen 1901, **The Plav** My Double Life ,1907

Byzantium/Modernism ,2015-06-29 Byzantium Modernism features contributions by fourteen international scholars and brings together a diverse range of interdisciplinary essays on art architecture theatre film literature and philosophy which examine how and why Byzantine art and image theory can contribute to our understanding of modern and contemporary visual culture Particular attention is given to intercultural dialogues between the former dominions of the Byzantine Empire with a special focus on Greece Turkey and Russia and the artistic production of Western Europe and America Together these essays invite the reader to think critically and theoretically about the dialogic interchange between Byzantium and modernism and to consider this cross temporal encounter as an ongoing and historically deep narrative rather

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Peers Jane A Sharp and Devin Singh

Vaudeville old & new Frank Cullen, Florence Hackman, Donald McNeilly, 2007

The British monarchy on screen Mandy Merck, 2016-02-28 This electronic version has been made available under a Creative Commons BY NC ND open access license Moving images of the British monarchy are almost as old as the moving image itself dating back to an 1895 American drama The Execution of Mary Queen of Scots And from 1896 actual British monarchs appeared in the new animated photography led by Queen Victoria Half a century later the 1953 coronation of Elizabeth II was a milestone in the adoption of television watched by 20 million Britons and 100 million North Americans At the century s end Princess Diana s funeral was viewed by 2 5 billion worldwide In the first book length examination of film and television representations of this enduring institution distinguished scholars of media and political history analyze the screen representations of royalty from Henry VIII to William and Kate Seventeen essays by Ian Christie Elisabeth Bronfen Andrew Higson Karen Lury Glynn Davies Jane Landman and other international commentators examine the portrayal of royalty in the actuality picture the early extended feature amateur cinema the movie melodrama the Commonwealth documentary New Queer Cinema TV current affairs the big screen ceremonial and the post historical boxed set A long overdue contribution to film and television studies this book will be essential reading for scholars and students of British media and political history Our Players' Gallery ,1906 Proust et le théâtre ,2006-01-01 The Life and Work of Jean Richepin Howard Sutton, 1961 The Puppet Show of Memory Maurice Baring, 1922 The Puppet Show of Memory by Maurice Baring first published in 1922 is a rare manuscript the original residing in one of the great libraries of the world This book is a reproduction of that original which has been scanned and cleaned by state of the art publishing tools for better readability and enhanced appreciation Restoration Editors mission is to bring long out of print manuscripts back to life Some smudges annotations or unclear text may still exist due to permanent damage to the original work We believe the literary significance of the text justifies offering this reproduction allowing a new generation to appreciate it

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