

Introducing Charlotte Charke Actress Author Enigma

Character's Theater Lisa A. Freeman.2013-05-07 If the whole world acted the player, how did the player act the world? In *Character's Theater*, Lisa A. Freeman uses this question to test recent critical discussion of eighteenth-century literature and culture. Much current work, she observes, focuses on the concept of theatricality as both the governing metaphor of social life and a primary filter of psychic perception. Hume's theater of the mind, Adam Smith's impartial spectator, and Diderot's tableaux are all invoked by theorists to describe a process whereby the private individual comes to internalize theatrical logic and apprehend the self as other. To them theatricality is a critical mechanism of modern subjectivity but one that needs to be concealed if the subject's stability is to be maintained. Finding that much of this discussion about the Age of the Spectator has been conducted without reference to the play texts or actual theatrical practice, Freeman turns to drama and discovers a dynamic model of identity based on eighteenth-century conceptualizations of character. In contrast to the novel, which cultivated psychological tensions between private interiority and public show, dramatic characters in the eighteenth century experienced no private thoughts. The theater of the eighteenth century was not a theater of absorption but rather a theater of interaction, where what was monitored was not the depth of character, as in the novel, but the arc of a genre over the course of a series of discontinuous acts. In a genre-by-genre analysis of plays about plays, tragedy, comedies of manners, humours, and intrigue, and sentimental comedy, Freeman offers an interpretive account of eighteenth-century drama and its cultural work and demonstrates that by deploying an alternative model of identity, theater marked a site of resistance to the rise of the subject and to the ideological conformity enforced through that identity formation.

Celebrity Across the Channel, 1750-1850 Anaïs Pédrón,Clare Siviter.2021-07-23 *Celebrity Across the Channel, 1750-1850* is the first book to study and compare the concept of celebrity in France and Britain from 1750 to 1850 as the two countries transformed into the states we recognize today. It offers a transnational perspective by placing in dialogue the growing fields of celebrity studies in the two countries, especially by engaging with Antoine Lilti's seminal work, *The Invention of Celebrity*, translated into English in 2017. With contributions from a diverse range of scholarly cultures, the volume has a firmly interdisciplinary scope over the time period 1750 to 1850, which was an era marked by social, political, and cultural upheaval. Bringing together the fields of history, politics, literature, theater studies, and musicology, the volume employs a firmly interdisciplinary scope to explore an era marked by social, political, and cultural upheaval. The organization of the collection allows for new readings of the similarities and differences in the understanding of celebrity in Britain and France. Consequently, the volume builds upon the questions that are currently at the heart of celebrity studies.

Why are We Reading Ovid's Handbook on Rape? Madeleine Kahn.2015-12-03 *Why Are We Reading Ovid's Handbook on Rape?* raises feminist issues in a way that reminds people why they matter. We eavesdrop on the vivid student characters in their hilarious, frustrating, and thought-provoking efforts to create strong and flexible selves against the background of representations of women in contemporary and classical Western literature. Young women working together in a group make surprising choices about what to learn, and how to go about learning it. Along the way they pose some provocative questions about how well traditional education serves women. Equally engaging is Kahn's own journey as she confronts questions that are fundamental to women, to teachers, to students and to parents: Why do we read? What can we teach? and What does gender have to do with it?

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures .1999

Actresses and Whores Kirsten Pullen.2005-02-17 Publisher Description

The Miscellaneous Emily Colette Wilkinson.2008

Charlotte Kathryn Shevelow.2006-02-21 The life of actress Charlotte Charke transports us through the splendors and scandals of eighteenth-century London and its wicked theatrical world Her father, Colley Cibber, was one of the eighteenth century's great actor/playwrights-the toast of the British aristocracy, a favorite of the king. When his high-spirited, often rebellious daughter, Charlotte, revealed a fondness for things theatrical, it was thought that the young actress would follow in his footsteps at the legendary Drury Lane, creating a brilliant career on the London stage. But this was not to be. And it was not that Charlotte lacked talent-she was gifted, particularly at comedy. Troublesome, however, was her habit of dressing in men's clothes-a preference first revealed onstage but adopted elsewhere after her disastrous marriage to an actor, who became the last man she ever loved. Kathryn Shevelow, an expert on the sophisticated world of eighteenth-century London (the setting for classics such as *Tom Jones* and *Moll Flanders*), re-creates Charlotte's downfall from the heights of London's theatrical world to its lascivious lows (the domain of fire-eaters, puppeteers, wastrels, gender-bending cross-dressers, wenches, and scandalous sorts of every variety) and her comeback as the author of one of the first autobiographies ever written by a woman. Beyond the appealingly unorthodox Charlotte, Shevelow masterfully recalls for us a historical era of extraordinary stylishness, artifice, character, interest, and intrigue.

World Authors, 2000-2005 Jennifer Curry.2007 Representing a broad range of ethnic diversity, these in-depth profiles present fascinating accounts of lives and careers, the circumstances under which works were produced, and their literary significance. Each profile also includes critical evaluation,

Introducing Charlotte Charke Philip Edward Baruth.1998 The notorious troublemaker Charlotte Charke worked as a novelist, autobiographer, and strolling actress. But it was as a cross-dresser -- both on stage and off -- that she scandalized eighteenth-century England. Known as Mr. Charles Brown, she lived openly with another woman for nearly a decade.Charke, daughter of Colley Cibber, the English playwright and poet laureate (1740), lived a life of masquerade. Her autobiography is a fascinating document of low- and middle-class life in the 1700s and is explored in some detail by Philip E. Baruth. Other contributors to this collection look at Charke, her famous family, and her place within stage and cross-dressing traditions. Felicity A. Nussbaum provides a thought-provoking afterword on the current state of Charke criticism.

Developments in the Histories of Sexualities Chris Mounsey.2013-04-11 *Developments in the Histories of Sexualities: In Search of the Normal,1600-1800* explores the oppositions created by the official exclusion of banned sexual practices and the resistance to that exclusion through widespread acceptance of those outlawed practices at an interpersonal level.

The Rival Sirens Suzanne Aspden.2013-04-18 The tale of the onstage fight between prima donnas Francesca Cuzzoni and Faustina Bordoni is notorious, appearing in music histories to this day, but it is a fiction. Starting from this misunderstanding, *The Rival Sirens* suggests that the rivalry fostered between the singers in 1720s London was in large part a social construction, one conditioned by local theatrical context and audience expectations, and heightened by manipulations of plot and music. This book offers readings of operas by Handel and Bononcini as performance events, inflected by the audience's perceptions of singer persona and contemporary theatrical and cultural contexts. Through examining the case of these two women, Suzanne Aspden demonstrates that the personae of star performers, as well as their voices, were of crucial importance in determining the shape of an opera during the early part of the eighteenth century.

Women as Hamlet Tony Howard.2007-02-22 A study of actresses playing the role of Hamlet on stage and screen.

Dead Famous Greg Jenner.2020-03-19 'Fizzes with clever vignettes and juicy tidbits... [a] joyous romp of a book.' Guardian 'A fascinating, rollicking book in search of why, where and how fame strikes. Sit back and

enjoy the ride.' Peter Frankopan, author of *The Silk Roads* '[An] engaging and well-researched book... Jenner brings his material to vivid life' Observer *Celebrity*, with its neon glow and selfie pout, strikes us as hypermodern. But the famous and infamous have been thrilling, titillating, and outraging us for much longer than we might realise. Whether it was the scandalous Lord Byron, whose poetry sent female fans into an erotic frenzy; or the cheetah-owning, coffin-sleeping, one-legged French actress Sarah Bernhardt, who launched a violent feud with her former best friend; or Edmund Kean, the dazzling Shakespearean actor whose monstrous ego and terrible alcoholism saw him nearly murdered by his own audience - the list of stars whose careers burned bright before the Age of Television is extensive and thrillingly varied. In this ambitious history, that spans the Bronze Age to the coming of Hollywood's Golden Age, Greg Jenner assembles a vibrant cast of over 125 actors, singers, dancers, sportspeople, freaks, demigods, ruffians, and more, in search of celebrity's historical roots. He reveals why celebrity burst into life in the early eighteenth century, how it differs to ancient ideas of fame, the techniques through which it was acquired, how it was maintained, the effect it had on public tastes, and the psychological burden stardom could place on those in the glaring limelight. *DEAD FAMOUS* is a surprising, funny, and fascinating exploration of both a bygone age and how we came to inhabit our modern, fame obsessed society.

The Eighteenth Century .2003

Theatre of the Book, 1480-1880 Julie Stone Peters.2003 This volume explores the impact of printing on the European theatre in the period 1480-1880 and shows that the printing press played a major part in the birth of modern theatre.

Sexual Perversions, 1670-1890 J. Peakman.2009-07-30 A fascinating glimpse into the history of sexual perversions and diversions including fetishism, cross-dressing, 'effeminate' men and 'masculinized' women, sodomy, tribadism, masturbation, necrophilia, rape, paedophilia, flagellation, and sado-masochism, asking how these sexual inclinations were viewed at a particular time in history.

Life-writings by British Women, 1660-1815 Carolyn A. Barros,Johanna M. Smith.2000 A pioneering, diverse collection that provides insight into the powerful motive of self-expression that inspired women autobiographers around the eighteenth century.

The Public's Open to Us All Laura Engel.2020-10-27 "The Public's Open to Us All": Essays on Women and Performance in Eighteenth-Century England considers the relationship between British women and various modes of performance in the long eighteenth century. From the moment Charles II was restored to the English throne in 1660, the question of women's status in the public world became the focus of cultural attention both on and off the stage. In addition to the appearance of the first actresses during this period female playwrights, novelists, poets, essayists, journalists, theatrical managers and entrepreneurs emerged as skillful and often demanding professionals. In this variety of new roles, eighteenth-century women redefined shifting notions of femininity by challenging traditional representations of female subjectivity and contributing to the shaping of eighteenth-century society's attitudes, tastes, and cultural imagination. Recent scholarship in eighteenth-century studies reflects a heightened interest in fame, the rise of celebrity culture, and new ways of understanding women's participation as both private individuals and public professionals. What is unique to the body of essays presented here is the authors' focus on performance as a means of thinking about the ways in which women occupied, negotiated, re-imagined, and challenged the world outside of the traditional domestic realm. The authors employ a range of historical, literary, and theoretical approaches to the connections among women and performance, and in doing so make significant contributions to the fields of eighteenth-century literary and cultural studies, theatre history, gender studies, and performance studies.

The Literature of Lesbianism Terry Castle.2003 Since the Renaissance, countless writers have been magnetized by the notion of love between women. This anthology registers that fact in as encompassing and enlightening a way as possible. Castle explores the emergence and transformation of the idea of lesbianism.

Encyclopedia of British Writers, 16th, 17th, and 18th Centuries Book Builders LLC..2014-05-14 Presents a two-volume A to Z reference on English authors from the sixteenth, seventeenth and eighteenth centuries, providing information about major figures, key schools and genres, biographical information, author publications and some critical analyses.

Femme/Butch Michelle Gibson,Deborah Meem.2013-11-19 What are the meanings behind constructed lesbian identities? This unique collection brings together writing, photography, artwork, and poetry about lesbian butch and femme gender. *Femme/Butch: New Considerations of the Way We Want to Go* distinguishes itself by celebrating a wide span of intellectual engagement, from reflection to traditional academic work, including both disciplinary and interdisciplinary approaches. In addition to more "serious" writing, lesbian comediennes offer their irreverent takes on femme/butch in this book. Their perspectives are almost never found in academic publications, but what Lea DeLaria, Vickie Shaw, Karen Williams, and other edgy comics have to say about femme/butch sexuality deserves to be heard. You'll also find that *Femme/Butch* is essential for the global perspective it brings to lesbian gender. With chapters focused on lesbians in Chinese cultures and on the emerging lesbian community in Bulgaria, this book explores the role of femme/butch identification in cultures without recognizable lesbian institutions. Here are a few of the questions the contributors to *Femme/Butch* examine in this remarkable book: Can theory about femme/butch exist in the electric realm of sex and sexuality, or does theory necessarily neutralize sexuality? What role does popular culture play in helping us to theorize about lesbian gender? What are the relationships between history and femme/butch lesbian gender? Does lesbian identity development come in individual stages or is it more of a free-flowing process? How does social class relate to how we think about femme/butch race, ethnicity, and butch-femme?

Femme/Butch is an ideal guide to understanding: the similarities between stone-butch and transgender identities—using Leslie Feinberg's *Stone Butch Blues* as a reference point the erotically resignified roles of Mommy, Daddy, girl, and boy in butch-femme femme/butch issues of power, trust, love, and loss the "female husbands" of the 18th century and their "wives" the meanings of cross-dressing for lesbians the variety of lesbian-queer genders—butch, femme, androgynous, and "other" and much more!

Librarian's Guide to Online Searching Suzanne S. Bell.2006 A guide to online searching of databases covers such topics as database structure, searching strategies, the various types of databases and their content, and evaluation of databases.

Illinois Documents List .1998

The Lives of George Frideric Handel David Hunter.2015 How have Handel's 'lives' in biographies and histories moulded our understanding of the musician, the man and the icon?

Shakespeare Quarterly .2003

The Writers Directory .2013

The Genius of Parody R. Mack.2007-02-15 Recent theoretical approaches have compelled critics to rethink many received notions regarding the significance of contemporary parodic activity. This study places parody firmly (if paradoxically) where it belongs: at the centre of the literary-creative process in the literature of the Seventeenth and Eighteenth centuries.

Theatre History Studies .2002

Partial Histories Elaine M. McGirr.2016-06-22 This book explores the multiple portrayals of the actor and theatre manager Colley Cibber, king of the dunces, professional fop, defacer of Shakespeare and the cruel and unforgiving father of Charlotte Charke. But these portraits of Cibber are doubly partial, exposing even as they paper over gaps and biases in the archive while reflecting back modern desires and methodologies. The Colley Cibber 'everybody knows' has been variously constructed through the rise of English literature as both a cultural enterprise and an academic discipline, a process which made Shakespeare the 'nation's poet' and canonised Cibber's enemies Pope and Fielding; theatre history's narrative of the birth of naturalism; and the reclamation and celebration of Charlotte Charke by women's literary history. Each of these stories requires a

Colley Cibber to be its butt, antithesis, and/or bête noir. This monograph challenges these partial histories and returns the theatre manager, playwright, poet laureate and bon viveur to the centre of eighteenth-century culture and cultural studies.

New Books on Women and Feminism .1999

The Oxford Handbook of the Georgian Theatre 1737-1832 Julia Swindells, David Francis Taylor. 2014 The Oxford Handbook of the Georgian Theatre 1737-1832 provides a comprehensive guide to theatre of the Georgian era across the range of dramatic forms.

The Oxford Handbook of the Eighteenth-Century Novel J. A. Downie. 2016-07-21 Although the emergence of the English novel is generally regarded as an eighteenth-century phenomenon, this is the first book to be published professing to cover the 'eighteenth-century English novel' in its entirety. This Handbook surveys the development of the English novel during the 'long' eighteenth century—in other words, from the later seventeenth century right through to the first three decades of the nineteenth century when, with the publication of the novels of Jane Austen and Walter Scott, 'the novel' finally gained critical acceptance and assumed the position of cultural hegemony it enjoyed for over a century. By situating the novels of the period which are still read today against the background of the hundreds published between 1660 and 1830, this Handbook not only covers those 'masters and mistresses' of early prose fiction—such as Defoe, Richardson, Fielding, Sterne, Burney, Scott and Austen—who are still acknowledged to be seminal figures in the emergence and development of the English novel, but also the significant number of recently-rediscovered novelists who were popular in their own day. At the same time, its comprehensive coverage of cultural contexts not considered by any existing study, but which are central to the emergence of the novel, such as the book trade and the mechanics of book production, copyright and censorship, the growth of the reading public, the economics of culture both in London and in the provinces, and the re-printing of popular fiction after 1774, offers unique insight into the making of the English novel.

Feminist Bookstore News .1998

Feminist Studies .1999

The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin. 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals, which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* (1728) created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan; it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* (1953) to *Oliver!* (1960). One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* (1970) and *Les Misérables* (1980). There is a consideration of jukebox musicals such as *Mamma Mia!* (1999), while essays on overtly political shows such as *Billy Elliot* (2005) are complemented by those on experimental musicals like *Jerry Springer: the Opera* (2003) and *London Road* (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today.

The Scriblerian and the Kit-Cats .2000

Errors and Reconciliations Anaclara Castro-Santana. 2018-03-21 Henry Fielding is most well-known for his monumental novel *Tom Jones*. Though not necessarily common knowledge, Henry Fielding started his literary career as a dramatist and eventually transitioned to writing novels. Though vastly different in their approach and subject, there is a common thread in Fielding's work that spanned his career: marriage. *Errors and Reconciliations: Marriage in the Plays and Novels of Henry Fielding* explores this theme, focusing on Fielding's fascination with matrimony and the ever-present paradoxical nature of marriage in the first half of the eighteenth-century, as a state easily attained but nearly impossible to escape.

GRADIVA JOURNAL OF CONTEMPORARY THEORY AND PRACTICE .2000

1650-1850 .1994

The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism Catherine Burroughs, J. Ellen Gainor. 2023-09-29 The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism is the first wide-ranging anthology of theatre theory and dramatic criticism by women writers. Reproducing key primary documents contextualized by short essays, the collection situates women's writing within, and also reframes the field's male-defined and male-dominated traditions. Its collection of documents demonstrates women's consistent and wide-ranging engagement with writing about theatre and performance and offers a more expansive understanding of the forms and locations of such theoretical and critical writing, dealing with materials that often lie outside established production and publication venues. This alternative tradition of theatre writing that emerges allows contemporary readers to form new ways of conceptualizing the field, bringing to the fore a long-neglected, vibrant, intelligent, deeply informed, and expanded canon that generates a new era of scholarship, learning, and artistry. The Routledge Anthology of Women's Theatrical Theory and Dramatic Criticism is an important intervention into the fields of Theatre and Performance Studies, Literary Studies, and Cultural History, while adding new dimensions to Feminist, Gender and Sexuality Studies.

Discover tales of courage and bravery in M Woodhall's empowering ebook, **Introducing Charlotte Charke Actress Author Enigma** . In a downloadable PDF format (Download in PDF: *), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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