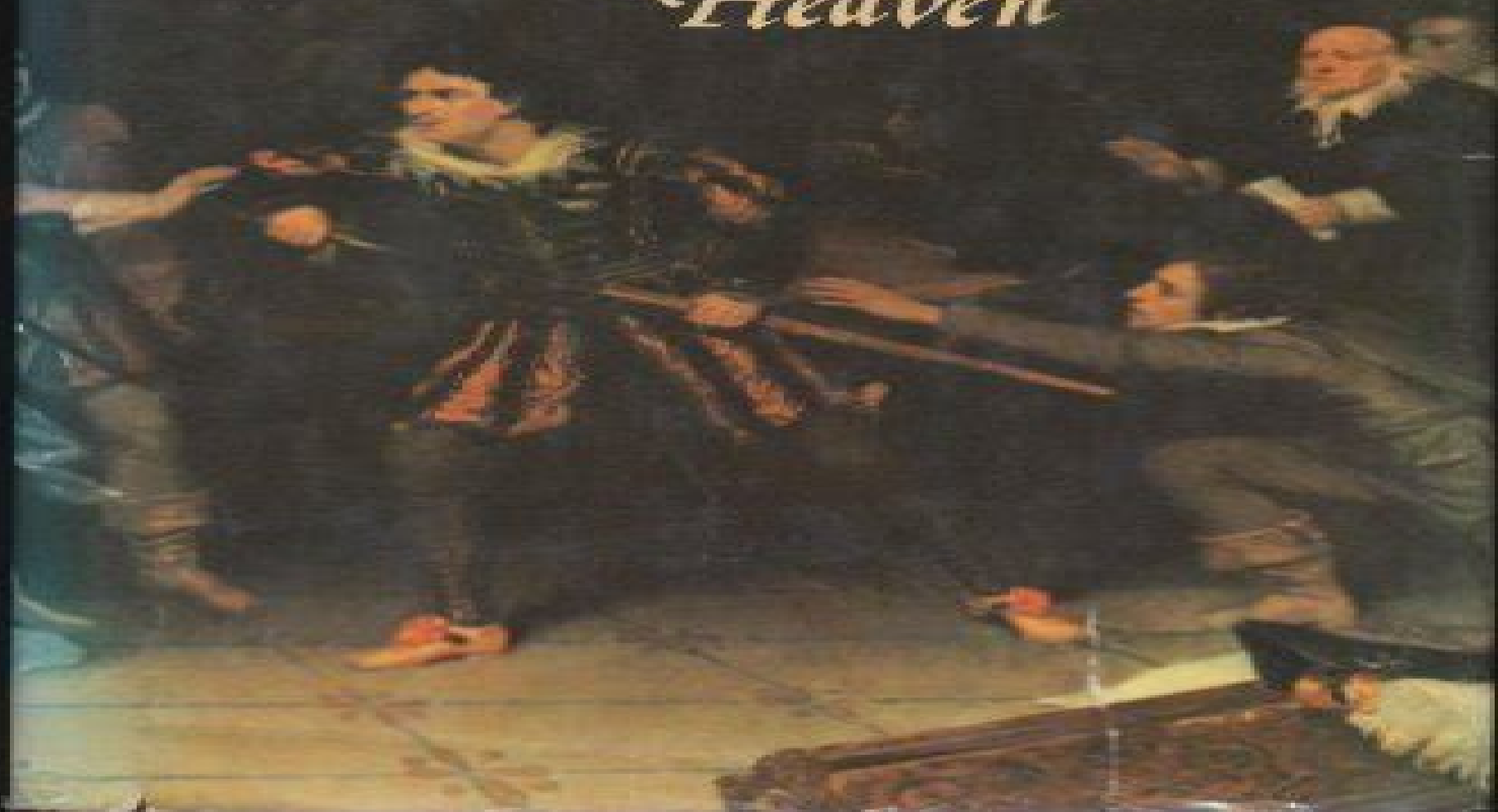


Raymund FitzSimons

EDMUND KEAN

*Fire
From
Heaven*



Edmund Kean Fire From Heaven

Robert Morrison



Edmund Kean Fire From Heaven:

Edmund Kean: Fire from Heaven Raymund Fitzsimons, 1976
The Cult of Kean Jeffrey Kahan, 2017-11-30
A Shakespearean actor who made his career on the public stage whose sex life was known and discussed in Britain America and France Edmund Kean has inspired numerous writings many biographies among them But until now no work has tackled the complicated and fascinating story of his literary appropriation both in his own day and after his death Dealing with the way a variety of canonical authors including Byron Coleridge Keats Dumas Twain and Sartre appropriated Kean through the centuries The Cult of Kean traces a remarkable literary legacy In each chapter Jeffrey Kahan discusses how many of history's greatest figures viewed Kean and how these figures examined and discussed themselves in relation to or projected themselves onto a variety of constructions of the great actor Kahan first explores the rise of Kean in light of rising democratic sympathies then in light of Kean's equally autocratic dealings with playwrights among them John Keats He looks at Kean's sexual shenanigans at Drury Lane exploring them in the wider social context of infidelity and explores perceptions of Kean in America during his 1820-1 and 1825-6 tours The Cult of Kean cites many letters from Kean's mother and still others from his wife none of which have been published previously The study also features rare and interesting paintings of Kean as well as depictions of how writers actors and film makers continue to add to his remarkable literary legacy

Coriolanus on Stage in England and America, 1609-1994 John Ripley, 1998
Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology

Great Shakespeare Actors Stanley Wells, 2015-04-23
Great Shakespeare Actors offers a series of essays on great Shakespeare actors from his time to ours starting by asking whether Shakespeare himself was the first the answer is No and continuing with essays on the men and women who have given great stage performances in his plays from Elizabethan times to our own They include both English and American performers such as David Garrick Sarah Siddons Charlotte Cushman Ira Aldridge Edwin Booth Henry Irving Ellen Terry Edith Evans Laurence Olivier John Gielgud Ralph Richardson Peggy Ashcroft Janet Suzman Judi Dench Ian McKellen and Kenneth Branagh Individual chapters tell the story of their subjects careers but together these overlapping tales combine to offer a succinct actor centred history of Shakespearian theatrical performance Stanley Wells examines what it takes to be a great Shakespeare actor and then offers a concise sketch of each actor's career in Shakespeare an assessment of their specific talents and claims to greatness and an account drawing on contemporary reviews biographies anecdotes and for some of the more recent actors the author's personal memories of their most notable performances in Shakespeare roles

The Death of the Actor Martin Buzacott, 2013-10-31
In The Death of the Actor Martin Buzacott launches an all out attack on contemporary theatrical practice and performance theory which identifies the actor rather than the director as the key creative force in the

performance of Shakespeare Because actors are absent from the site of Shakespearean meaning he argues the illusion of their centrality is sustained only by a rhetoric of heroism violence and imperialism **Will Starling** Ian Weir,2015-02-03

The Reckoning of WM STARLING Esq a Foundling concerning Monstrous Crimes and Infernal Aspirations with Perpetrators Named and Shrouded Infamies disclosed to Light of Day as set down by his Own Hand in this year 1816 London 1816 The Napoleonic War is over Romanticism is at its high tide and the great city is charged with the thrill of scientific discovery and Regency abandon The nineteen year old foundling Will Starling returns from the Continent having spent five years assisting military surgeon Alec Comrie and now is helping Comrie build a civilian practice in London s rough Cripplegate area This means entering into an uneasy alliance with the Doomsday Men grave robbers who supply surgeons with cadavers for dissection There are wild rumors about Dionysus Atherton an old university friend of Comrie s and the brightest of London s emerging surgical stars whispers of experiments on corpses not quite dead in a bid to unlock the mystery of death itself Will works obsessively to ferret out the truth the investigation twists and turns through brothels and charnel houses and the mansions of Mayfair Romantic Actors, Romantic Dramas James Armstrong,2022-11-09 This book reinterprets British dramas of the early nineteenth century through the lens of the star actors for whom they were written Unlike most playwrights of previous generations the writers of British Romantic dramas generally did not work in the theatre themselves However they closely followed the careers of star performers Even when they did not directly know actors they had what media theorists have dubbed para social interactions with those stars interacting with them through the mediation of mass communication whether as audience members newspaper and memoir readers or consumers of prints porcelain miniatures and other manifestations of fan culture This study takes an in depth look at four pairs of performers and playwrights Sarah Siddons and Joanna Baillie Julia Glover and Samuel Taylor Coleridge Edmund Kean and Lord Byron and Eliza O Neill and Percy Bysshe Shelley These charismatic performers knowingly or not helped to guide the development of a character based theatre from the emotion dominated plays made popular by Baillie to the pinnacle of Romantic drama under Shelley They shepherded in a new style of writing that had verbal sophistication and engaged meaningfully with the moral issues of the day They helped to create not just new modes of acting but new ways of writing that could make use of their extraordinary talents 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 **Historical Dictionary of British Theatre**

Darryll Grantley, 2013-10-10 British theatre has a greater tradition than any other having started all the way back in 1311 and still going strong today But that is too much for one book to cover so this volume deals with early theatre and has a cut off date in 1899 Still this is almost six centuries during which British theatre not only developed but produced some of the greatest playwrights of all time and anywhere including obviously Shakespeare but also Marlowe and Shaw And they wrote some of the finest plays ever which are known around the world So there is plenty for this book to cover just with the playwrights plays and actors but it also has information on stagecraft and theatres as well as the historical and political background This book has over 1 183 entries in the dictionary section these being mainly on playwrights and plays but others as well including managers and critics and also on specific theatres legislative acts and some technical jargon Then there are entries on the different genres from comedy to tragedy and everything in between Inevitably the chronology is quite long as it has a long period to cover and the introduction provides the necessary overview The Historical Dictionary of Early British Theatre concludes with a pretty massive bibliography That will be of use to particularly assiduous researchers but this book itself is a good place to start any research since it covers periods that are far less well known and documented and ordinary theatre goers will also find useful information *Thomas Hardy's Tragic Poetry* Katherine Kearney Maynard, 1991 The Cambridge History of British Theatre Jane Milling, Peter Thomson, Joseph Walter Donohue (Jr.), 2004 Publisher Description

The Regency Years Robert Morrison, 2019-04-30 An Economist History Book of the Year Elegant entertaining and frequently surprising Miranda Seymour New York Times Book Review The Victorians are often credited with ushering in our current era yet the seeds of change were planted during the earlier Regency period 1811 1820 when the profligate Prince of Wales the future king George IV succeeded his father Around the Prince Regent surged a society of contrasts evangelicalism and hedonism elegance and brutality exuberance and despair Capturing the Napoleonic Wars the rise of artists the Shelleys Austen Keats Byron Turner scientists and inventors Stevenson Davy Faraday and a cast of dissident journalists military leaders and fashionistas Robert Morrison captivately illuminates the ways this period shaped the modern world **Taking Fame to Market** B. King, 2014-11-04 This book explores from a sociological perspective the relationship between acting as symbolic work and the commercialization of popular culture Particular attention is paid to the social conditions that gave rise to stardom in the theatre and cinema and how shifts in the marketing of stars have impacted upon contemporary celebrity culture **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 *Who's who in Late Hanoverian Britain, 1789-1837* G. R. R. Treasure, 2002 Profiles historically significant men and women who lived in Britain between 1789 and 1837 **Troping Oroonoko from Behn to Bandele** Susan B. Iwanisziw, 2018-01-18 This volume of essays invites the reader to assess literary texts from within the frame of the texts cultural history which includes issues of authorship and literary or stage convention as well as the social and political institutions that shaped and marketed that literature The collection initiates just such an in depth and focused analysis of the complex literary and social history of the royal slave Oroonoko All eight essays address elements in the evolution of Oroonoko from Behn s 1688 novella to Southerne s 1696 dramatic adaptation and thence to the adaptations by Hawkesworth 1759 Gentleman 1760 Anonymous 1760 Ferriar 1788 Bellamy 1789 and Bandele 1999 who serially expropriated the play as a platform to debate responsibility in matters of slavery and colonialism Perhaps unique among literary creations Oroonoko and his entourage with their distinctive race class and gender attributes came into popular consciousness as tropes gauging important shifts in English values during the course of the transatlantic slave trade Accordingly this study aims to provide a specific exemplum of rigorous focused research on a single complex and controversial topic but also to complicate some of our received notions about Oroonoko slavery and abolition with a view to encouraging a more rigorous analysis of the cultural history underpinning literary texts Shakespeare's Women and the Fin de Siècle Sophie Duncan, 2016-12-01 Shakespeare s Women and the Fin de Si cle 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 si cle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de si cle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses movements between Shakespeare and fin de si cle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de si cle repertory Performances including Ellen Terry s Lady Macbeth Madge Kendal s Rosalind and Lillie Langtry s Cleopatra illuminate fin de si cle 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 si cle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de si cle 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 Salome esque Juliet to a feminist Paulina fin de si cle actresses created cultural legacies which Shakespeare in performance still negotiates today

The Merchant of Venice Christopher McCullough,2005-08-03 This volume while it raises all the questions appertaining to the cultural historical and critical contexts of the play has as its primary focus the play as theatrical performance This focus is not taken in isolation but observed in terms of all the social material and practical aspects of theatrical production The questions raised are those that face actors stage managers and directors scenic and costume designers in the rehearsal room and on the stage

The Orient on the Victorian Stage Edward Ziter,2003-09-25 The Orient on the Victorian Stage examines the representation of the Middle East in a variety of nineteenth century entertainment forms such as panoramas melodrama pantomime ballet and opera Ziter argues that changes in stage craft reflected the emerging idea that the significance of objects was evident in contextual relations and relates the development of this stage craft to orientalist exhibitions and museum displays Unlike other theatre histories and studies of orientalism this book examines broader strategies of spatial representation and focuses on performance and popular culture Ziter explores the plays and productions at a number of venues including Drury Lane Covent Garden the Great Exhibition of 1851 the Crystal Palace at Sydenham and the British Museum among others The book also includes an analysis of Byron s image in the theatre and an analysis of his play Sardanapalus

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