Sarah Bernhardt: My Erotic Life - San I. Cassimally
2014-06-03 An account of Sarah Bernhardt's love life. Her lovers included Victor Hugo and the Prince of Wales. A complex character, she made money as a courtesan on top of being France's top actress. She was an accomplished painter and sculptor. After losing one leg, she acquired a wooden one, and continued an active role on the stage. During the Franco-Prussian war, she looked after the wounded with great dedication. She was an ardent supporter of Dreyfus. She is, arguably, the second most famous Frenchwoman ever.

The Adventures of Irene Adler - San Cassimally
2014-12-11 Irene Adler is the one woman who can outwit Sherlock Holmes. Holmes knows this and respects her-even encouraging her to take on the persona of Dai Lernière, a male detective, to work alongside him solving mysteries. But what happens when Holmes and Adler end up on different sides of the same case? In the third installment of San Cassimally's Irene Adler Trilogy, Holmes and Adler
crisscross paths in outlandish new Victorian adventures. They find themselves wrapped up in international intrigue in the infamous Dreyfus Affair. Adler and Holmes take on the twist-filled case of a young woman's missing fiancé. Actress Sarah Bernhardt tasks Adler with recovering a beloved but macabre trinket, and the duo breaks into a German spy's safe. Holmes and Adler seem to be a top-notch team—until they end up on opposite sides of the case of a cuckolded politician. The Adventures of Irene Adler follows The Casebook of Irene Adler and The Memoirs of Irene Adler. Through the popular trilogy, author San Cassimally brings to life a marginal character that has long fascinated fans of Sir Arthur Conan Doyle and Sherlock Holmes.

**My Double Life**-Sarah Bernhardt 1999-01-01 A translation of Ma Double Vie, the autobiography of the French actress Sarah Bernhardt, who was one of the classical theater's all-time greatest stars.

**Twilight of the Idols**-Mark Lynn Anderson 2011 "Twilight of the Idols is an outstanding study of Hollywood celebrity culture in the wake of the star scandals that rocked the industry in 1921 and 1922. Through case studies of key male figures of the era, including Wallace Reid, Leopold and Loeb, and Rudolph Valentino, Mark Lynn Anderson argues that deviance became a central trope through which both famous personalities and their adoring fans were conceived in the evolving discourses of psychoanalysis, sociology, and anthropology. Anderson offers a compelling reading of the
origins of the star system in the best discussion yet of the interrelationships between male deviance, queerness, and modern stardom. Clearly and engagingly written, and impeccably researched, Twilight of the Idols is poised to make a major contribution to film studies, queer studies, and American studies." --Shelley Stamp, author of Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon "Mark Lynn Anderson has written a remarkable book. With its focus on male deviance and the human sciences in twenties American culture, Twilight of the Idols: Hollywood and the Human Sciences in 1920s America represents new directions for scholarship on film stardom and film history in this period. Through careful analysis of changes in the star system and detailed exploration of the careers of exemplary individual stars, such as Wallace Reid, Rudolph Valentino, and Mabel Normand, this book helps us to better understand the contours of the modern personality promoted by the cinema and the widespread interest in deviant behavior in the 1920s--both of which remain very much with us today." --Patrice Petro, author of Joyless Streets: Women and Melodramatic Representation in Weimar Germany

Female Spectacle-Susan A. Glenn 2009-07 When the French actress Sarah Bernhardt made her first American tour in 1880, the term feminism had not yet entered our national vocabulary. But over the course of the next half-century, a rising generation of daring actresses and comics brought a new kind of woman to center stage. Exploring and exploiting modern fantasies and fears about female roles
and gender identity, these performers eschewed theatrical convention and traditional notions of womanly modesty. They created powerful images of themselves as ambitious, independent, and sexually expressive New Women. Female Spectacle reveals the theater to have been a powerful new source of cultural authority and visibility for women. Ironically, theater also provided an arena in which producers and audiences projected the uncertainties and hostilities that accompanied changing gender relations. From Bernhardt's modern methods of self-promotion to Emma Goldman's political theatrics, from the female mimics and Salome dancers to the upwardly striving chorus girl, Glenn shows us how and why theater mattered to women and argues for its pivotal role in the emergence of modern feminism.

**The Worst Day of My Life, So Far**- M. A. Harper 2002
Following the failure of her marriage and the deterioration of her mother's health as she falls victim to Alzheimer's, Jeanne returns home to care for her once glamorous and demanding mother and is forced to embark on a painful, poignant journey toward self-discovery and self-confidence. Reader's Guide included. Reprint. 35,000 first printing.

**The Bookman**- 1908

"Women, Femininity and Public Space in European Visual Culture, 1789?914 "- Temma Balducci 2017-07-05

Sarah Bernhardt My Erotic Life France's Second Most Famous
Focusing on images of or produced by well-to-do nineteenth-century European women, this volume explores genteel femininity as resistant to easy codification vis-à-vis the public. Attending to various iterations of the public as space, sphere and discourse, sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men. By contrast, the essays collected in *Women, Femininity and Public Space in European Visual Culture, 1789-1914* demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting. In examining the relationship between affluent women, femininity and the public, the essays gathered here consider works by an array of artists that includes canonical ones such as Mary Cassatt and Françoise Gérard as well as understudied women artists including Louise Abbé and Broncia Koller. The essays also consider works in a range of media from fashion prints and paintings to private journals and architectural designs, facilitating an analysis of femininity in public across the cultural production of the period. Various European centers, including Madrid, Florence, Paris, Brittany, Berlin and London, emerge as crucial sites of production for genteel femininity, providing a long-overdue rethinking of modern femininity in the public sphere.

**Sarah Bernhardt**-Catherine Reef 2020-06-16 A tantalizing biography for teens on Sarah Bernhardt, the first international celebrity and one of the greatest actors of all time, who lived a highly unconventional, utterly fascinating life. Illustrated with more than sixty-five photos of **Sarah Bernhardt My Erotic Life France S Second Most Famous**
Sarah Bernhardt on stage, in film, and in real life. Sarah Bernhardt was a French stage actor who became a global superstar in the late nineteenth century—the Lady Gaga of her day—and is still considered to be one of the greatest performers of all time. This fast-paced account of her life, filled with provocative detail, brilliantly follows the transformation of a girl of humble origins, born to a courtesan, into a fabulously talented, wealthy, and beloved icon. Not only was her acting trajectory remarkable, but her personal life was filled with jaw-dropping exploits, and she was extravagantly eccentric, living with a series of exotic animals and sleeping in a coffin. She grew to be deeply admired around the world, despite her unabashed and public promiscuity at a time when convention was king; she slept with each of her leading men and proudly raised a son without a husband. A fascinating and fast-paced deep dive into the world of the divine Sarah. Illustrated with more than sixty-five photos of Bernhardt on stage, in film, and in real life.

**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-siecle Shakespeare and contemporary Victorian theatre culture conditioned each other. Actresses' movements between Shakespeare and fin-
de-siecle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin-de-siecle repertory. Performances including Ellen Terry's Lady Macbeth, Madge Kendal's Rosalind, and Lillie Langtry's Cleopatra illuminate fin-de-siecle 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 siecle, and how Shakespearean performance traditions moved between actresses via little-studied performance genealogies. At the same time, controversial new stage business made fin-de-siecle 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-siecle actresses created cultural legacies which Shakespeare-in-performance still negotiates today.

**My Double Life**-Sarah Bernhardt 1907

**Sarah**-Robert Gottlieb 2010-09-21 Everything about Sarah
Bernhardt is fascinating, from her obscure birth to her glorious career--redefining the very nature of her art--to her amazing (and highly public) romantic life, to her indomitable spirit. Well into her seventies, after the amputation of her leg, she was performing under bombardment for soldiers during World War I and toured America for the ninth time. Though the Bernhardt literature is vast, this is the first English-language biography to appear in decades, tracking the trajectory through which an illegitimate--and scandalous--daughter of a Jewish courtesan transformed herself into the most famous actress who ever lived, and into a national icon, a symbol of France.--From publisher description.

**Lady Romeo**- Tana Wojczuk 2021-06-08 An illuminating and enthralling biography of trailblazing 19th-century queer actress Charlotte Cushman reveals the force and vitality of this woman on and off the stage.

**Film History**- 2006

**France - Time Travel Guide**- 

**Levels of Life**- Julian Barnes 2013-09-24 Julian Barnes, author of the Man Booker Prize–winning novel The Sense of an Ending, gives us his most powerfully moving book yet, beginning in the nineteenth century and leading seamlessly
into an entirely personal account of loss—making Levels of Life an immediate classic on the subject of grief. Levels of Life is a book about ballooning, photography, love and loss; about putting two things, and two people, together, and about tearing them apart. One of the judges who awarded Barnes the 2011 Booker Prize described him as “an unparalleled magus of the heart.” This book confirms that opinion. “Spare and beautiful...a book of rare intimacy and honesty about love and grief. To read it is a privilege. To have written it is astonishing.” —Ruth Scurr, The Times of London “A remarkable narrative that is as raw in its emotion as it is characteristically elegant in its execution.” —Eileen Battersby, The Irish Times This ebook edition includes a reading group guide.

**French XX Bibliography, issue #67** - Sheri K. Dion
2016-09-30 The annual French XX Bibliography provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885.

**Proust's Cup of Tea** - Emily Eells 2017-03-02 Proust's Cup of Tea analyzes Proust's reading of various Victorian authors and shows how they contributed to A la recherche du temps perdu. This book proves that British literature and art played a fundamental role in Proust's writing process by citing from the manuscript versions of his novel, as well as from his correspondence, essays and the lengthy critical appartus accompanying his translations of Ruskin. Eells reflects here on why Proust was attracted to Victorian
culture, and how he incorporated it into his novel. The works of the British novelists he was most interested in—Thomas Hardy and George Eliot—address questions of gender which Proust develops in his own work. He builds Sodome et Gomorrhe I, the section of his novel focusing on homosexuality, on a series of explicit citations and guarded allusions to Shakespeare, Darwin Walter Scott, Oscar Wilde and Robert Louis Stevenson. Eells explores how Proust followed in the pioneering footsteps of those British writers who had ventured beyond the boundaries of conventional sexuality, though he took pains to erase their traces in the definitive version of his work. This study also highlights how Proust made his fictitious painter Elstir into a master of ambiguity, by modeling his art on Turner, the Pre-Raphaelites and Whistler. Eells shows that Proust drew on Victorian culture in his depiction of sexual ambiguity, arguing that he confounded eroticism and aestheticism in the way he inextricably linked the man-woman figure with British art and literature. As Proust aestheticized male and female homosexuality using references to British art and letters, Eells coins the term 'Anglosexuality' to refer to his characters of the third sex. She defines Anglosexuality as an intersexuality represented through intertextuality, as an artistic sensitivity, an aesthetic stance, and a new way of seeing. Proust's Cup of Tea thus demonstrates that Victorian culture and homoeroticism form one of the cornerstones of Proust's monumental work.

Current Opinion- 1908

Sarah Bernhardt My Erotic Life France's Second Most Famous 10/26 [Books]
Freud's Russia - James L. Rice 2017-07-05 Freud's lifelong involvement with the Russian national character and culture is examined in James Rice's imaginative combination of history, literary analysis, and psychoanalysis. 'Freud's Russia' opens up the neglected "Eastern Front" of Freud's world—the Russian roots of his parents, colleagues, and patients. He reveals that the psychoanalyst was vitally concerned with the events in Russian history and its nineteenth-century cultural greats. Rice explores how this intense interest contributed to the evolution of psychoanalysis at every critical stage. Freud's mentor Charcot was a physician to the Tsar; his best friends in Paris were gifted Russian doctors; and some of his most valued colleagues (Max Eitingon, Moshe Wulff, Sabina Spielrein, and Lou Andreas-Salome) were also from Russia. These acquaintances intrigued Freud and precipitated his inquiry into the Russian psyche. Rice shows how Freud's major works incorporate elements, overtly and covertly, from his Russia. He describes Freud's most famous case, the Wolf-Man (Sergei Pankeev), and traces how his personality fused, in Freud's imagination, with that of Feodor Dostoevsky. Beyond this, Rice reveals the remarkable influence Dostoevsky had on Freud, surveying Freud's extensive library holdings and sources of biographical information on the Russian novelist. Initially inspired by the Freud-Jung letters that appeared in 1974, 'Freud's Russia' breaks new ground. Its fresh perspective will be of significant interest to psychoanalysts, historians of European culture, biographers.
of Freud, and students of Dostoevsky in comparative literature. It is a major work in fusing European intellectual history with the founding father of psychoanalysis.

The Problem of the Actress in Modern German Theater and Thought-Sara E. Jackson 2021 Around 1900, German and Austrian actresses had allure and status, apparent autonomy, and unconventional lifestyles. They presented a complex problem socially and aesthetically, one tied to the so-called Woman Question and to the contested status of modernity. For modernists, the actress's socioeconomic mobility and defiance of gender norms opened space to contest social and moral strictures, and her mutability offered a means to experiment with identity. For conservatives, on the other hand, female performance could support antifeminist convictions and validate masculine authority by positing woman as nothing but a false surface shaped by productive male forces. Influential male-authored texts from the period thereby disavowed female subjectivity per se by equating "woman" and "actress." S. E. Jackson establishes the actress as a key figure in a discursive matrix surrounding modernity, gender, and subjectivity. Her central argument is that because the figure of the actress bridged such varied fields of thought, women who were actresses had a consequential impact that resonated in and far beyond the theater - but has not been explored. Examining archival sources such as theater reviews and writing by actresses in direct relation to canonical aesthetic and philosophical texts, The Problem of the Actress reconstructs the constitutive role that women played on and
off the stage in shaping not only modernist theater aesthetics and performance practices, but also influential strains of modern thought.

Current Opinion ... - Edward Jewitt Wheeler 1908

My Blue Piano - Else Lasker-Schüler 2015-11-02 Else Lasker-Schüler (1869–1945) was born into an affluent German Jewish family. Following the death of her parents and the dissolution of her marriage, the fledgling poet became notorious in the fashionable cafés of Berlin for appearing in costume as a Persian girl or as an Egyptian boy. Her flamboyance was echoed in her poetry, which combined the sexual with the religious in its exploration of the ecstatic experience. Critics have long dismissed her poetry as decadent in its romantic use of references to moonlight, flowers, and woodland creatures. In his introduction, Haxton addresses such criticism by arguing that what others have termed kitsch and cliché in Lasker-Schüler’s poetry may be understood more fully as a kind of iconoclasm, like that of her Expressionist contemporaries, and as an authentic expression of emotional tenderness. Her poetry also resonates with the cultural moment of Sarah Bernhardt’s gender-bending stage performances and Freud’s sexual interpretations of the subconscious. The poems collected in this bilingual volume represent the full range of Lasker-Schüler’s work, from her earliest poems until her death. Haxton’s translation embraces the poems’ lyrical imagery, remaining faithful to the poet’s vision while
also capturing the cadence and rhythms of the poetry.

Current Literature- 1908

Dead Famous-Greg Jenner 2021-08-19 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.

**Traces of Light**-Ann Cooper Albright 2007-09-04 Author Ann Cooper Albright places Fuller in the context of fin-de-siècle culture and offers a compelling analysis of Fuller's innovations in lighting and movement that includes full-color reproductions of original posters, archival photos, and magazine and newspaper clippings. Traces of Light adds significantly to the literature on twentieth century dance, illuminating a pioneer who helped to shape modern performance and stagecraft."--BOOK JACKET.

**Loss Within Loss**-Estate Project for Artists with AIDS. 2001 A moving collaboration by some of America's most eloquent writers who supply wry, raging, sorrowful, and buoyant accounts of artist friends and lovers struck down by AIDS. Published in association with the Estate Project for Artists with AIDS, the 23 essays stand as a powerful reminder and survey of the devastating impact of the AIDS epidemic on the arts community. The book also contains biographies of the subjects and the authors, as well as many bandw photographs. Annotation copyrighted by Book News Inc., Portland, OR
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 Visé, author of Andy & Don: The Making of a Friendship and a Classic American TV Show).
The Choreography of Modernism in France - Julie Ann Townsend 2001

I, The Divine: A Novel in First Chapters - Rabih Alameddine 2002-10-17 Named after the "divine" Sarah Bernhardt, red-haired Sarah Nour El-Din is "wonderful, irresistibly unique, funny, and amazing," raves Amy Tan. Determined to make of her life a work of art, she tries to tell her story, sometimes casting it as a memoir, sometimes a novel, always fascinatingly incomplete. "Alameddine's new novel unfolds like a secret... creating a tale...humorous and heartbreaking and always real" (Los Angeles Times). "[W]ith each new approach, [Sarah] sheds another layer of her pretension, revealing another truth about her humanity" (San Francisco Weekly). Raised in a hybrid family shaped by divorce and remarriage, and by Beirut in wartime, Sarah finds a fragile peace in self-imposed exile in the United States. Her extraordinary dignity is supported by a best friend, a grown-up son, occasional sensual pleasures, and her determination to tell her own story. "Like her narrative, [Sarah's] life is broken and fragmented. [But] the bright, strange, often startling pieces...are moving and memorable" (Boston Globe). Reading group guide included.

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.
The Drama of Celebrity-Sharon Marcus 2020-08-11 A bold new account of how celebrity works. Why do we care so much about celebrities? Who decides who gets to be a star? Do celebrities deserve the outsized attention they receive? Sharon Marcus challenges everything you thought you knew about our obsession with fame. Drawing on scrapbooks, diaries, and vintage fan mail, she traces celebrity culture back to its nineteenth-century roots, when people the world over found themselves captivated by celebrity chefs, bad-boy poets, and actors such as the "divine" Sarah Bernhardt, as famous in her day as the Beatles in theirs. The Drama of Celebrity reveals how journalists, the public, and celebrities themselves all compete to shape the stories we tell about celebrities and fans, resulting in a high-stakes drama as endless as it is unpredictable.

Interdisciplinary, thought-provoking and rich in new ideas, Performance and Cultural Politics is a landmark in the emerging field of performance studies.

**Women and Literature, 1779-1982**-Muriel Clara Bradbrook 1982 Focusing on women both as creative writers and as a source of literary inspiration, this authoritative volume chronicles the growing importance of woman's place in the development of literature. Beginning with the novelóa form at which women have excelledóBradbrook offers a rare insight into the lives and works of several controversial female authors. She also examines the literary revival of drama in the 19th-century, the glittering "Belle Epoque" in Paris, and provides a personal account of the literary scene at Cambridge in this century, including a highly controversial essay on Queenie Leavis. Two final pieces on Virginia Woolf, which were written at an interval of fifty years, form a distinctive conclusion which opens new critical perspectives and binds this major collection together.

**Italian Sexualities Uncovered, 1789-1914**-Valeria P. Babini 2015-03-24 Bringing together an interdisciplinary group of scholars, this volume explores nineteenth-century Italian sexualities from a variety of viewpoints, illuminating in particular personal and political relationships, same-sex desires, gender roles that defy societal norms, sexual behaviours of different classes and transnational encounters.
**Against Theatre**- A. Ackerman 2016-01-18 Against Theatre shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it. Together with designers, composers and film makers, they plotted to destroy all existing theatres. But from their destruction emerged the most astonishing innovations of modernist theatre.

**Designing Women**- Lucy Fischer 2003-07-30 Grand, sensational, and exotic, Art Deco design was above all modern, exemplifying the majesty and boundless potential of a newly industrialized world. From department store window dressings to the illustrations in the Sears, Roebuck & Co. catalogs to the glamorous pages of Vogue and Harper's Bazar, Lucy Fischer documents the ubiquity of Art Deco in mainstream consumerism and its connection to the emergence of the "New Woman" in American society. Fischer argues that Art Deco functioned as a trademark for popular notions of femininity during a time when women were widely considered to be the primary consumers in the average household, and as the tactics of advertisers as well as the content of new magazines such as Good Housekeeping and the Woman's Home Companion increasingly catered to female buyers. While reflecting the growing prestige of the modern woman, Art Deco-inspired consumerism helped shape the image of femininity that would dominate the American imagination for decades to come. In films of the middle and late 1920s, the Art Deco aesthetic was at its most radical. Female stars such as Greta Garbo, Joan Crawford, and Myrna Loy donned sumptuous
Art Deco fashions, while the directors Cecil B. DeMille, Busby Berkeley, Jacques Feyder, and Fritz Lang created cinematic worlds that were veritable Deco extravaganzas. But the style soon fell into decline, and Fischer examines the attendant taming of the female role throughout the 1930s as a growing conservatism challenged the feminist advances of an earlier generation. Progressively muted in films, the Art Deco woman—once an object of intense desire—gradually regressed toward demeaning caricatures and pantomimes of unbridled sexuality. Exploring the vision of American womanhood as it was portrayed in a large body of films and a variety of genres, from the fashionable musicals of Josephine Baker, and Fred Astaire and Ginger Rogers to the fantastic settings of Metropolis, The Wizard of Oz, and Lost Horizon, Fischer reveals America's long standing fascination with Art Deco, the movement's iconic influence on cinematic expression, and how its familiar style left an indelible mark on American culture.

The Oxford Handbook of Greek Drama in the Americas-Kathryn Bosher 2015-11-05 The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present. The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but, in the case of the Americas, long colonial histories have often imposed such boundaries arbitrarily. This volume tracks networks across continents and oceans and uncovers the
ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries. With contributions from classicists, Latin American specialists, theatre and performance theorists, and historians, the Handbook also includes interviews with key writers, including Nobel Laureate Derek Walcott, Charles Mee, and Anne Carson, and leading theatre directors such as Peter Sellars, Carey Perloff, Héctor Daniel-Levy, and Heron Coelho. This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas, and to articulate how these different engagements - at local, national, or trans-continental levels, as well as across borders - have been distinct both from each other, and from those of Europe and Asia.

**Renoir's Dancer**-Catherine Hewitt 2018-02-27 Catherine Hewitt's richly told biography of Suzanne Valadon, the illegitimate daughter of a provincial linen maid who became famous as a model for the Impressionists and later as a painter in her own right. In the 1880s, Suzanne Valadon was considered the Impressionists’ most beautiful model. But behind her captivating façade lay a closely-guarded secret. Suzanne was born into poverty in rural France, before her mother fled the provinces, taking her to Montmartre. There, as a teenager Suzanne began posing for—and having affairs with—some of the age’s most renowned painters. Then Renoir caught her indulging in a passion she had been trying to conceal: the model was herself a talented artist. Some found her vibrant still lifes and frank portraits as...
shocking as her bohemian lifestyle. At eighteen, she gave birth to an illegitimate child, future painter Maurice Utrillo. But her friends Toulouse-Lautrec and Degas could see her skill. Rebellious and opinionated, she refused to be confined by tradition or gender, and in 1894, her work was accepted to the Salon de la Société Nationale des Beaux-Arts, an extraordinary achievement for a working-class woman with no formal art training. Renoir’s Dancer tells the remarkable tale of an ambitious, headstrong woman fighting to find a professional voice in a male-dominated world.
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