

Abstracts

912 **Elizabeth Skerpan-Wheeler, The First “Royal”: Charles I as Celebrity**

The seventeenth-century royalist book *Eikon Basiliké* (1649), probably the most successful political tract of the English revolution, was unlike any other royalist work published in the period. Its unique qualities suggest that it did something genuinely new. Those qualities may be best appreciated from the perspective of *celebrity*. While *celebrity* is ordinarily considered a modern phenomenon, the reception of *Eikon Basiliké* shows that the idea of *celebrity* arises in the early modern period, when a new relation between text and audience presented a commodified image of a famous person, an image that was consumed by its audience in a democratized marketplace. Ironically, *Eikon Basiliké* achieved commodification by relying on the traditional techniques of the art of memory—the fourth part of rhetoric—to create the illusion of closeness between king and subject that converted the king into a *celebrity*. (ES-W)

935 **Emily Hodgson Anderson, Celebrity Shylock**

This essay proposes the *celebrity* of fictive bodies and seeks to understand how, and how far, certain fictional characters can stimulate an audience response analogous to that elicited by the flesh and blood. One of many “*celebrity* characters,” Shylock is useful to this discussion in regard to the historical development of his fame: Shylock on the eighteenth-century stage begins a new kind of fascination with this character. Seeking to explain that fact, the essay outlines aspects of eighteenth-century theatrical practice that enabled audiences to consider character apart from actor and then, to showcase this shift, develops two valences of the eighteenth-century response to Shylock—the tendencies toward judgment and conversion. Both responses demonstrate how a dramatic character invokes (and complicates) the tensions between public and private life that theorists have used to define *celebrity* appeal. (EHA)

950 **Julia H. Fawcett, The Overexpressive Celebrity and the Deformed King: Recasting the Spectacle as Subject in Colley Cibber’s *Richard III***

In this essay, I examine Colley Cibber’s adaptation of Shakespeare’s *Richard III* (1699) to explore the intersections between *celebrity* and surveillance in eighteenth-century England. Drawing on vocabularies from performance studies, disability studies, theater history, and literary studies, I theorize a strategy of self-representation that England’s first modern *celebrities* developed to maintain their fame while protecting their privacy from the spectators’ anatomizing gaze. Cibber used his performance of Richard’s disabled body to disrupt his spectators’ attempts to characterize or categorize his identity. By displaying a body that demanded attention at the same time that it defied Enlightenment grammars of behavior—and by publishing literary self-representations littered with misspelled words and blotted pages—Cibber became an early practitioner of “overexpression,” a strategy that allowed him to make himself visible without

becoming vulnerable to his public's attempts to interpret, dissect, and disseminate the secrets of his private life. (JHF)

966 **Stuart Sherman**, *Garrick among Media: The "Now Performer" Navigates the News*

David Garrick, having achieved unprecedented fame in a world newly shaped and suffused by the daily press, conducted his career from a perception that no predecessor had had reason to grapple with and that scholars now are just beginning to explore: that newspapers had altered the cultural timescape—had extended indefinitely the *now* wherein performer and public might mesh with one another. At stake throughout Garrick's career was the question not only of what press and player might do to or for each other tomorrow and tomorrow and tomorrow but also of whether the not-altogether-poor player's reputation might outlast, in any way and to any extent, his corporeal hour upon the stage. The answers Garrick tried for—at once ingenious and incomplete—can help us calibrate the intricate relation between performance and documentation, at a moment when each was newly, powerfully inflecting the other. (SS)

983 **Bonnie Carr O'Neill**, *The Personal Public Sphere of Whitman's 1840s Journalism*

Before Walt Whitman became the self-celebrating poet of *Leaves of Grass*, he was a professional journalist. This paper examines the journalism Whitman produced from 1840 to 1842 in the context of an emerging celebrity culture, and it considers celebrity's effects on the public sphere. It traces the penny press's personal style of journalism to both its artisan-republican politics and the formation of celebrity culture, in which celebrities assume status parallel to that of traditional representatives of authority. As editor of the *Aurora*, Whitman adopts the first-person, polemical style of the penny press and singles out prominent people for criticism. In other pieces, he presents himself as the ever-observant flâneur. As editor and as flâneur, he is a participant in and observer of the life of his community, and he assumes unassailable interpretive power. But he also regards his readers as fellow participants-observers who make judgments about the public figures he reports on. The tension between these positions is never resolved: Whitman's dialogic addresses to readers aim to extend the public sphere of critical debate even as Whitman holds steadfastly to his own social and political authority. Encouraging and modeling readers' negotiations over the meaning of public figures, he extends the features of celebrity culture to the public at large. His early journalism shows how and why it is so difficult to reconcile political and social community in the era of mass culture, and it highlights the complexities of the coexistence of celebrity and critical discourse in the personal public sphere. (BCO)

999 **Sharon Marcus**, *Salomé!! Sarah Bernhardt, Oscar Wilde, and the Drama of Celebrity*

Oscar Wilde's *Salome*, composed in French in 1891, represents both an episode in the history of celebrity and a dramatization of celebrity's theatrical structure. The play first entered the orbit of stardom when Sarah Bernhardt, internationally hailed as the world's greatest actress, agreed to play the title role in 1892; its author had long been a celebrity, known as much for his artfully crafted persona as for his published writings. Bernhardt, Wilde, and *Salome*, a play in which almost every character is both fan and idol, were all defined by

the volatile conjunctions shared by theatricality and celebrity: the asymmetrical interdependence of actors and audiences, stars and acolytes, exhibition and attention, distance and proximity, absolutism and democracy, exemplarity and impudence, worship and desecration, and presence and representation. (SM)

1022 **Anne Anlin Cheng**, *Shine: On Race, Glamour, and the Modern*

Is the fetish the only way to understand glamour, especially when it comes to the glamour of racialized women? How do we talk about agency and embodiment for a mediated figure? How does celebrity affect a subject whose body has been overembodied yet depersonalized? This essay suggests that the unlikely conjunction among celebrity, glamour, and racial difference may be the place where we are compelled to confront the intimacy, rather than opposition, between personhood and objectification. Turning to Anna May Wong, an iconic “race beauty” in the early twentieth century, this essay argues that Wong’s glamour is achieved neither through her apparently racialized performances nor through her uncomplicated assumption of female agency but rather through a paradoxical staging and erasure of her own body and skin. By asking how a celebrated body might operate subjunctively rather than materially, we can begin to question the imperatives of personhood that drive both celebrity and race studies. (AAC)

1042 **Jeffrey N. Peters**, *Tautou’s Face*

Reactions in France to Jean-Pierre Jeunet’s phenomenally successful film *Le fabuleux destin d’Amélie Poulain* (2001) tend to fall into two groups. According to one perspective, the film is a superficial and racially sanitized form of cine-tourism; according to another, it is a profound and sincere celebration of traditional French values. For both groups, the cultural work the film performs coalesces around close-ups of the face of Audrey Tautou, the film’s star. This essay asks how Tautou’s face and the close-up shot it exemplifies can say so much while showing so little. By drawing on the theoretical history of camera distance, it argues that the formal design of the close-up, which demands simultaneously an analytic and an affective response to the visual image, usefully informs the relations between political reactions to the film and French debates around the question of national identity at the start of the twenty-first century. (JNP)